

HISTORICAL AND TECHNICAL REPORT
TE MANGAEKA O WHAREPAPA
THE BLACK AND YELLOW CLOAK OF WHAREPAPA
E3848 (NZ Box 9b)
BRISTOL MUSEUM & ART GALLERY



REPORT PRODUCED BY
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KUPUTAKA/GLOSSARY

Kupu ē-kaupapa/Term

Whakamāramatanga/Definition

Aho	Horizontal or weft threads
Aho poka (also known as Tīhoi)	Additional aho, shaping inserts, which create contouring for a closer fit i.e. custom fit
Haerenga	Journey
Hapū	Sub-tribe
Harakeke	Phormium tenax or New Zealand Flax
Here	Ties used to secure garments
Hieke	A rough type of cloak, with shredded harakeke covering the exterior surface
Hītori	History
Iwi	Tribe
Kairaranga	Weaver
Kaiwhakairo	Carver
Kākahu	Generic term for cloaks
Kauko	Side edge of a kākahu
Kaumātua	Respected elders
Kaupapa	Framework of the garment
Kurupatu	A neck fringe on a kākahu
Kawa	Protocols of practice, how things are done (see also tīkanga)
Paru	A black ferruginous mud used in the dyeing process
Pōkinikini	Rolled harakeke tags, sometimes scraped at intervals and dyed black, creating an alternating black and yellow pattern
Pūrākau	Stories, oral history
Mangaeka	A type of cloak, and an undyed harakeke tag (golden in colour)
Mātauranga	Traditional knowledge
Rangahau	Research
Rangatira	Chief or chiefly in nature
Remu	Bottom edge of kākahu
Tāniko	Decorative border, either traditionally woven with dyed harakeke, or contemporary with wool
Taonga	Cultural treasure or artefact
Tāhuhu Kōrero	Background story
Tikanga	Correct procedure or custom (see kawa)
Tūpuna	Ancestors
Te Ao Māori	The Māori World or Māori worldview
Tihetihe	Rain cape, rough outer garment of undressed flax
Ua	Top edge or neckline
Uri	Descendants
Whakanakonako	Embellishments
Whakapapa	Genealogy
Whakatipu	A rain cape made with harakeke tags, overlapping like shingles, to shed rain
Whānau/Whanaunga	Relative/s
Whatu	Hand-twining technique
Whenu	Vertical or warp threads

KUPU WHAKATAKI/PREFACE

‘Ko te manu e kai ana i te miro nōnā te ngahere, ko te manu e kai ana i te mātauranga nōnā te ao.’

The forest belongs to the bird who feasts on the miro berry, the world belongs to the bird who feasts on education.
Māori Whakatauki/Proverb

The *whakapapa* and *hītori* of *taonga*, or the provenance and history of cultural treasures, are as important as the items themselves. Whenever the term *taonga* is used within this report, the author is referring to cultural treasures, although Western practice usually refers to them simply as artefacts or objects.

Mātauranga (knowledge) of who the *kairaranga* (weaver) or the *kaiwhakairo* (carver) was, the *iwi* or *hapū* (subtribe) from which they affiliate, the identity of the receiver, and the reasons for the gifting – are also *taonga* and unfortunately, far too much of this information has been lost to time.

Māori *taonga* rest in countless institutions around the world, museums, galleries, libraries, and private collections, and although the author does not take issue with this as such; he does feel that far too many *taonga* are displayed, or held, without an appropriate level of cultural and historical context. After visiting several museums in Europe, the United States of America, Australia, and the United Kingdom, the author noticed that several of our *taonga* had either minimal information, no cultural context, or worse, some information panels bore the terms ‘Unknown’ or ‘Unidentified’ and the name of the collector or collection was more prominent than the *taonga* itself.

As a weaver, a novice carver, and a Māori historian, the author felt that he was able to examine select *taonga* from institutions in countries to which he travels and produce documents that would provide these institutions with a general level of historical and technical information. The author has been fortunate to have undertaken extensive international travel, for work, research, and holidays, and has recently begun integrating museum and gallery visits into these trips; contacting institutions prior to any of his *haerenga* (journeys), to ascertain what *taonga* they have, and what he might want to access and examine – or what they would like to know more about.

By no means does he claim to be an expert in the study of Māori *taonga* and feels that there are others of greater standing within the field; however, he offers his knowledge, as best as he is able, to produce research documents that provide substantially more information than is currently held on these specific *taonga*.

The compilation and provision of these reports serve several purposes: to do the *taonga* justice by visiting and spending time with them; to examine them and promote their whereabouts; make their locations known to Māori (and other interested persons); and to uncover their *pūrākau* (stories) and bring them back to life. This third practice of uncovering their *pūrākau* achieves several outcomes, these being: to reunite them with *uri* (direct descendants) and *whanaunga* (relatives); to provide the institutions with a credible and informative record of the respective *taonga*; and ensuring their stories are not forgotten – *ka maumahara tonu tātou kia rātou*.

This particular *pūrākau* tells of the experiences of a delegation of Māori, the majority of which were Ngāpuhi, and their 1863 *haerenga* (journey) to Ingarangi (England). During their time there, they were feted by British society, met several dignitaries including the Prince and Princess on two occasions, and were granted an audience with Her Majesty Queen Victoria. As part of Māori custom, this particular *taonga* was gifted to the Mayor of Bristol at an official event in September 1863.

HAURONGO/BIOGRAPHY



The author's cultural background sees him affiliated with the *iwi* (tribes) of Ngāpuhi, Ngāi Tūhoe, Te Whakatōhea, and Te Whānau-a-Apanui, as well as having connections to Alveston in Gloucestershire, Bloomsbury in London, and Helsingborg in Sweden – all of which he has visited.

He is ex-military, having served in the army as a paratrooper and then military police officer; before studying a Bachelor of Arts, and then a Master of Teaching degree, and becoming a history teacher, and a military and Māori historian.

The author is a cultural practitioner: *kairaranga* (weaver), novice *kaiwhakairo* (carver), and *kaihaka* (performer).

He is a published author, producing articles, reports, and story books; produced a historical short film; delivered lectures around the world; and contributed towards exhibitions in institutions in Aotearoa New Zealand, and Australia.

The author's research has been referred to in the media; mentioned in legal cases; used on government websites; presented in museums; stopped the sale of *taonga* at auction and assisted in the repatriation of *taonga* back to Aotearoa New Zealand.

He has also appeared on television and radio in Aotearoa New Zealand and Australia, as a *tumu kōrero* (historian), in documentaries, news, and cultural programs.

The author is a husband, father, and grandfather, who believes in the importance of teaching his *whānau* (family) *mātauranga* and *toi Māori* and including them in his *kaupapa rangahau* (research projects); taking them with him on these *haerenga* (journeys) if the opportunities allow.

It is his goal to contribute toward *Māoritanga* and *Te Ao Māori* (The Māori World) in a positive and impactful manner and hopes that this report goes some way towards achieving this objective.

ARA RANGAHAU/RESEARCH METHODOLOGY



This report was compiled by the author, utilising: online and library/archive-based research; consultation with curators; conducting interviews with members of the Ngāpuhi *iwi* (tribe); as well as carrying out several physical examinations of the *mangaeka* itself. The physical examination of the artefact was undertaken at the Bristol Museum & Art Gallery, on 24th January 2024. The online and library-based research was undertaken between March 2024 - June 2024. The consultation process and interviews with Ngāpuhi academics and *kaumātua* began in May 2024, and are ongoing, as per Māori *kawa* and *tikanga*.

Facsimiles of original documentation, provided by the Bristol Museum & Art Gallery during the research process, included: the Bristol Institution donor book. Information from, and images of these documents, are provided by permission of the Bristol Museum & Art Gallery. All physical descriptions, including measurements, and any condition notes, were obtained during the author's examination of the *taonga*.

Thanks, and acknowledgment goes to the following people and institutions for their support and assistance: Bristol Museum & Art Gallery (Lisa Graves – Curator of World Culture, Deborah Hutchinson, Natural Sciences (Geology) Curator); Polly Bence¹ – PhD researcher at the Universities of Bristol and Exeter; *Te Runanga A Iwi O Ngāpuhi* (TRAION), and the people of Ngāpuhi – for entrusting me with the honour of researching and examining this *taonga* (cultural treasure); Ngāpuhi *Tohunga Whakapapa* (Genealogist and historian) Hone Sadler; Ngāpuhi *Kairaranga* (weaver) Te Hemoata Henare; Ngāpuhi Curator Isaac Te Awa; and Ngāpuhi *kaumātua* (respected tribal elder) Mere Mangu.

PŪRONGO KŌRERO O NEHE HISTORICAL REPORT

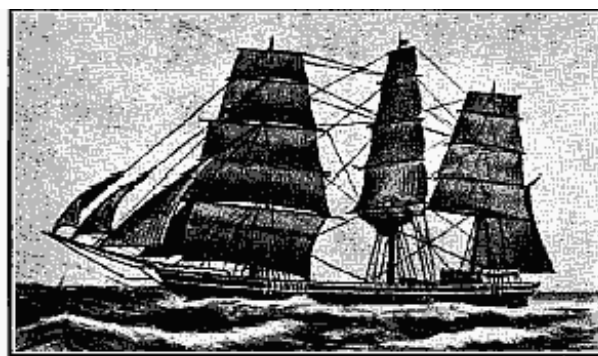
TĀHUHU KŌRERO/BACKGROUND STORY

Aotearoa New Zealand to England

This *hīkoi* (journey) to England by a delegation of 14 Māori, was organised by Wesleyan Preacher, William Jenkins, who also served as interpreter for the colonial government in Aotearoa New Zealand. Jenkins' objectives are claimed to have included introducing his guests to 'the wealth and achievements of Britain, while conducting a lecture tour illustrated by indigenous performances.' This party consisted of several *rangatira* (chiefs), including Kamariera Te Hau Takiri Wharepapa, Reihana Te Kauwau, and Hare Pomare, and several *wāhine* (women) Hariata Pomare, Huria Ngahuia, Tere Pakia (Hariata Te Iringa), and Hariata Haumu. The Māori delegation had departed Auckland, New Zealand, on 4th February 1863, on the *Ida Zeigler*; arriving in Plymouth on 14th May, and then London on 18th May.



William Jenkins.ⁱⁱ



The *Ida Zeigler*ⁱⁱⁱ

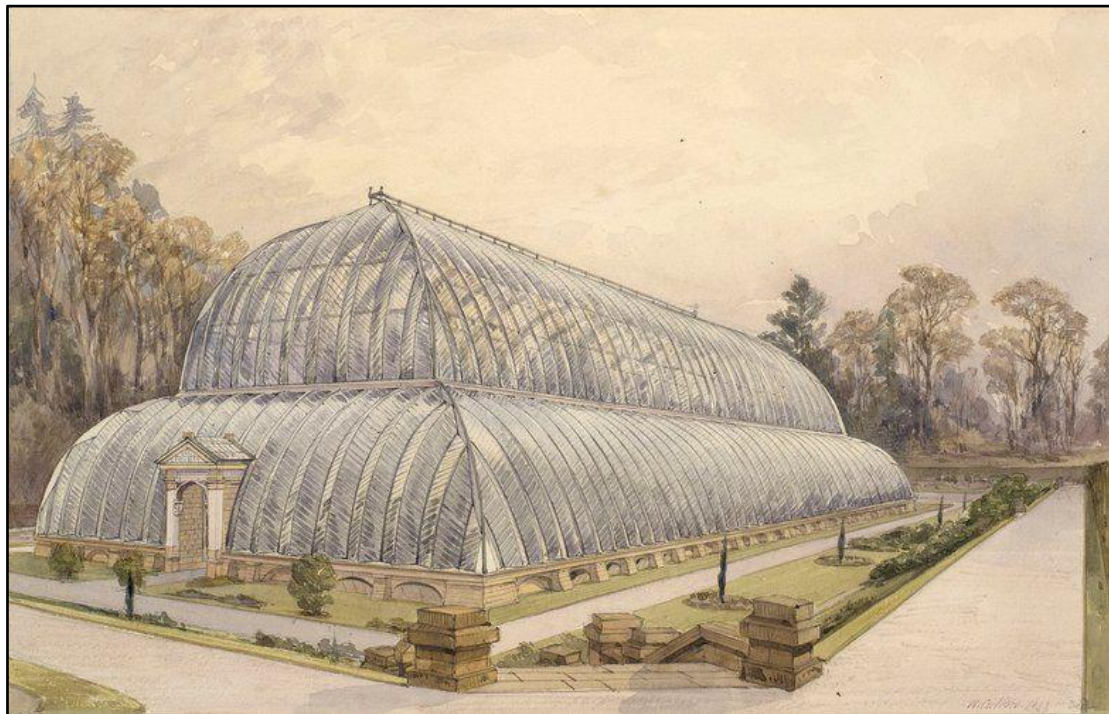


The Illustrated London News: Native chiefs from New Zealand. 1863.^{iv}

Parleying with the Prince and Princess of Wales

The Māori delegation was afforded their first opportunity to meet the Prince and Princess of Wales, when they attended the Great Conservatory at Chatsworth House, with the Manchester Guardian (11 June 1863) reporting that:

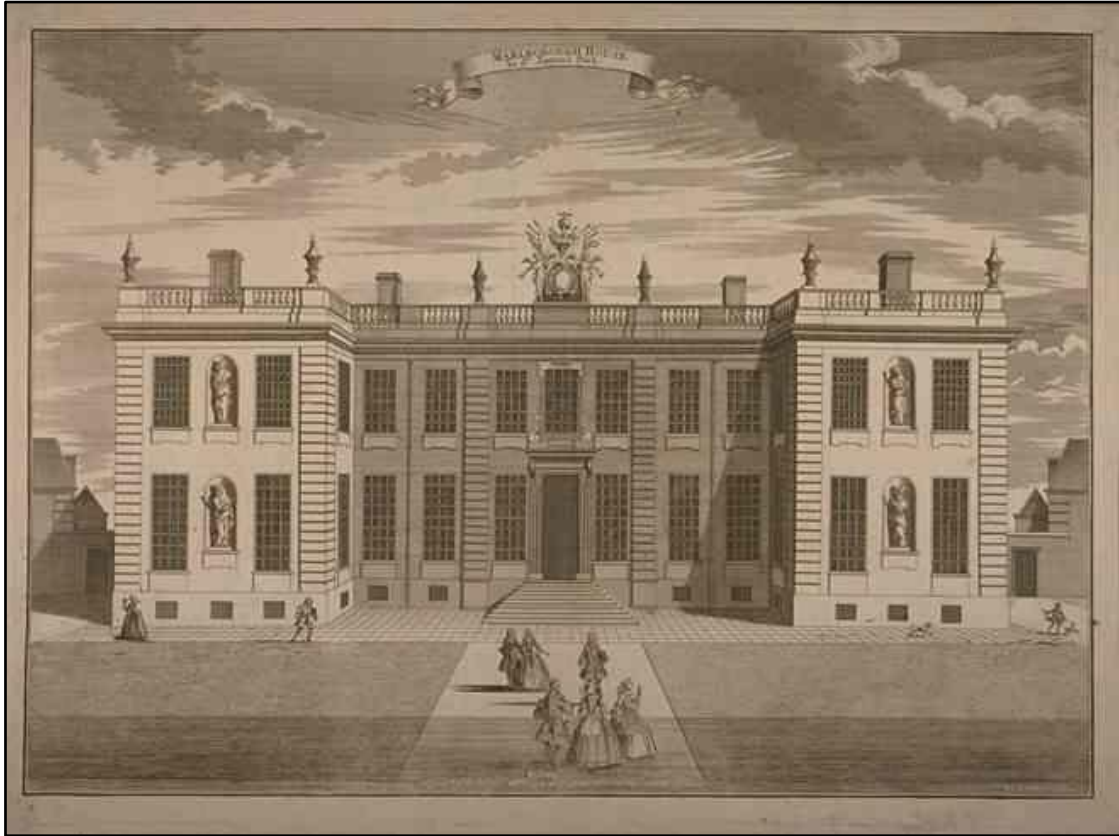
‘the most striking scene in the whole course of the procession occurred in the centre of the great conservatory as the Prince and Princess came opposite the point where the group of New Zealanders were stationed. Their attention was caught by the swarthy and strange looking islanders. They paused, and a colloquy took place among the royal party. The prince consulted the master of the ceremonies, the interpreter of the New Zealanders was summoned, and while the whole group and the Princes and Princesses exchanged salutations, the New Zealanders spoke words of greeting and respect in their own tongue, which the translator rendered into English. During this pretty and touching scene the cheers of the crowd burst out again and again, and were renewed heartily when the Princes and Princesses moved on....’^v



The Great Conservatory at Chatsworth House.^{vi}

Of a subsequent meeting between the Prince and Princess of Wales, and the Māori delegation, at the royal residence on Saturday 13th June; the Australian and New Zealand Gazette (20 June 1863) reported that:

‘On Saturday thirteen New Zealanders were presented to the Prince and Princess of Wales at Marlborough House....The Prince conversed in a very friendly style with them through their interpreter, and his Royal Highness was assured by them of their friendliness towards the English people and their desire to become more intimately acquainted with them. They were evidently gratified with their visit and with the hearty English like welcome the Prince gave them. Afterwards they took luncheon with the Duke of Newcastle. On Wednesday, accompanied by Mr Jenkins, the party visited the departments of the Royal Arsenal at Woolwich by special order from the War Department. What chiefly interested them appeared to be the royal gun factories.’^{vii}



Marlborough House.^{viii}

An audience with the Queen

It was only a matter of weeks after this meeting with the Prince and Princess of Wales, that an audience with Queen Victoria at *Osborne House* occurred. On Tuesday, 14th July 1863, Her Majesty Queen Victoria hosted a delegate of Māori chiefs, two of their wives, and another Māori *wahine* (woman), at her most favoured of her stately residences, on the Isle of Wight.



Osborne House. Isle of Wight. 1897.^{ix}



Queen Victoria in 1862.^x

Reihana Te Taukawau stood and delivered a *whaikorero* (formal speech), addressing Her Majesty Queen Victoria:

“Oh Victoria, our mother! – We greet you! You, who are all that now remains to recall to our recollection Albert the Prince Consort, who can never again be gazed upon by the people. We your Maori children, are now sighing in sorrow together with you, even with a sorrow like to yours: All we can now do is weep together with you....We have just heard the crash of the huge-headed forest tree which has untimely fallen, ere it had attained its full growth of greatness....This is our lament’^{xi}

During the audience with Queen Victoria, the delegation performed several cultural items for Her Majesty, and afterwards, presented the Queen with some gifts. Reihana Te Taukawau, a Ngāti Rangī chief, from the area of Tautoro, and living in Taiāmai, in Te Tai Tokerau (Northland), gifted Her Majesty a beautifully woven *korowai*; a finely crafted cloak, woven from *harakeke* (phormium tenax), a symbol of *mana* or prestige, worn only by those of high rank. Finely woven *kākahu* (generic term for cloaks) included *korowai* (fine cloaks bearing tassels), *kaitaka* (finest woven cloak with decorative borders), *kahukiwi* (kiwi-feather cloak), and *kahukurī* (dog-skin cloak); and were traditionally gifted to *ariki* (paramount chiefs) and *rangatira* (nobility) to display the appropriate level of respect toward the recipient. Huria Ngahuia, gifted Her Majesty Queen Victoria a beautiful *pounamu hei tiki* (nephrite jade neck pendant) of great value, from woman to woman, and a gift that the Queen was quite impressed with. The Queen reciprocated by gifting Ngahuia with a large gold cross set with brilliants.^{xii}



Left: Reihana Te Taukawau, wearing the *korowai ngore*, a cloak with tassels and pom-poms, that he gifted the Queen.^{xiii}
Centre: Huria Ngahuia, wearing a *pounamu hei tiki* that may be the one she gifted Queen Victoria.^{xiv}
Right: Hirini Pakia, wearing the *kaitaka*, finely woven cloak with lower decorative border, that he gifted the Queen.^{xv}

Of this audience, the Queen wrote:

'13 Chiefs and the 3 women, 2 of them wives of 2 of the Chiefs. They were half in native, half in European dress. The women wore silk petticoats with their strange cloaks of matting, & feathers in their hair. The men also had cloaks, some skins, thrown over them, carrying spears & hatchets, & feathers stuck in their hair. The greater number of the men were much tattooed, and the women, on their mouths.' – Her Majesty Queen Victoria^{xvi}



The New Zealand chiefs in Wesley's House, 1863.

This engagement occurred on 22 July, at John Wesley's residence in City Road, London, and pictures the Māori delegation in conversation with Dr Evans and Mr Allwright.^{xvii}

Although the above painting is not of the audience with Her Majesty, it seems, by the Queen's above-mentioned journal entry, that this is how they would have presented to her at the time. Of the Māori delegation's audience with Her Majesty Queen Victoria, the *Australian and New Zealand Gazette* (17 July 1863), reported:

'Her Majesty on Tuesday received the party of New Zealanders travelling in this country, under the auspices of Mr Jenkins, at Osborne, consisting of 13 persons, 10 males and three females, who arrived from London to have the honour of an interview, accompanied by Mr Jenkins. The Duke of Newcastle, Secretary of State for the Colonies, was present. They crossed over from Southampton in her Majesty's yacht *Fairy*, which was sent to meet them. The Queen, accompanied by their Royal Highnesses Princess Helena, Princess Beatrice, and Prince Leopold, and attended by the Hon. Mrs Bruce, the Hon. Beatrice Byng, and the gentlemen in waiting, received the Maoris in the Council-room, where they were severally presented by Mr Jenkins and had the honour of kissing her Majesty's hand.^{xviii} The heads of tribes then addressed the Queen through their interpreter.'



The Council Room.^{xix}

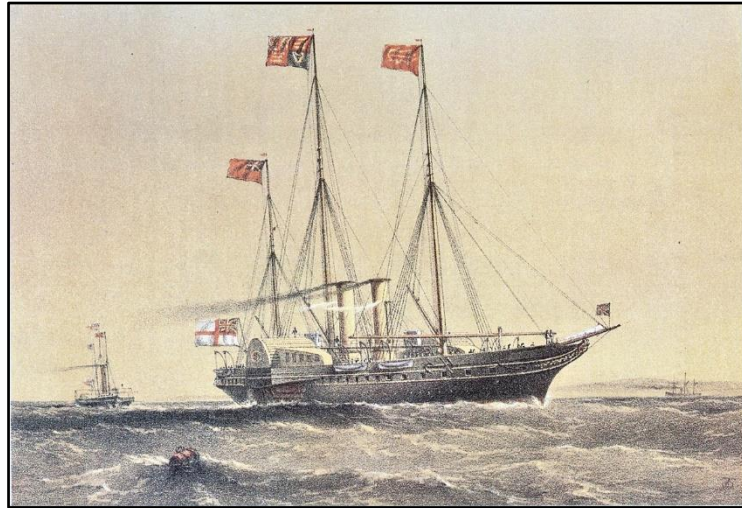
In his journal, Te Taukawau writes of their audience with the Queen, and confirms the gifting of a *kaitaka* to add to the *korowai* which he had already presented Her Majesty:

‘Hirini Pakia spoke and thanked the Queen and presented the Queen with a Maori clothing, a “ “ A (hei) “tiki”, a korowai, a tewhatewha. The Queen thanked us and returned to her room. It was then that Kamariera Hautakerie Wharepapa spoke up and said that we were sorry if we left without speaking to the Queen about the war in the Waikato, that the war was not of the whole of N.Z. So the Duke was asked to fetch the Queen to hear what Mari (Wharepapa) was to say. When the Queen returned Mari said “O Madam, the Queen, greetings to you in respect of your loss in the death of your husband Prince Albert.”^{xx}

Wharepapa raised the issue of the conflict in the Waikato, and explained that at present, it was not of much concern when considering the country as a whole. He also mentioned that “Some Pakehas who come to N.Z. say that all the Maoris in N.Z. should be killed.” The Queen addressed the issue, expressed her dismay, and replied “I will not agree that the Maoris in N.Z. should be killed, they are a good people and god fearing. It must be the bad Pakehas from N.Z. itself who have said that, it is not from here.”^{xxi}

A luncheon was then provided, after which the group was transported to Portsmouth onboard the *Victoria and Albert*. Te Taukawau elaborates on their meal, writing:

‘When she had finished talking she left us. We went in to have something to eat. One’s cheeks simply twitched when we saw the food on the table. There were many kinds of drinks, 6 plates per person, and the spoons and forks and knives. One could only say in wonder “such is the house of the daughter of Kings!”^{xxii}



The Victoria and Albert.^{xxiii}

After what had been the highlight of their travels so far, things began to turn south, with the Māori disenchanted with their situation; conditions had worsened, and their lack of payment whilst they observing monies being received by Jenkins also caused tensions. Hirini Pakia and his wife Tere Hariata left the delegation and joined a travelling Māori performing group that promised them payment, and Huria Ngahuia threatened to leave London when a proposed trip to Bristol was being planned. Jenkins again promised regular payments, and the situation was temporarily remedied. The Māori delegation duly travelled to the riverside city, when, ‘the party was invited to Bristol where the Mayor arranged a luncheon to enable them to meet 50 or 60 leading citizens.’^{xxiv} According to Mackrell (1985), the group’s arrival in Bristol was a spectacle. Jenkins had written to the local newspapers notifying them of the group’s visit, and they arrived to a huge crowd who were whipped up into a fervour by the city crier and trumpeters.^{xxv}



A photograph of the 12 remaining members of the delegation, who travelled to Bristol.^{xxvi}

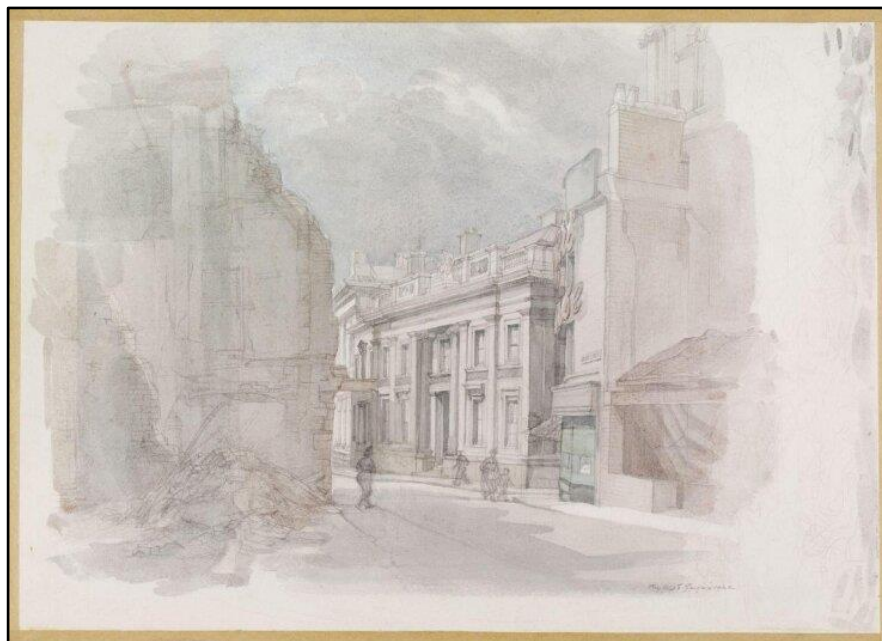
After meeting Mayor Sholto Vere Hare, at the Council House on 7th September they were distinguished guests at a meeting in the Victoria Rooms – noted by Jenkins to be attended by 200 people (Jenkins 1863). The Mayor proposed a toast to the health of the party, and the group’s orator Ngāti Rangi Chief Wharepapa replied and ‘referred in gratifying terms to what they had witnessed in London, but rejoiced mostly in having seen the Queen’; and as per *tikanga*, then presented a gift in the form of a *mangaeka* (black cloak with yellow tags) to the Mayor.



Kamariera Te Hau Takiri Wharepapa.^{xxvii}



Mayor Sholto Vere Hare Esq^{xxviii}



Council House, Bristol.^{xxix}

The Western Daily Press (from 8th Sept 1863) described the lavish gathering. The group “partook freely of champagne, coffee, and biscuits, and, from their unembarrassed, free and easy style, seemed decidedly to be quite at home. Two of them talk English intelligibly, and did not forget to inform the company that England was a good country and its inhabitants good people.”^{xxx}

During their tour, the chiefs were exceedingly popular, and ‘proved great favourites with the ladies, who pressed so eagerly around them, and were so importunate in their entreaties, that the chiefs could not be ungallant enough to refuse them. Their cartes de visite were also eagerly bought up, the purchasers being principally young ladies.’^{xxxi} Wharepapa was a man of great qualities, with Mr Jenkins describing him as “the most intelligent of our party.” Considered a particularly handsome man, he captivated the fancy of an English girl, Elizabeth Ann Reid, from Marylebone; they married^{xxxii} at the Church of Saint Anne, Limehouse, and she accompanied him on his return to Aotearoa New Zealand as his wife.^{xxxiii}

CERTIFIED COPY OF AN ENTRY OF MARRIAGE

Given at the GENERAL REGISTER OFFICE, LONDON

Application Number *PA56/1864/75*

Registration District <i>Sponey</i>								
1864. Marriage solemnized at <i>St Anne's Church</i> in the Parish of <i>St Anne's Limehouse</i> in the County of <i>Middlesex</i>								
No.	When solemnized	Name of Bride	Age	Condition	Rank or profession	Residence at time of marriage	Father's name and residence	Rank or profession of father
	<i>March 31 1864</i>	<i>Kamohiwa Te Wharepapa</i>	<i>full</i>	<i>Widower</i>	<i>Tanner</i>	<i>St Anne's Limehouse</i>	<i>Te Wharepapa</i>	<i>New Zealand Chief</i>
		<i>Elizabeth Reid</i>	<i>full</i>	<i>Spinster</i>		<i>St Marylebone</i>	<i>John Reid</i>	<i>Land Steward</i>

Married to the *bride* according to the *ritual* of the *Established Church* by Licence *by* *James Mack George Maxwell Edward May*

This marriage was solemnized between us *Elizabeth Reid* in the presence of us *Emmanuel Smith*

CERTIFIED to be a true copy of an entry in the certified copy of a Register of Marriages in the District above mentioned.

Given at the GENERAL REGISTER OFFICE, LONDON, under the Seal of the said Office, the *29th* day of *October* 1975.

MB 09.110

This certificate is based in pursuance of section 43 of the Marriage Act 1961. Subsection (3) of that section provides that any certified copy of an entry purporting to be a true copy of an entry in the Register of Marriages shall be received in evidence of the marriage to which it refers without any further or other proof of its entry. CAL 1975—No person is to be liable for the publication of this certificate, or if it is a falsified certificate as aforesaid, in so far as it is to be taken to be false, is liable to prosecution.

A certified true copy of Wharepapa and Reid’s marriage^{xxxiv}

The delegation was becoming disillusioned with their experiences under Jenkins, and Wharepapa makes it clear in a letter that he writes to Miss Selwyn (dated 29th January 1864), who was the sister of a Bishop based in Aotearoa New Zealand, that they were concerned about their predicament:

‘We are losing health & strength. In my opinion, if we stay long, we must find out some devices for ourselves for these days. That is all, the trouble of this expedition can not be enumerated. You are the sister of the Bishop who loves New Zealand so well & you will declare to him our sentiments. Your goodness to the Maories who have visited you gives us light and gladness in our hearts & makes us bold to speak out the burden that is laid on us thro’ this our ill considered visit to England.’^{xxxv}

Whilst in Birmingham, Wharepapa and two of his fellow chiefs applied to the courts to be released from their contract with Jenkins, and were successful in their case, the following warning to other Māori being published in the New Zealand media in May 1864:

‘A Notice to the Maoris. We the undersigned beg to caution you against coming to England with, or under the care of any Europeans, unless specially advised thereto by the clergy, or the Governor; for we have much cause to lament this, our ill-considered visit to England. Take notice, that on the 16th day of February, we, with five more of the natives who accompanied us to this land, were legally released from our engagement with Mr Jenkins and his party, before Mr Kinnersley, the Stipendiary Magistrate of Birmingham. Reihana Taukawau Ngatirangi, Kamariera Wharepapa, Paratene Te Manu. Birmingham, England, February 25, 1864.’^{xxxvi}

After the party separated from Jenkins due to mismanagement, 'Dorothea Weale, an influential philanthropist, came to their rescue, and the Colonial Office made the arrangements for their return....The party left on 4 April on the *Flying Foam* and arrived in New Zealand on 13 July 1864. Two members had died on the voyage – Tākerei Ngāwaka and Hāpimana Ngāpiko – and a baby had been born to Wharepapa and his English wife, Elizabeth Reid.^{xxxvii}



Miss Dorothea Weale, 1870s^{xxxviii}



The 'Flying Foam' in an unidentified harbour.^{xxxix}

On Te Taukawau's return to his home in Mangakahia, and acknowledgement of Weale's assistance; he facilitated the collection of funds from his people and duly organised the construction of a church,^{xl} fulfilling a promise he had made to the delegation's major benefactor – who instead of requesting repayment, asked that any funds be used to build a place of worship. A church at Mangakahia was opened on March 21st, 1869, and was called *The Church of the Good Shepherd*, and another was built at Ohaeawai on 8th April, 1871, and was named *St Michaels*. These were constructed for £300 and the expense was borne completely by the *haukāinga* (local people) who also provided all the timber and milling.

PŪRONGO KUPU Ā-KAUPAPA TECHNICAL REPORT

Taipitopito tirohanga/Examination

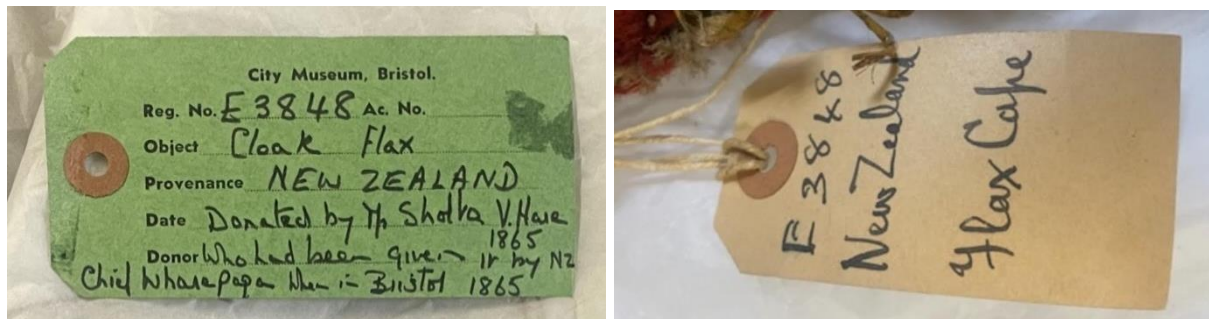
Taipitopito whakawhiwhinga/Accession Number: E3848 (NZ Box 9b)

Momo Kākahu/Type of garment: Kākahu – Mangaeka (cape with black and yellow tags)

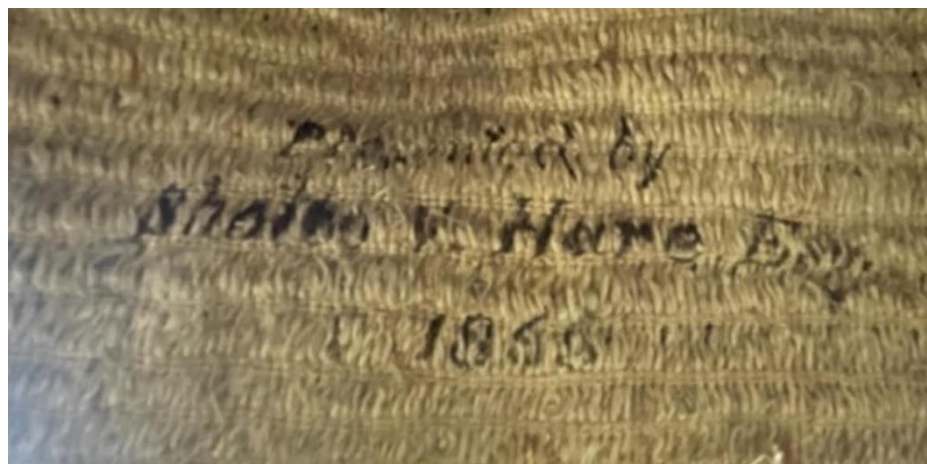
Pinetohu/Labels, tags: There are two cardboard labels or tags accompanying this *taonga* (artefact/cultural treasure).

A green one, loose, which is placed inside the storage box, on top of the *taonga*, which bears the following information: 'City Museum, Bristol. Reg. No. E3848 Object Cloak Flax Provenance NEW ZEALAND Date Donated by Mr Sholto V. Hare 1865 Donor Who had been given it by NZ Chief Wharepapa when in Bristol 1865'

A natural-coloured one, bearing the following text, which is written in black ink: 'E3848 New Zealand Flax Cape' handwritten in black ink.



There is an identifying stencil marked onto the lower interior surface of the *kaupapa*, which bears the following information: 'Donated by Sholto V Hare Esq 1865'



Taipitopito whakawhiwhinga/Accession details:

Bristol Institution donor book: '1865 No. 2819 Sholto V. Hare Esq, Clifton. 'A Fine specimen of Native Garment or Cloak presented to Mr Hare by the New Zealand Chief Wharepapa when in Bristol September 1863' p. 131'. *See image of original text in **Whakapapa - Provenance** section – page 29.



Due to the fragile nature of the *paru*-dyed (black) tags, which begin degrading and detaching from the *kaupapa* over time, any movement of the *kākahu* was extremely limited.

Whakaahuatanga/Description:

This would have been a stunning piece when newly woven, a deep black *kaupapa* (framework) with a *kurupatu* (neck fringe) of *mangaeka* (natural-coloured undyed *harakeke* tags), and a lesser amount of *mangaeka* (undyed *harakeke* tags) woven into the *kaupapa* at regular intervals; the *kurupatu* and undyed *harakeke* tags would have created a brilliant contrast against the black background, with the *mangaeka* appearing almost golden. This *kaupapa* is in quite a good condition, however, as it is covered almost entirely in *paru*-dyed *harakeke* tags, there is substantial damage to the exterior surface due to the *whitau/muka* (extracted fibres) degrading and many of these have detached, especially where the lower *aho poka* (shaping insert) is located.

Inenga/Dimensions:

Width: The width along the *ua* (top) is 1390 mm, at the centre it is 1390 mm, and it is 1480 mm along the *remu* or bottom edge.

Height: The height at the left *kauko* (edge) is 960 mm, down the midpoint it is 1160 mm, and it is 1010 mm down the right *kauko* (edge).

Taimaha/Weight: 5820 grams

Rauemi/Materials:

Whitau/muka whenu and *aho*, with *mangaeka* and *paru*-dyed *harakeke* tags, and coloured woollen threads for the transitional style *tāniko* (decorative border).

Kaupapa/Framework:

The *whenu* (warp), which runs vertically, appears extremely fine, as would be expected of a quality garment. A measure resulted in a count of between 8-9 *whenu* per centimetre. Each *aho* (weft) row is approximately 7 mm apart and runs horizontally across the garment. There are *aho poka* or *tīhoi* (shaping segments) evident, however, due to the fragile nature of the garment, it was not turned over, and so a proper count and measurement have not yet been undertaken.



A section of the interior of the *kaupapa*, displaying an example of *aho poka* or *tīhoi*, where additional *aho* rows are inserted to create shaping segments.

Kurupatu/Neck fringe:

There is a *kurupatu* (neck fringe) consisting of *mangaeka* (undyed *harakeke* tags) of lengths between 50 mm – 90 mm in length, attached at intervals of 25 mm along the *ua* (neckline) and top of the *kaupapa*. The varying lengths may be due to the position of attachment, with some protruding from the neckline, and others falling off the exterior surface of the *kaupapa*



The *ua* (top edge) of the *kakahu* showing a distinct row of *mangaeka* (golden, undyed tags).

Mangaeka/Harakeke tags:

This type of *kākahu*, called a *mangaeka*, is designed for inclement weather, the tags serve much like a raincoat, with its countless overlapping tags shedding water.

The entire exterior surface of the *kaupapa* is covered with black *paru*-dyed *harakeke* tags, which are between 50 mm – 60 mm in length, and would have, when newly woven, obscured the entire *kaupapa*. The same style of natural coloured *harakeke* tags used to create the *kurupatu*, are also attached across the surface of the *kaupapa* at 120 mm intervals and woven into every second *aho* row.



Tāniko/Decorative borders:

This *kākahu* has coloured woollen borders (using the *pāheke* method) in place of traditional *tāniko* borders. The introduction of wool, and the utilisation of differing methods of decorative elements began with first contact, however, from the 1850s onward there was an explosion in the use of wool. Traditional *mangaeka* were functional raincapes and did not normally have *tāniko* borders, however, with the transition from traditional to contemporary styles, there were many changes in designs and materials used. The lower border along the *remu* (bottom) is a uniform 20 mm in height from one edge to the other, with the *kauko* (side) borders being 20 mm in width. The *tāniko* pattern down each *kauko* (side) is alternating red and grey squares being 20 mm by 20 mm; with red at the top left and ending with red at the bottom left, whilst there is red at the top right and ending with royal blue at the bottom right. The *tāniko* border across the *remu* (bottom edge) alternates between red rectangles and royal blue squares, beginning with red on the left and ending with blue on the right. The red and blue yarns appear to have a tighter, cleaner twist, whilst the grey appears to be much looser or fluffier.



A close-up section of the *tāniko* border which runs down the left *kauko* (side edge), and the entire *tāniko* border running down the right *kauko* (side edge).



Alternating rectangles of coloured woollen yarn woven into the *aho* rows along the *remu* (bottom edge) using the *pāheke* method.



The inside of the *remu* (bottom edge), note the scarlet red woollen thread.

Whakanakonako/Embellishments:

Each *kauko* (right and left edges) are embellished with the cast on, and cast off, beginning and ending with a narrow, scarlet red border of woollen yarn.



The scarlet red woollen yarn creates a distinct border down the left *kauko* (side edge).

Another feature of many *kākahu*, is the loose, *muka/whitau* (extracted flax fibres) *whenu* (warp threads) that protrude from each corner of the *ua* (top edge). The name of these has unfortunately been lost to time. These are sometimes mistaken for the remnants of *here*, especially when no *here* are present; in the belief that the *here* have either been damaged and detached, purposefully or incidentally.



Here/Ties:

There is a 220 mm long *here* protruding from the *ua* (neckline), approximately 400 mm from the top right corner. There is a much shorter *here*, being approximately 60 mm long protruding from the neckline approximately 330 mm from the top left corner, which appears to have been damaged, hence the much shorter length. Evidence from many of the *kākahu* from traditional times suggests that they did not have threaded *here* as is used today, but rather, they would have been custom-made; measured against the wearer, with the *here* woven into specific points along the *ua* (top edge). *Here* were thicker at the point where they were fixed to the *kākahu* but tapered to a thinner cord closer to their ends.



This is a close-up image of one of the *here*, showing the *miro* (twist) technique.



The left and right *here*. Normally these are longer, however, the left one has been damaged and is far shorter than the one on the right.

Pakurutanga/Condition:

There appears to be minimal damage to the *kaupapa* itself, which is quite flexible, however, as the entire exterior surface is covered with *paru*-dyed *harakeke* tags, there is substantial damage across the external surface; with portions of the *kaupapa* appear bare, where tags have detached completely (there is a plastic bag containing roughly two handfuls, or 30 grams of these tags). It is museum practice to collect any portions which may become detached from an artefact and retain them along with the artefact. There is minimal damage to the *tāniko* borders, with only small sections missing wool. The left *here* is badly damaged, having worn away just above to the point where it joins the *ua* (top edge), leaving frayed, loose fibres.



A portion of the external surface, bereft of black tags, which have degraded and become extremely brittle, and have detached from the *kaupapa*.



These are portions of the black, *paru*-dyed tags, which have detached from the *kaupapa*.



This portion of the *remu* (bottom edge) exhibits a measure of damage, with the red woollen *pāheke* decorative border having worn away, leaving the *kaupapa* at the *remu*, bare.

Whakaaturanga, Whakahaumarutanga rānei/Display, Storage:

This *kākahu* is stored in a large cardboard box with the following markings written in permanent markers of differing colours, and bearing the following details:

‘BOX 9A NEW ZEALAND COSTUME **COSTUME / TEXTILE. CAPE** E3848 **VERY FRAGILE**’

There is also a small round white sticker on the bottom left corner of the box with the letter ‘P’ written in black marker pen.

The box itself weighs approximately 150 grams.



Ngā tuhinga a te kaituhituhi/Author's notes:

Brent Kerehona

The author was struck by the contrast of the *mangaeka* (undyed *harakeke* tags) used to create the *kurupatu* (neck fringe) and the single ones that were placed across the body of the *kākahu*; they seemed to pop off the black background, even though the black *paru*-dyed tags had become a little duller and lost their glossy, iridescent sheen due to age and the degradation of the *paru* over time. This is the first of its type, that the author has seen, and initially, he thought that it may have been a *whakatipu*, however, after some additional research, he now believes it to be a *mangaeka*. These types of *kākahu* were well-known in the *rohe* of Tūhoe, where a special type of *harakeke* used for the golden tags grew. These tags were produced by scraping the underside of the *rau* (leaf) away with a *kutae* (mussel) shell, and briefly heating them over the top of hot coals. Although effective as a rain cape, this one was embellished with woollen borders down each *kauko* (side) and along the *remu* (bottom edge) and would have been woven for a *rangatira* (chief).

Ngā tuhinga a te kairaranga/Weaver's notes:

Isaac Te Awa – Curator Māori at *Te Papa Tongarewa*

When asked what his opinion on this *kākahu* was regarding its type, and appropriate terminology to be used, Te Awa suggested it could be a *mangaeka*, however, as it has woollen borders, it may have a different name. Te Awa mentioned that to be safe, it could be referred to as a *pākē*, and informed the author that there is a similar one in the Te Papa Tongarewa Collections in Wellington.

Te Hemoata Henare

When asked about the names of *kairaranga* (weavers) from Mangakahia, Wharepapa's *rohe* (area), Henare stated that it wasn't always a weaver from one's *iwi* or *hapū* who wove a *kākahu* for a person, especially a *rangatira* (chief). Within her *whanau* (family) she points out that a *kākahu* woven for a relative in the 1940s, was outsourced to a weaver from Ngati Rangi.

Tiakanga/Preservation

Preservation of this particular *korowai* is of the highest priority, as the *paru*-dyed-fibres have become brittle over time, and there is a genuine risk of further damage any time the garment is moved, hung up, or draped over anything. Through her research, textiles conservator Rangitautahi Te Kanawa, has discovered that the most common black dye, being *paru* (mud rich in iron salts, especially iron tannate) is very acidic. In her article *Conserving textiles on the Te Papa Tongarewa website*, she elaborates by stating 'When exposed to the air, they begin to break down the muka, turning it powdery. In particular, this damages the black [fibres] that decorate cloaks...'^{xli}

In an article (After five years, chemists find way to save cloaks) from the New Zealand Herald (2020), Te Kanawa suggests the use of a zinc-alginate consolidation treatment, which appears to mop up the acids and, importantly, binding fibres together. This may be an option that the Bristol Museum and Art Gallery should consider if they wish to keep this artefact or object from deteriorating any further.^{xlii}

It is museum practice to preserve artefacts or objects, however, only so much can be done with finite resources (funding and specialist personnel); which are measured against museum priorities i.e. historical significance, rarity, or whether they are expected to be exhibited in the future. *Taonga* (cultural treasures) like these were never intended to last forever and were exchanged and re-gifted numerous times until the end of their lifespan.

How do we ensure that this *taonga* and its associated history lives on? This can be achieved by ensuring that this *mangaeka* is digitally recorded, and records created (this technical report being an example); because at some point, physical preservation and restoration efforts will no longer be possible. The weaving of a replica is also an option to consider, but this would entail a consultation process with the Ngāpuhi *iwi* (tribe) to which this *mangaeka* is connected and any prospective weaver/s.

Whakapapa/Provenance:

Initially, the author assumed that the weaver would have been from the *rohe* (area) from which the rangatira resided, however, *Kairaranga* (master weaver) Te Hemoata Henare suggests that this wasn't always the case, writing:

‘often at the request from the rangatira, then from there well whoever was identified as the weaver at the time, and not necessarily from that hapu or Iwi.’^{xliii}

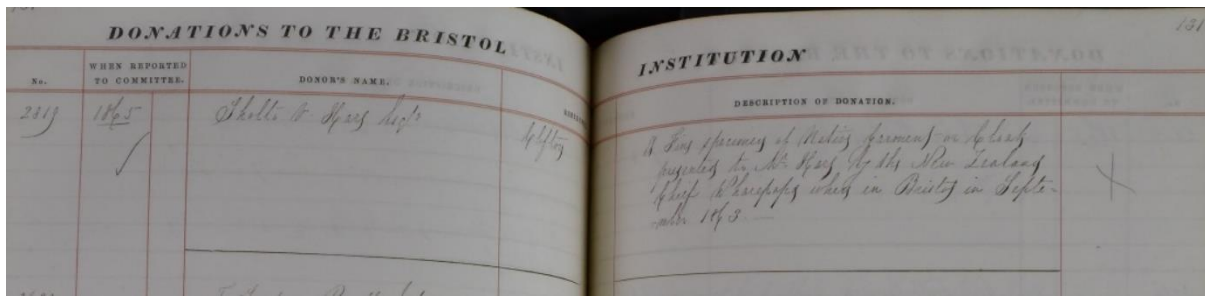
A delegation of 14 Māori departed Aotearoa New Zealand on February 3, 1863, sailing out of Tāmaki Makaurau (Auckland) onboard the *Ida Zigler*, bound for London. This delegation consisted of several rangatira (chiefs), including Kamariera Te Hau Takiri Wharepapa, Reihana Te Kauwau, and Hare Pomare, and several *wāhine* (women) Hariata Pomare, Huria Ngahua, Tere Pakia (Hariata Te Iringa), and Hariata Haumu. They arrived in London just over three months later, on May 18, 1863.

*For a more comprehensive account of their travels and experiences in England, refer to the *Pūrākau – Background Story* on pages 3-11.

This *mangaeka* was gifted to the Mayor of Brighton, Sholto Vere Hare on September 7, 1863, by Ngāpuhi *Rangatira* (chief) Kamariera Te Hau Takiri Wharepapa; who was from Mangakahia Valley in Te Tai Tokerau (Northland).

By 1865, the Bristol Museum received this *taonga* (cultural treasure) and it was recorded in the Bristol Institution donor book as follows:

‘1865 No. 2819 Sholto V. Hare Esq, Clifton. ‘A Fine specimen of Native Garment or Cloak presented to Mr Hare by the New Zealand Chief Wharepapa when in Bristol September 1863’ p. 131’

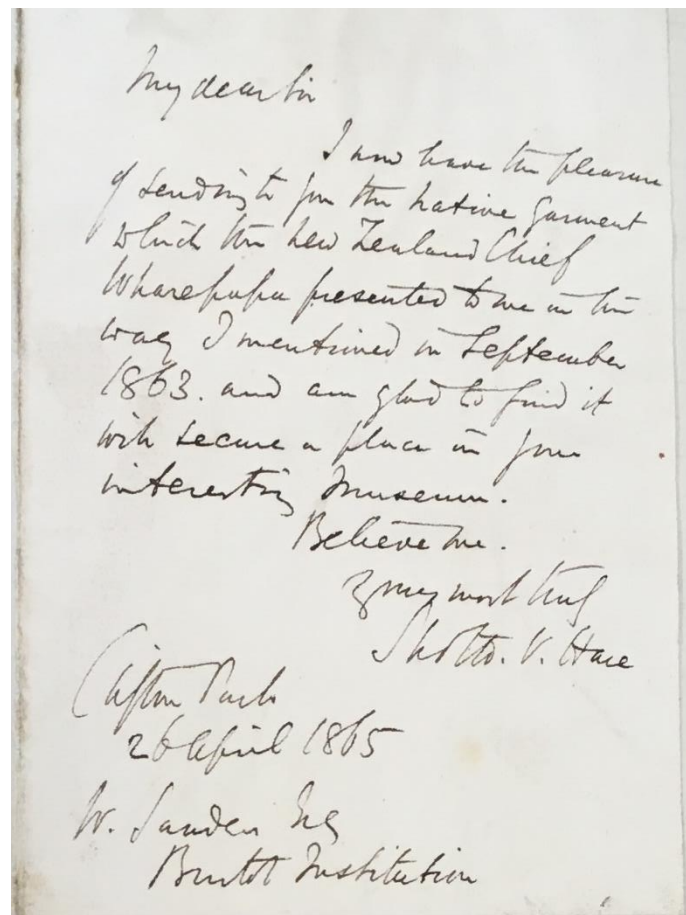


Bristol Institution donor book, showing the acquisition of this *mangaeka* by the Bristol Museum in 1865.

Additional documentation, in the form of a letter (included below), outlining how and when this *mangaeka* was acquired by the Bristol Museum can be viewed in the Bristol Institution archives at Bristol Archives.^{xliv}

The letter, dated 26th April 1865, reads as follows:

'My dear Sir, I now have the pleasure of lending to you the native garment which the New Zealand Chief Wharerepapa presented to me in the way I mentioned in September 1863, and am glad to find it with secure a place in your interesting museum. Believe me. Yours most truly. Sholto. V. Hare'



Letter from Hare to William Sanders, honorary curator – Bristol Museum, regarding the gifting of the *kākahu* to the Bristol Institute in 1865.^{xliv}

Although it was Kamariera Te Hau Takiri Wharepapa who gifted this *mangaeka* to the Mayor of Bristol, that doesn't necessarily mean that it belonged to Wharepapa. As can be seen in the following image, Ngāpuhi chief Reihana Te Taukawau (seated) wears this *mangaeka* for this photographic sitting.



Portrait of Horomona Te Atua, Paratene Te Manu and Reihana Te Taukawau, and a cropped enlarged image of Te Taukawau.^{xlvi}

In this image, Ngāpuhi Rangatira Reihana Te Taukawau wears this *mangaeka* as he sits on the ground. By this time, Te Taukawau had already gifted his *korowai* to Queen Victoria, so, unless he brought two *kākahu* on this *haerenga* (journey), there is a possibility that he may be wearing Wharepapa's *mangaeka*. To strengthen the case that this *mangaeka* may have belonged to Reihana Te Taukawau, though, he can be seen kneeling in the rear-right of this photograph, wearing this same *mangaeka*.



Māori group who visited England with William Jenkins [ca 1863]^{xlvii}

Additionally, Reihana Te Taukawau can be seen either squatting or kneeling in the centre-front in this sketch, also wearing the *mangaeka* in question. The author believes that this sketch was produced from several other images of the delegation at different times during their travels throughout England in 1863.



Group of New Zealand chiefs now on a visit to England.^{xlviii}

Nga kōrero tautoko a nga kaumātua o Ngāpuhi/Supporting comments by Ngāpuhi leaders

**Mere Mangu – Former Chairperson, Te Runanga A Iwi O Ngāpuhi (TRAION)
Tekau i Mua, Ngāti Toki, and Ngāti Horahia (tribal/sub-tribal affiliations).**



Thank you so very much for this detailed recording of information regarding the 'mangaeka' of our *tūpuna* Kamariera Te Hau Takiri Wharepapa, of the Ngāti Horahia *hapū* at Pakotai, Mangakahia and his whanaunga Reihana Te Kauwau, Ngāti Rangī *hapū* from Tautoro. Both these *Tupuna* rest in the *urupa* Te Hepara Pai (The Good Shepherd Cemetery) at Pakotai where the original church was erected upon their return. Although the original church was destroyed by fire, it was rebuilt by the Arona *whanau* (*uri* of Wharepapa) at Nukutawhiti (closer to Twin Bridges) renamed, "All Saints". About to be reopened after renovations.

Your report regarding the *mangaeka* is very comprehensive and detailed, which is very much appreciated by those *hapū* members when I reported orally to them at our *hapū* hui in July.

In raising your report with a picture of the *mangaeka* gifted to the Mayor of Bristol, whilst received with pride, also prompted a lot of discussion about the 'Weavers' within the *whanau*. Present were the granddaughters of Mary Faith Wharepapa who married Thomas Ryan (quite a character according to a book written about him!), whose home in Palmerston North was like a *marae* and filled with weaving and carvings. Whilst they had no interaction with Māori growing up, wanting to learn to weave became a 'must know'. So much so, each came adorned with their own *kākahu*. Masterpieces!

The pride and joy for the *uri* of Kamariera and Elizabeth Wharepapa from just talking about your report is both inspirational and aspirational. Whilst there was no intimate knowledge regarding the "*mangaeka*" or any other weaving of *kākahu* around that time, I would just note two matters of interest;

Weaving of all sorts (especially fine mats), for the tourist trade was a source of income up until about 1950s [according to our 90plus year old Aunt]. Weaving was done within the valley but taken elsewhere to sell.

The colours at Pakotai School have always been Black and Gold - but no one is able (as yet), to say how those colours came to be. Further coincidence arising from your report, is that our *tupuna* gifted land to the Anglican Church, whereby our children would be educated at the then Queen Victoria School for girls (in Parnell), and St Stephens School for boys (in Bombay). Surprise is that their colours were also Black and gold! Just an interesting snippet, as another of our Whaea - Rongo Curry turned 90 and was Head Girl during her time.

It is so important you're sharing your research with those 'at home' in Aotearoa to be informed about what and where etc, concerning their *tūpuna*.

Thank you very much for your generosity of spirit.

In admiration of you and your mahi *Rangatira, mahi wairua*.

Na Mere Mangu

Rārangi pukapuka/Bibliography-End Notes

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- ^{xiv} National Library of New Zealand. PA2-0847: Heath, Vernon (England) fl 1819-1895 : Portrait of Ngahaia.
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The manuscript is held at Auckland War Memorial Museum – MS 1069. p. 3.

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Tūtohu/Sign-off

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