Maori Chiefs visit to England 1863-1864 & an audience with Queen Victoria

Listing of images

<table>
<thead>
<tr>
<th>Date</th>
<th>Photo</th>
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<tbody>
<tr>
<td>1863 June</td>
<td></td>
<td>Huria Ngahuia of Ngati Maru &amp; Whanaunga, Coromandel Peninsula, grand-daughter of Te Horeta Taniwha. Photographed during trip to England wearing a taniko-patterned flax cloak, rain cape over European dress. At her throat she wears the large greenstone (jade) tiki she later presented to Kuini Wikitoria who reciprocated with a large gold cross set with brilliants.</td>
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<td>1863 June</td>
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<td>Tere Pakia and William Jenkins, holding a carved walking-stick, wearing a cloak of flax and another of black and white dog skins. The kuri, the native New Zealand dog, provided meat and clothing and assisted in the hunting of flightless birds such as the kiwi in pre-European times. At her neck Tere wears a jade or bone (probably the former) tiki. Jenkins leans on a carved walking-stick but only for effect – Toko Tikenahad no need of a stick for support when this photograph was taken.</td>
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<td>1863 June</td>
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<td>William Brent, Paratene Te Manu and William Lloyd, William Brent holds a carved walking-stick; Paratene, crouching in dogskin cloak, holds an elaborately carved taiaha, more likely to be used as an orator’s staff than in battle. William Lloyd, whose hand may be shaking due to proximity to the ex-cannibal warrior, holds the deadlier version of the taiaha. The lower, spatular blade, in the hands of a skilled fighter, split skulls, broke neck and collar-bones, while the spear end of the weapon was ideal for thrusting. The feather and doghair trim became a confusing blur in the swift and weaving attack of the taiaha expert, and the respect and emotional tie of the ancient Maori to a favourite taiaha was similar to that of the samurai of Japan to their swords.</td>
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<tr>
<td>1863 June</td>
<td></td>
<td>Takerei Ngawaka, Ngahuia, Mr W. W. Lightband, The caption on the original carte de visite identified the woman as Ngahuia, but it may in fact be Tere Pakia.</td>
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www.nzpictures.co.nz/1863maorichiefstour.htm
“... and Hapimana Ngapiko whom an English newspaper described as possessing ‘an inexhaustible flow of animal spirits’. On a visit to Warwick Castle Hapimana performed a war dance with a spear from the Castle armoury, and a reported commented: ‘While pretending to attack the enemy, and uttering the terrible war cry, the other visitors gave him a pretty wide berth, and they hardly required to be told, as he told them, that 500 or 600 of his countrymen, grinning and threatening, as he did, were terrifying to look upon.’ “

“The grim-faced Reihana was later to complain about the wearing of traditional Maori garments which the English found so interesting. ‘In New Zealand I never looked like a mat; - before I knew Jenkins I disliked all sorts of mats for mostly they are many years old; being not much made now, and the things are nasty, they are often filled with vermin...’
1863 August  Photo   A Maori group in the gardens         Unidentified photographer
Hariru Wikitoria p65   Alexander Turnbull Library Reference 1/1-000048-G

“The only information borne by the original print is that it came from ‘the Wanganui district’; it was probably one of the many photographs William Jenkins returned to New Zealand with, and may well have been taken at the Roehampton reception. From left to right are: Takerei, Hirini, Tere, Horomona and Hapimana (both standing), Hare Pomare (reclining), Hariata Pomare, Wharepapa, Ngahuia, Kihirini, Reihana and Paratene. Missing members of the party are Hariata Haumu, who was in Bow Street Asylum, and Wiremu Pou who had already joined ‘the Maori Warrior Chiefs’ troup.”

ATL Description: Possibly at the Roehampton reception and later copied by William James Harding – Wanganui district
1863 Sep-Oct Painting New Zealand Chiefs in John Wesley’s House, 1863 By James Smetham (1821-1889)

Hariru Wikitoria p69 Caption: “… oil, 180 x 360mm. Rex Nan Kivell Collection, National Library of Australia, Canberra

A scanned copy of a photograph held in the private collection of Eunice Elizabeth Mewis Chambers (nee Jenkins). The original, in colour, is held by the Hocken Library in Dunedin. A colour digital image and a ‘key plan of Smetham’s Picture, London, 1863’ can be viewed online at the following link:

http://digital.otago.ac.nz
1863 Dec 03  Photo  Hare and Hariata Pomare with Albert Victor, Mrs Elizabeth and Miss Francis Colenso
Hariru Wikitoria p79  National Museum of New Zealand
“Photograph taken outside St Paul’s district Church, Tottenham, 3 December 1863.”

1863 Dec 03  Photo  The Pomare Family
By John Edwin Mayall
Hariru Wikitoria p80  Alexander Turnbull Library Reference 1/2-045055-F
“Photographed at the artist’s Regent Street studio. John Mayall made a name for himself by being the first to produce visiting card portraits of the Royal Family in 1860. Described by Queen Victoria in her Journal as the ‘oddest man I ever saw’ his photographic skill is nevertheless evident in this and thousands of similar works. This photograph may be compared with William Strutt’s painting – see page 83.”

ATL Description: Hare and Hariata Pomare with their son Albert Victor, at Windsor Castle, England. Photograph taken by the Mayall Studio circa 1863. [John Jabez Mayall 1810-1901 as the photographer]

1863 Dec 04  Photo  Hariata & Albert Victor Pomare at Windsor Castle
Te Ao Hou No. 24 October 1958

1863 Dec 04  Photo  Hare Pomare
By Mr Bambridge
Hariru Wikitoria p82  Reproduced by Gracious Permission of Her Majesty the Queen

1863 Late  Sketches  Two frontal portraits (head only) of Hare Pomare
By William Strutt
Not in Hariru Wikitoria  Alexander Turnbull Library Reference E-452-F-009-1
They are preliminary sketches for Strutt’s oil ‘Hare Pomare and family.’ On the left Pomare is looking downwards. On the right he is looking to his left. The related oil painting is part of the Rex Nan Kivell collection, National Library of Australia.

Back in NZ  Photo  Reihana Te Taukawau
Hariru Wikitoria p64  Courtesy Mr and Mrs G. A.Parker
“… from the photograph in St. Michael’s Church in Northland which he led his people in building on return from England.

1864 Aug  Oil Painting  Hare Pomare and family & Patuone
By William Strutt
Hariru Wikitoria p83  Rex Nan Kivell Collection, National Library of Australia, Canberra
“Hare, Hariata and Albert Victor were painted from life; Patuone, Pomare’s uncle, from a photograph.”

1864 ‘late’  Photo  Doratea Weale with three ‘Maori Warrior Chiefs’
Unidentified photographer
Hariru Wikitoria p104  Courtesy the Aroma family, Nukutawhiti
“Doratea Weale with three members of the ‘Maori Warrior Chiefs’ after they quit the London stage in late 1864. The ‘uniform’ the Maoris wear appears to be similar to that worn by Jenkins’ party, described in the press as ‘English travelling dress’: ‘a neat suit of broad cloth’ with ‘caps with gold lace border’.”

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“Great is my desire that we should return soon, we shall soon be all dead in this land, we are always ill.”

“Horomona Te Atua (‘Solomon the God’) who told the English that intermarriage would improve both Maori and European. Miss Weale commented, ‘it was said that his love of women had led him astray when in Bristol.’

“Julia Ngahuia of whom Miss Weale commented, ‘Very vain & giddy & covetous & proud’ while Jenkins complained, ‘She has been spoilt by the thoughtless London Ladies.’ Unfortunately Julia’s opinion of her critics has not been recorded.”

“Matron of the Winson Green Road Girls’ Home, Birmingham. Miss Weale’s memory is still venerated by many Northland Maori to whose churches she made considerable gifts.”

“During the time he was Chairman of the Mangakahia School Committee. Here is displayed what has best been described by Dr T. Barrow as a ‘combination of determination, ferocity and dignity seen in many portraits of Maori Chiefs’.”

“Born aboard the Flying Foam, on the return voyage to New Zealand on 31 May 1864, this photograph shows Maria Good Hope Wharepapa as a young woman.”

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“Born aboard the Flying Foam, on the return voyage to New Zealand on 31 May 1864, this photograph shows Maria Good Hope Wharepapa as a young woman.”
Eunice: “I can recall as a young girl going to visit Wharepapa north of Dargaville with my father and how the old Chief shed tears of joy when he heard who my father was. I can remember being surprised and then deeply moved.”

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<tr>
<th>Reference</th>
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<tbody>
<tr>
<td>PA2-0846</td>
<td>Horomona Te Atua, Paratene Te Manu and Reihana Te Taukawau</td>
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<td>PA2-0847</td>
<td>Ngahuia</td>
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<td>PA2-0848</td>
<td>Hariata Pomare, Kamariera Te Hautakiri Wharepapa, Hare Pomare</td>
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<td>PA2-0849</td>
<td>Takerei Ngawaka, Ngahuia, Mr W. W. Lightband</td>
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<td>PA2-0850</td>
<td>Kihiringi Tuahu, Wharepapa</td>
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<td>PA2-0851</td>
<td>Mr W. Brent, Paratene Te Manu, Mr W. Lloyd</td>
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<tr>
<td>PA2-0852</td>
<td>Wiremu Pou, Ngahuia, Hapimana Ngapiko</td>
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<td>1/1-000048-G</td>
<td>Maori group possibly at Roehampton reception</td>
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<td>1/2-045055-F</td>
<td>The Pomare Family</td>
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<td>1/2-058458-F</td>
<td>Another copy of PA2-0850</td>
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<td>PUBL-0033-1863-68</td>
<td>Native chiefs of New Zealand</td>
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<tr>
<td>E-452-f-009-1</td>
<td>William Strutt's preliminary sketches of Hare Pomare</td>
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