

HONGI HIKA: A PORTRAIT

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Hongi

Ngāpuhi¹ war chief Hongi Hika (Figure 1) (1772–1828) was an enigma. A man of fine intellect, charismatic and possessing many talents, he was a decisive and sometimes brutal leader, and yet, a loving and compassionate husband and father. Born to a chiefly father, Te Hotete, of the Te Uri O Hua *hapū* (subtribe)² and his mother, Tuhikura, of the Ngati Kahu *hapū*; Hongi was related to many of the chiefly families within the *izwi* (tribe) of Ngāpuhi. He was trained in *maurakau* (Māori martial arts and military strategy) at Pakaraka, and had strong links to a number of kinship groups, including Ngati Rahiri, Te Uri O Hua, Ngati Tautahi, and Ngai Tawake. In 1807, Hongi suffered a major psychological trauma losing two of his elder brothers Houwawe and Hau Moka, his sister Waitapu, and his uncle Te Maoi; in a major battle³ against factions of the Ngati Whatua *izwi* at Moremonui near Maunganui Bluff. This was the catalyst which set the young *rangatira* (tribal chief) on a future collision course with Ngāti Whatua and a number of other *izwi*, who had ‘wronged’ his *hapū*, and / or, *izwi*. His eldest brother, Kaingaroa, would also pass away less than a decade later and Hongi was left to avenge his family’s honour and lead his people. Hongi and his peers, including cousins Moka Te Kaingamatā, Rewa and Te Wharerahi would participate in a number of inter-tribal conflicts between 1807 and 1828, some of these being for past infractions whilst others were simply for strategic purposes. In this paper I will discuss my analysis of three carved busts, purportedly to be of Hongi Hika, as well as provide a brief background of Hongi’s life to give greater context to the significance of this topic.

Hongi: A Rangatira

Initially, the role of *rangatira* was not going to be bestowed upon Hongi. Hongi had three elder brothers, Kaingaroa, Houwawe, and Hau Moka, and this normally would have precluded him from taking on the role of senior *rangatira* within his *hapū* or *ariki* (paramount chief) within his *izwi*. In a solemn turn of events, however, Hongi would be thrust into the role of leadership, regardless of his wishes.⁴



Figure 1: Hongi and Waikato (Hongi in front), 1820, oil on canvas, John Jackson RA. Copyright Fletcher Trust Collection.

Within any culture, a leader, without implementing a harsh and brutal dictatorship, can only rule with the mandate from the people. Hongi, a charismatic and affable man, built his *mana* (personal prestige and social standing) and cultivated respect from his people in a number of ways. ‘Hongi was not exclusively a man of war. At home he was a mild, gentle and courteous man. He supervised the planting and harvesting of crops; he worked alongside his people with their fishing nets.’ (O’Malley 2014: 427). Hongi also held his wife Turikatuku (who was sight-impaired) in high regard, and took her advice on strategic as well as on everyday matters. It was a combination of these traits, and his charismatic manner, which endeared him to his people and generated their trust and loyalty.

Hongi: patron of the Church Missionary Society and his relationship with the missionaries

In October 1814, Hongi and his son Riparo, as well as a number of his peers (Ruatarā, Korokoro, Tuai, Te Nana and Punahou) travelled to Port Jackson (Sydney) with then-missionary Thomas Kendall, after being extended an invitation from the Reverend Samuel Marsden, the most senior of the clergy in Australia at the time. Ruatarā and Marsden were known to each other, a positive relationship having grown between them some years before. Ruatarā had visited Sydney as a member of a whaling crew in 1807. Marsden also encountered him on a convict transport ship, the *Ann*, in 1809, in London, where he had been left stranded and destitute by an unscrupulous captain of another whaling vessel. Ruatarā was reportedly near-death, when Marsden recognized him below deck, coughing up blood and extremely unwell. During the six-month journey back to Port Jackson, Marsden nursed Ruatarā back to some semblance of health, and hosted him at his residence in Parramatta for an extended period whilst he recuperated further, and learnt about European customs, practices and beliefs.

Whilst in the colony of New South Wales in late 1814, the chiefs observed European customs, infrastructure, law, as well as agricultural and trade methods, travelling between Port Jackson, South Creek, Camden and Parramatta. It was during his time in Parramatta, that it is recorded that Hongi carved a wooden representation of himself.

Initially, it was Ruatarā who was interested in cultivating the Church Missionary Society's (CMS) favour, agreeing to permit the CMS to establish the first mission station near his village of Rangihoua, in the Bay of Islands. In December of that same year, the chiefs, missionaries and Marsden, travelled to New Zealand on board the *Active*, and upon reaching Rangihoua, Marsden conducted the first sermon, at Oihi, on the shores below Rangihoua Pā, on Christmas Day. On their arrival in Rangihoua, Ruatarā set to work surveying his lands, making plans to transform the flat area below his *pā* (fortified defensive position), into a European-style township. The CMS had only just begun building their mission, when Ruatarā became extremely ill and passed away in early March, shortly after Marsden had departed for Port Jackson. The CMS seemed to have been dealt a serious setback, losing their greatest friend and supporter in New Zealand. However, Hongi succeeded his nephew and reassured the missionaries that he would become their patron, permitting them to remain and protecting them from any dangers. Although Hongi never converted to Christianity, stating that Christianity is 'a religion fit only for slaves' (Hollis 2010), he kept his word; remaining patron and protector of the CMS and its missionaries through their relocation to Kerikeri, and up until his death.

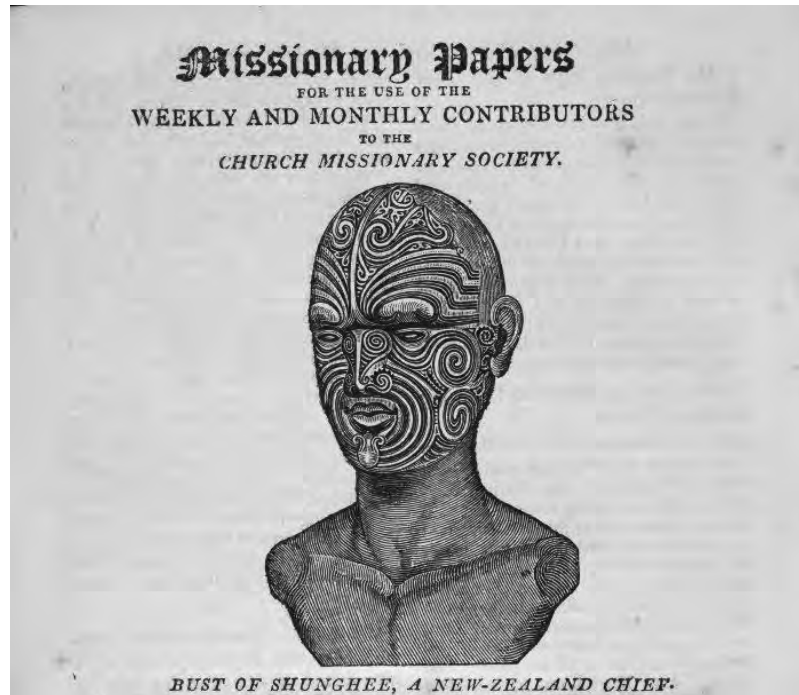


Figure 2: [Hongi Hika] Bust of Shunghee, a New-Zealand chief, [1814] 1816, illustration from Church Missionary Society Papers, PUBL-0031-1816-01. Copyright Alexander Turnbull Library.

Hongi's bust—where is it today?

Whilst in Parramatta in October 1814, Marsden was recorded as asking Hika for his head: 'I wanted his Head to send to England, and he must either give me his Head, or make one like it of wood' (Salmond 1997: 443). What would otherwise be a culturally outrageous remark was presumably made in jest, as Hongi accepted, indicating a strong bond between these two men. Marsden wanted examples of Māori art and artefacts to send to England as gifts to the Church Missionary Society to assist with his goal of establishing a New Zealand mission station. The same month Marsden shipped a carved wooden bust, which he had requested Hongi to create, to the CMS Museum in London (Brown 2016). Today, it is known that there are three carved busts of Hongi in existence. Although there are small variations in the designs of each bust, the overall similarity of the *tā moko* (traditional Māori facial tattoo) on each bust, does indeed indicate that all three are representative of Hongi Hika. They are held at the Macleay Museum at the University of Sydney, Australia, the Auckland Museum in Auckland, New Zealand, and the Brighton Museum and Art Gallery in Brighton, England.

In 1816, the CMS Journal published an image of a carved bust (Figure 2), presumably the one they then had in their possession, which Marsden had sent



Figure 3: Bust of Hongi, possibly a self-portrait, carved 1814 in Parramatta, NSW Australia. Macleay Museum, University of Sydney, ETI.570. Photo © Mārama Kamira.

sometime between late 1814 and early 1815. As the passage by sea took around six months, the timeline and provenance of this particular bust⁵ appears to be sound. Although we know where these three busts of Hongi are located, it is still unclear which bust is the one Marsden asked Hongi to carve in October 1814. The provenance of each is significant in assisting in the evaluation of these busts. The bust in the Macleay Museum has the oldest known acquisition history, having been transferred from the Nicholson Museum to the Macleay Museum in December 1896. Although this has the oldest known provenance, it does not prove that this bust is the original. The provenance of the bust in the Brighton Museum can be traced to ownership of one Lillian Bately from Portslade (near Brighton), who donated it to the Museum in 1957. The bust held by the Auckland Museum was the last of the three to appear, being located at a house in Wales in 1967; then repatriated or acquired by the Auckland Museum thereafter, so its provenance does not date back as far as the other two.



Figure 4: Bust of Hongi Hika, possibly self-portrait, carved 1814 in Parramatta, NSW Australia. Collection of Otago Museum on long-term loan to Auckland War Memorial Museum Tāmaki Paenga Hira, AM44973. Photo © Brent Kerehona.

Comparisons between the three busts can be undertaken in two ways: comparing the busts themselves, and comparisons between the busts and the sketch published in the CMS journal in 1816. Deidre Brown writes: ‘Of the three, the Macleay and Brighton heads most closely resemble a drawing of Hongi first published in the Church Missionary Society’s Missionary Papers in 1816’ (Brown 2016: 20). I agree with Brown’s assessment, however, to further explore this, between 2018 and 2019, I undertook a close, personal examination of each bust, making detailed comparisons with the sketch, which reveals a number of differences.

A comparison between the Macleay bust (Figure 3) and the sketch, reveals the following differences, and or, similarities: a) it has a top-knot (bun-type) hairstyle, which does not appear in the sketch, b) one of the designs of the *ngakaipikirau* (centre-forehead area) is the opposite direction to that in the



Figure 5: Bust of Hongi Hika, possibly self-portrait, carved 1814 in Parramatta, NSW Australia. Brighton Museum and Art Gallery, WA505991 (R5009/1). Photo © Helen Mears.

sketch, c) the eyes are triangular, unlike the normalized eye-shape on the sketch, d) the lips are carved with horizontal lines, which do not appear on the sketched image, d) although it has ears carved into the side of the bust, they do not protrude as much as those in the sketch, and e) the small *koru* (spiral) designs on the *kauae* (chin area) don't seem to be as complete as those in the sketch.

A comparison of the Auckland bust (Figure 4) against the sketch reveals the following: a) one of the carved designs on the *ngakaipikirau* (centre-forehead area) is the same direction as that on the sketch, b) the eyes are triangular, unlike the normalized eye-shape on the sketch, c) the ears are barely discernible, unlike the sketch, d) the lips are bare, as they are in the sketch, and e) the *kauae* (chin area) is totally devoid of any design whatsoever, unlike the sketch.

My comparison of the Brighton bust (Figure 5) shows: a) one of the carved designs on the *ngakaipikirau* (centre-forehead area) is uneven, which matches very closely, the corresponding design and area on the sketch, b) the eyes

are normalized in shape, like those in the sketch, c) it has clearly carved and protruding ears, like that in the sketch, d) the lips are bare, as they are in the sketch, and e) the two small *koru* (spiral) designs seem to be completed, as are those in the sketch. It is clear from these comparisons between the individual busts and the image in the CMS journal, that the Brighton bust is the closest in match to the published sketch.

Another clue that would assist in solving the question of which bust may be the original is dendrology, which includes the analysis and identification of the types of wood these busts are carved from. The formal testing and analysis of these three busts would be invaluable in determining the authenticity of each bust. In keeping with the specific museums' ethical cultural practice protocols, consent of the Ngāpuhi community is required; this is extremely important for Māori, as we adhere to, and use *kawa* (cultural protocols) and *tikanga* (cultural rules) to guide our decision-making processes. At this stage, although the Macleay bust has not been formally tested, it was examined by Dr Andrew Merchant from the Faculty of Agriculture and Environment at the University of Sydney, who believed that it was carved from *Eucalyptus tereticornis*, an Australian hardwood. Rebecca Conway of the University of Sydney has contacted Ngāpuhi community members and an authorization to test the wood is currently being sought. If permission is gained, the testing may confirm the theory that the bust is made from a type of wood used in the construction of fences and posts during the early 1800s. Helen Mears, of Brighton Museum, has also respectfully made an approach to Ngāpuhi community members to seek approval to do likewise with their bust; the results would be just as important in identifying which bust may be the one carved in Parramatta in October 1814. At this time, I am unsure if any approach has been made to Auckland Museum, or whether they have plans to test the wood, or in fact, whether any formal tests have been completed. It is at this point, that I acknowledge the quality work that has been undertaken by Ngarino Ellis and Deidre Brown, who have conducted extensive research on these three busts. Brown having recently published *Hongi Hika's self-portrait* in June 2016 (Brown 2016).

*Hongi's Hikoi: A Rangatira in Rānana*⁶

In early August 1820, Hongi, Waikato and Thomas Kendall (Figure 6) arrived in London, to a lukewarm reception. Kendall had not had the blessing of Marsden, who only days before Kendall's planned departure discovered his plans to travel to England. The only reason the party were welcomed and hosted at all was that the CMS realized the importance of Hongi's visit and the subsequent positive relationship they wanted to maintain with the Māori chief. Kendall, a school teacher, had two main agendas: one was to contribute toward a text being written by linguist Professor Samuel Lee, and the second, to



Figure 6: The Rev Thomas Kendall and the Māori chiefs Hongi and Waikato (Hongi Hika centre wearing a woven-flax cloak), 1820, oil on canvas, James Barry, fl 1818-1846, Alexander Turnbull Library, Wellington, G-618. Copyright Alexander Turnbull Library.

become ordained as a priest. Kendall had previously published a rudimentary Māori-English dictionary, (Kendall 1815) in Sydney, and desperately wanted to contribute toward Lee's text (Lee 1820). It can be deduced that Kendall felt protective of his own work in regards to the recording and translation of *Tē Reo Māori* (the Māori language) and he perceived that his efforts would not be properly acknowledged if Lee's text was published without his input. To this end, the CMS decided to send Kendall, Hongi and Waikato to Queens' College, to assist Professor Lee with his work. Thomas Creevy MP refers to this when he writes: 'they were both entered into some College in Cambridge, where I flatter myself those dingy academics will do honour both to themselves and to my favourite university' (Maxwell 1903)⁷ It was fortunate for Lee that Hongi and Waikato were with Kendall, as they were able to assist and advise him in relation to the grammatical rules within *Tē Reo Māori*; the completed text bears a number of references to these chiefs, their peers, and even their journey to England.⁸ At the completion of the manuscript, and prior to publishing, Lee provided an exceptionally positive acknowledgement of Kendall's assistance and contribution. This public acknowledgement proved instrumental in Kendall

achieving his second agenda, to be ordained as priest, which occurred under Bishop Bathurst, in mid November, at Norwich Cathedral, Norwich.

Hongi and his nephew Waikato, ‘handsome and manly in bearing’ (Queens’ College Record 2001) were well received; being hosted by Lady Jane Pym and Sir John Mortlock, who introduced them to many influential people, at official events, soirees and fairs throughout Cambridge, Ipswich, Norwich and London. Waikato, although of high rank himself, played the role of Aide-De-Camp, and even though Hongi was a capable speaker of English, sometimes undertook the role of translator as well. One notable incident was the introduction by Sir John Mortlock of Hongi and Waikato to the Peerage in the House of Lords, on Saturday, 21 October 1820. The two rangatira looked splendid, dressed in elegant, black, court clothing. An article from the time describes the event and the reactions to the chiefs’ attendance in the House:

Their faces were much disfigured by tattooing and in consequence of the scars having been rubbed with some vegetable acid there was a polished green jade upon the natural colour ground of the skin which had a most novel and extraordinary appearance....and the Lord Chancellor had great difficulty in getting their Lordships back to their seats. A place was provided for the New Zealanders in front of the Bar, and they surveyed the scene of the House with great attention. (Public Ledger and Daily Advertiser 1820: 3)

In respect of Hongi and Waikato’s *ta moko*, Creevy, described his observations as follows:

I found his royal face to be one of the fairest specimens of carving I have ever beheld. The Chamberlain’s face was fair; the sunflowers on it were highly respectable but the King’s...was a blaze of stars and planets. (Maxwell 1903: 330)

This introduction to the Peers at the House of Lords would have confirmed the esteem in which the two rangatira were viewed, however, this was not to be the highlight of their time in England – an audience with the King was to follow:

*He orite ki te orite, he mana ki mana,
he rangatira ki te rangatira, he ariki ki te ariki
Like, power with power, chief to chief,
supreme authority to supreme authority* (Henare 2014: 25)

‘How do you do Mr King Hongi!’ (Ibid: 25) King George IV replied, after Hongi had greeted the British monarch in the same manner, at Carlton House, Westminster, on 13 November 1820. As part of this formal introduction during their audience with the King, Hongi removed his exquisitely woven flax korowai, folded it and placed it at the feet of King George IV (Figure 7).⁹ The King gave the two chiefs a tour of the house and grounds, a palace in all but name.¹⁰ This



Figure 7: Korowai [woven flax cloak] which was gifted by Hongi Hika, to King George IV, at Carlton House on 13 November 1820. Oc1982,Q.712 . Copyright Trustees of the British Museum. Photo © Stuart Lloyd.

meeting with the King was the first significant relationship between Māori and the British Crown, and Hongi would have had high hopes of maintaining this link into the future, as ‘a good relationship with King George was an essential factor if Māori were to achieve their commercial desires’ (Network Waitangi Whangarei 2012: 73). Māori had been trading with visiting whalers, sailors and traders for at least a decade, and had also been exporting goods such as potatoes, pigs, flax, as well as *tōtara* and *kauri* spars (native New Zealand timber beams). Over the next fifteen years, this trade with the *pākehā* (Anglo-Europeans) and *taiiwi* (foreigners) would flourish, with English, French, American, Dutch and Canadian vessels visiting the Bay of Islands, and an increased trade directly with the New South Wales colony amongst other places.

Hongi’s trip was proving to be extremely fruitful, however he had one more goal in mind: to secure a large cache of firearms and munitions. It has been erroneously stated throughout history that Hongi’s main aim was to secure a large number of weapons. However, over the past two decades, academics such as Mānuka Henare and Hone Sadler have suggested that as a *rangatira*, Hongi would have been considering a number of aspects within a traditional

cultural framework known as *mātauranga* Māori. *Mātauranga* Māori is about a Māori way of being and engaging in the world—in its simplest form, it uses *karua* (cultural practices) and *tikanga* (cultural principles) to critique, examine, analyse and understand the world. Māori scholar Charles Royal describes *mātauranga* Māori as:

Something that helps explain and enlighten us about different aspects of the world around us, and in that process, a person gets to know about and understand some of the different purposes and meanings, some of the different ways of learning about his/her world that can be transferred from one person to another. (Royal 2009: 37)

In this light, Hongi was interested in much more than military power, he would have been observing and analysing a wide range of technologies, infrastructure, law and the policing of same, as well as British cultural norms and practices, with a view to evaluating the impacts that an increased number of European migrants may have on his country and people. Understanding that securing firearms was but only one of his aims, I will now look at the catalyst and the subsequent chain of events, which allowed Hongi to obtain a sizeable cache of muskets and munitions. Hongi had a number of opportunities to view, handle and learn about, firearms during his trip to England, ranging from discussions with senior military officers at soirees, reading about Napoleon's strategies at the Battle of Waterloo at the Cambridge University Library, observing the troops exercises around the grounds of Cambridge, but most importantly—his meeting with French Baron Charles de Thierry, a young law student at Queens' College. Both Hongi and de Thierry had grand aims; Hongi's were already eventuating when they met, whilst de Thierry's seemed to be quite far-fetched. The Ngāpuhi rangatira wanted muskets, de Thierry desired land, status and a title. As a consequence, the two men came to an agreement; an exchange of around 400 muskets, powder and shot, for 40 000 acres of land near the Hokianga in *Te Tai Tokerau* (Northland). The outcome was that Hongi was able to uplift his firearms in Port Jackson, on his return voyage to New Zealand, whilst de Thierry would find himself in debtor's prison, due to a substantial debt of approximately £843—two very different outcomes.¹¹

Hongi: utu and his role in the sanguineous Musket Wars

On arrival in Port Jackson, then travelling to Parramatta to reside temporarily at the Reverend Marsden's property, Hongi's intentions on his return to New Zealand were clear. 'Mo he ingiou pū?' (for who is that gun?) asked Te Hīnaki, a Ngāti Paoa chief who had been staying with Marsden prior to Hongi's arrival.¹² 'Mou aku pū' (that gun is for you) replied Hongi brazenly, as he held up one of his muskets; displaying it openly and declaring, 'This is Te Waiwhariki!' (Percy

Smith 1910: 183) naming it after a previous battle between the two tribes, before setting it down and repeating this gesture whilst mentioning a number of other battles in which Ngāpuhi had suffered defeats to Ngāti Paoa, Ngāti Maru and Ngāti Whanaunga. Tragically, Te Hinaki's gut feeling would prove to be right. The meaning was clear, Hongi sought to seek revenge for a previous loss; the aim—to rout the Ngāti Paoa at his first opportunity and then continue on, and do likewise, with a number of other *iwī*.

On Hongi's return to the Bay of Islands, he immediately began preparations to seek *utu* or revenge against other tribes for previous losses and strategic purposes. The introduction of inter-tribal warfare utilizing firearms altered the face of conflict. Battles that may have lasted two weeks, and resulted in either a stalemate or minimal losses, now transformed into sanguineous conflicts where villages were overpowered in a day or two, and resulted in the wholesale loss of lives.

Hongi: his legacy

Hongi's legacy is both powerful and extremely divisive. The mention of his name in *Te Tai Tokerau* engenders feelings of pride in his relations and the wider Ngāpuhi community. He was a leader who travelled the seas to Australia and England; assisted in the compilation of a Māori-English text whilst staying at Cambridge University; was introduced to the nobility in the House of Lords; was granted an audience with the King; gained revenge for past losses and led his people to victory after victory—a hero to Ngāpuhi. Yet, for all the pride he engenders with the Ngāpuhi, the mere mention of his name can provoke deep-seated anger and resentment, if mentioned in a number of other tribal communities. The sheer scale and impact of Ngāpuhi raids across *Te Ika a Māui* (North Island) and the resultant displacement of peoples, mass slavery and severe loss of life was unequalled at this point in history. Over the next decade, these other tribes also obtained large caches of firearms, protecting their tribal lands and seeking reprisals for past wrongs committed against them. It is more than understandable that some *iwī* would feel so bitter toward Ngāpuhi for their actions. These actions are indeed regrettable, and although it may not be my place to apologize on behalf of Ngāpuhi, as a descendent of a chief who participated in many of these conflicts, I offer my sincerest apologies to those who feel their *tūpuna* (ancestors) were wronged by their actions during those times.

Ka nui taku aroha me taku pōuri mō rātou, te hunga i hinga ai i runga i te ringa o te tūkinō, e kore rawa rātou e warewaretia e mātou, e kore rawa e mutu tā mātou mihi aroha ki a rātou te hunga i tūkinotia me ō rātou mamae.

The heart is filled with sorrow and remorse for those who fell by the hand of

treachery, they shall never be forgotten by us, we will forever acknowledge those affected and their *mamae*.

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Notes

1. A Māori tribe based in the Far North of *Tē Ika a Maui* (The North Island).
2. In this instance, a subtribe of Ngāpuhi.
3. The battle was known by two names; the *Tē Kai-a-te-Karoro* (The Seagulls feast) and *Tē Haenga-o-te-One* (The Marking of the Sand). The reason for the first name is that as there were too many bodies for the victors to consume; many were left for the gulls to pick at. In relation to the second name, a Ngati Whatua chief directed one of his fleetest warriors to sprint up the beach and then with his *taiaha* (fighting staff), draw a line in the sand from the water's edge to the cliff face—this was to provide a boundary which they were not to cross in their pursuit of Ngāpuhi.
4. Hauwawe and Hou Moka's died at the Battle of Moremonui in 1807, and Kaingaroā is believed to have passed away in 1815.
5. Whichever of the three busts best matches the sketch.
6. Translated as Hongi's Journey—A Chief in London.
7. Creevy was present in the House of Lords when Hongi was introduced to the Peerage on Saturday 21 October 1820.
8. O'ngi I'ka [Hongi Hika], Waikato, Ruatara, Tē Pahi, and Moka Tē Kaingamata (a first-cousin of Hongi,) amongst others; and phrases directly relating to their trip such as 'Ko tē aha ōti rātu ki England? Ko te tītiro ātu ōki ki te pai o te wenūa ōki, ki te ānga o te pakeha ōki, ki te tīni o te tāngata ōki.' translated as 'What are they going to do in England? To see the goodness of the land, the occupations of the people, the number of the inhabitants.'
9. This specific *korowai* is believed to be the one Hongi wore in the commissioned painting created by James Barry, while Hongi, Waikato and Kendall were in London in 1820—it is held by the British Museum in London. https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=487843&partId=1&searchText=Oc1982%2cQ.712&page=1 (accessed 27 January 2019).
10. Carlton House was used extensively by King George III, but on his death and the

accession of King George IV the property was sold, the building demolished and the funds used to extend and refurbish Buckingham Palace, which he preferred.

11. Charles Philippe Hippolyte de Thierry finally reached New Zealand in late 1837 and discovered that Hongi Hika had passed away, and that the lands he was promised belonged to another chief. In sympathy he was given a significantly smaller portion of land and although he attempted to have it recognised as French sovereign territory, the signing of the Treaty of Waitangi in 1840 ended that objective. After moving to Auckland, he lived his life out as a music teacher and piano tuner.

12. Te Hīnaki and Te Horeta were staying with Rev. Marsden temporarily, having planned to travel to England, however, these plans changed immediately upon Hongi's arrival and the two chiefs returned to their homes in New Zealand when learning of impending Ngāpuhi threats toward their people.

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