

# eColenso

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# Further wanderings with William Colenso

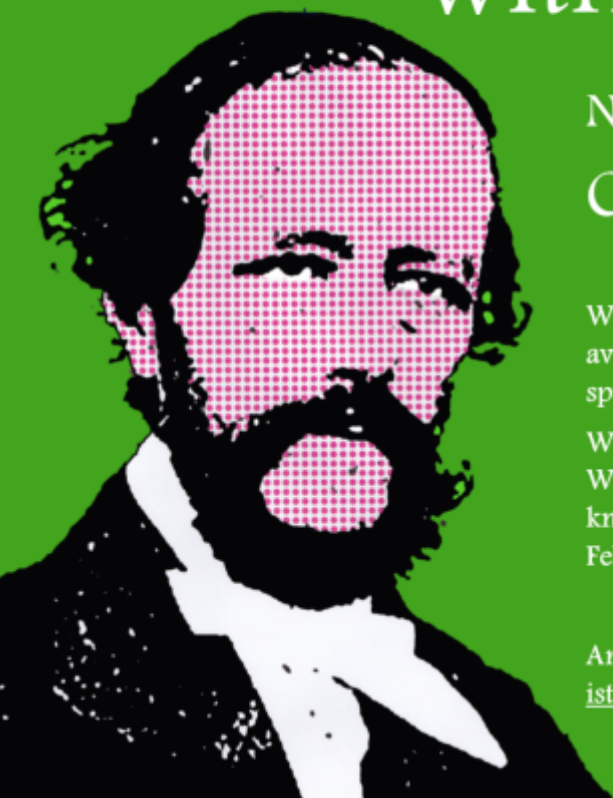
Napier 22–24 February 2019

## Call for papers

William Colenso was a nineteenth century printer, preacher, explorer, linguist, avid reader, churchman, writer, politician and more, at a time when multi-specialists were fervidly examining this new and fascinating country.

We invite papers on any subject related to the life, times or interests of William Colenso – in other words, on any topic related to nineteenth century knowledge – for a conference to be held at MTG Hawke's Bay from 22 to 24 February 2019.

An abstract of fewer than 200 words should be sent to Ian St George at [istge@yahoo.co.nz](mailto:istge@yahoo.co.nz) before 30 July 2018.



# The fate of one of Colenso's “scraps”

By Clem Earp

On 31 January 1853, Colenso wrote to Sir William Hooker:

*If the specimens now sent should prove to be of any service, I shall be glad that this last letter from your Son has been delayed; as, had it come earlier (before I had finished putting up) I should, I think, have hesitated at the propriety of troubling you with any more; and to this conclusion I should have been mainly drawn through Dr. Hooker's own statement: — “I assure you that miscellaneous scraps such as you sent and all so carefully numbered are not worth the time and trouble of looking over ... do spare yourself the trouble and expense of collecting such things”.*

So saying, Colenso accompanied the letter with another huge collection, some of which were undoubtedly valuable specimens, while others would probably have been considered by the Hookers as more *scraps*.

Recently, while trawling through the Paris herbarium online portal for specimens of *Asplenium bulbiferum*, I came across one donated by Sir William. Although there was no mention of Colenso, one of the two labels on the sheet was in blue paper and had familiar writing on it: “4485 Fungus”. Sure enough, on consulting *Colenso's Collections*, there on p. 284 was the entry: “4485. Black Fungus on *Asplenium bulbiferum*, ditto”.

The figure shows the specimen, on which you will have to look fairly hard to see the minuscule dots of black fungus. Evidently a scrap which Hooker was keen to dispose of elsewhere.



Muséum national d'Histoire naturelle, Paris (France). Collection: Vascular plants (P). Specimen P01473431. <http://coldb.mnhn.fr/catalognumber/mnhn/p/p01473431> [cropped from original]

# Colenso's Whangārei: going south and west

By Clem Earp

In a previous article,<sup>1</sup> I attempted to identify where within the inner part of the present-day city of Whangārei were located the placenames noted by Colenso, viz. Pīhoi, Ratu and Kauika. The present article looks at the placenames Waiariki, Maunu, Ōtaika and Waiiti. These represent localities on the way to the south and west of Whangārei city and just outside it.

## Waiariki

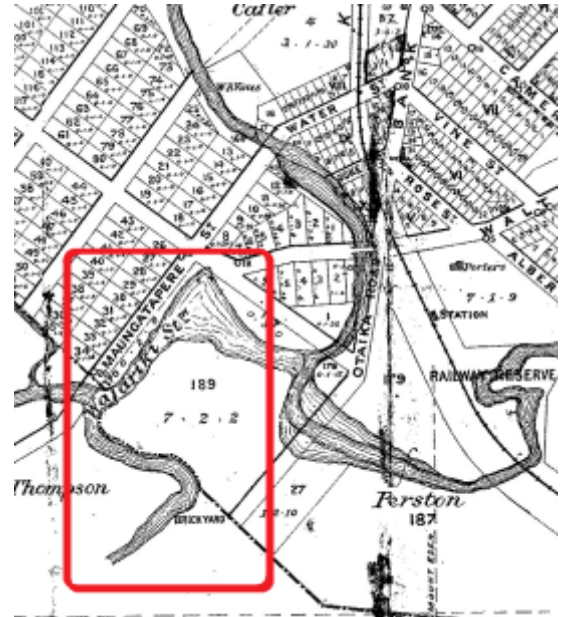
On 19 February 1836, Colenso, travelling from the north, recorded 'at noon, reached Waiariki' which according to his journal had a 'whare karakia' and was also the name of the river there. The next day, he left Waiariki at noon, and 'soon' arrived at Waiiti.

Hamlin localises Waiariki as follows: 'The Waiariki River joins the Waiotu River close to where Highway 1 crosses it from Hukerenui to Whangārei'.<sup>2</sup> True, but the problem is that the southernmost point on that Waiariki River is more than 24 km (15 miles) as the crow flies from the likely position of Waiiti. It is impossible that this distance could be covered in an afternoon, so Hamlin's Waiariki is not the same as Colenso's.

On Colenso's sketch map of the route Kawakawa–Whangārei–Wairoa River,<sup>3</sup> Waiariki is drawn as being located on the southernmost of three rivers flowing into Whangārei Harbour, and quite close to Waiiti. An anonymous sketch showing Colenso's Whangārei toponyms<sup>4</sup> seems to position it similarly, with the comment that it is 'near Hatea River', i.e. the main river flowing through Whangārei, and was in 1834 the kāinga of the chief Kaikou Horomona (referred to as Solomon by Colenso) who later moved to Pārua.<sup>5</sup> I should mention here that Waiariki is also the (still current) name of the hapū of Ngāpuhi to which Kaikou belonged.

There is in fact a watercourse within Whangārei which in former years was referred to as the Waiariki River.<sup>6</sup> This is shown here in an old map (Fig. 1); the name is now

no longer used, the whole river being usually referred to nowadays as the Raumanga Stream.



**Figure 1.** Part of an 1886 map of Whangārei showing the names and courses of various waterways. The red box contains the stream then known as the Waiariki River. Note the location of Dr Perston's land, on which the village of Ratu was formerly situated, probably on the south side of the waterways.



It will be observed that the area so referred to is approximately the same part of Whangārei where Colenso in later years stayed at a kāinga called Ratu. On one such occasion (10 December 1839), Colenso mentioned that he had formerly seen Kaikou at Waiariki, but that the ‘village having been deserted, is now in ruins’; and later (19 December) he stated that the inhabitants had moved to Whareora.

Waiariki is mentioned as a toponym (among neighbouring places) in an 1863 deed of sale to the Crown for a road to be put through westwards.<sup>7</sup> Unfortunately I have been unable to locate the plan for this, which may have provided some definite information.

For the moment then, all I can suggest is that Waiariki was in the same general area shown in my previous article for Ratu.

### Te Wai-iti

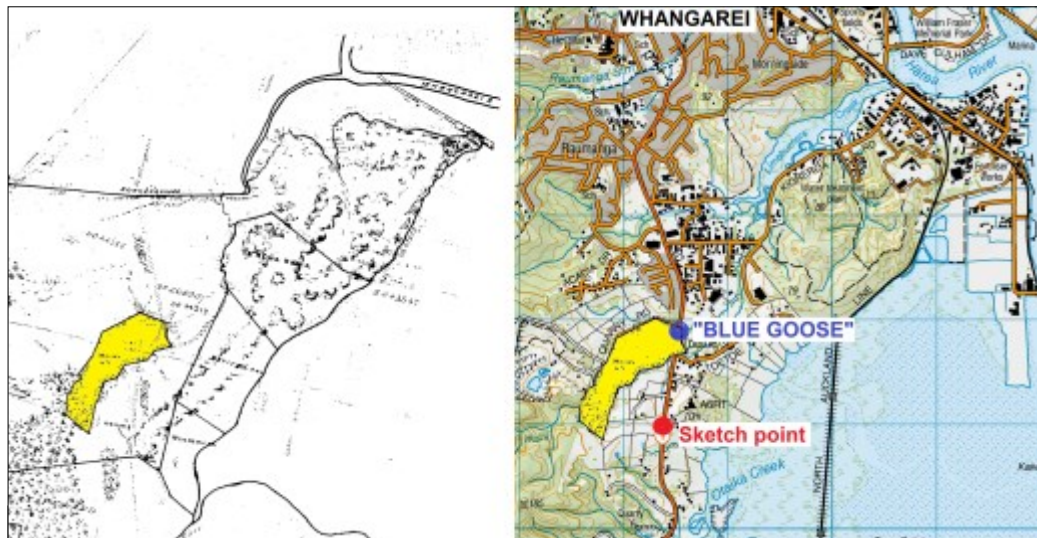
This is the current spelling; Colenso usually wrote it as ‘Waiti’ or ‘Te Waiti’. The Waiiti Stream is a current toponym south of Whangārei<sup>8</sup> but the question is, where was the village? There is

some indication that it was ‘inland from Toetoe’,<sup>9</sup> the current name for a locality just outside the speed limit boundary for Whangārei, which I shall come back to below.

Glenis Nevin, an archaeologist who specialised in the Whangārei area, was forced to conclude that lack of information meant that Te Wai-iti, like Ratu and even Ōtaika, could not be located precisely.<sup>10</sup>

Te Waiiti Stream is immediately south of the road to Winstone’s Ōtaika quarry. Current topographic maps show a couple of pā sites in the hills near the headwaters, but their commanding positions indicate these were older fighting pā, not kāinga such as Colenso would have seen in his time.

Old maps (see **Fig. 2**) show a Waiiti No. 1 block inland of Toetoe. I suggest that the Waiiti block is probably the best guess we can make at this time for



**Figure 2.** Part of an old map of the Kioreroa Block (left), and much the same area on a modern topographic map, showing the location of the Wai-iti Block (highlighted yellow). The approximate location where Colenso made the sketch in Fig. 3 is also shown. Map grid 1 km spacing.

the location of the ‘village’ which Colenso visited. There is a vague indication that perhaps it was actually on the present-day SH1, an area now known as “Blue Goose”,<sup>11</sup> which is on the edge of the block.

### The road from Wai-iti to Ōtaika

From Wai-iti, Colenso usually proceeded to Ōtaika. On 12 December 1839 he wrote that they were separated by only ‘a half-hour’s walk’,<sup>12</sup> and in his journal on

the same date stated Ōtaika was about a mile further south.

Colenso, in a sketch dated 14 December 1839 (see **Fig. 3**), drew the view from along the road. This was evidently drawn as you cross a spur above the present-day outer Whangārei suburb of Toetoe, and just north of the Longview Estate winery. There is a lookout with carpark on the southbound side of SH1, but the view is obscured by trees at the present day. At risk to life and limb, I crossed the busy highway and took the photo in Fig. 3 from the top of the road cutting where the view is less obscured. The bearing and elevation are not quite the same but this is probably the best that can be done at the present day.

There are also a couple of very rough sketches of what appears to be the same view but with names attached to the visible features.<sup>13</sup> These are correct, except for the toponym Pouawe. This appears to be attached to Manganese Point/Te Waro, whereas in fact it belongs to another peninsula much further down the harbour, very close to Manaia, at the point known nowadays as Reotahi.<sup>14</sup>

This indicates the road Colenso took in the first part of the journey was probably much the same as the present SH1. But as one nears Ōtaika Creek, there is some departure. Some modern maps mark Ōtaika as being exactly on SH1, and while there is indeed a road sign proclaiming this, the present-day village of Ōtaika is off the main highway to the west and hardly visible from the highway, and to turn across the highway onto the shortest access road is forbidden for those heading south.



**Figure 3.** Colenso’s sketch of Whangārei Bay (above) and my photograph taken from the same approximate location (below). Numbered labels are features identified by Colenso in separate sketches (St George 2016, p. 63) as: 1 – Matakoho [Island], 2 – Motukiwi/Tapu Point (the low peninsula just visible), 3 – Te Whara [‘Ko te Wara’], 4 – Manganese Point/Te Waro [wrongly identified as Pouawe], 5 – Tāranga/Hen Island, 6 – Manaia. Additional features: A – Onerahi peninsula, B – Ōtaika Stream.

## Ōtaika

The name Ōtaika is a contraction of a phrase Ōtaika-timu meaning 'tide choked [with bodies]', deriving from the aftermath of an eighteenth-century battle which took place at Motukiwi/Tapu Point at the mouth of the estuary.<sup>15</sup> The estuary has changed little since Colenso's day, and consists of a wide triangular area of mangroves through which the Ōtaika stream meanders; one such meander appears in Colenso's sketch (Fig. 3) and is still visible today.

Where, then, was the village of Ōtaika visited by Colenso? Obviously it was not among the mangroves, nor was it likely that there would be a kāinga at Motukiwi, a sacred spot.<sup>16</sup>

His descriptions are very brief.

One is 'situated on a small stream'.<sup>17</sup> Does he mean the Ōtaika Stream (which is not small), or just a tributary?

Another: 'Mr. Busby had sent word to the Natives that he should land this morning at the little village of Taika ... on an inlet of the Sea'. Busby would not be landing at the mouth, in the middle of a mangrove swamp, but the stream is navigable for small vessels for some distance up past the mangroves to at least where it nearly meets SH1.

On 13 March 1841, Colenso was obliged to use other means to reach the village: 'Coming to Ōtaika river (or rather inlet,) we were obliged to make a bridge by means of some fallen trees, Korari, &c, which took us some time; just as we crossed, a Canoe came for us, sent by Tiakiriri, the chief of Taika. Getting into the canoe we paddled down the river to where he was.' In this case, Colenso was (very probably) coming from the opposite direction. He had been visiting the chief Kawanui, who resided at Mahakitahi,<sup>18</sup> the location of which is marked on an old geological map.<sup>19</sup> Kawanui was actually at a fishing village called Puriritahi, but I think it safe to assume that was somewhere nearby, in the present-day Oakleigh-Mangapai area. So in

coming from the south, Colenso had to cross a river to get to Ōtaika, and the village was (probably) downstream from where the road from the south crosses the stream.

Old survey maps of the Kioreroa Block (north of the stream) and Maungatapere Block (south of the stream) do not show the location of any village.

I deduce from these indications that Ōtaika in Colenso's day was north of the current Ōtaika village, at about where the stream nearly meets SH1, and on the northern side of the stream. But in saying that, the comments by Glenis Nevin quoted above must be noted: we cannot be sure.

## Maunu

On 22 February 1836, Colenso wrote 'at 10 ½ A.M , we arrived at Maunu, a deserted village.'<sup>20</sup>

At the present day, Maunu is a suburb of Whangārei about 4 km west of the CBD. However, this represents the more recent Pākehā farming settlement of Maunu rather than the Māori papakāinga, which was not alienated until at least the 1860s.

What Colenso knew as Maunu was located at the base of Maunga Maunu, a vegetated scoria cone 395 m high, a little over 8 km west of the CBD. There were, at various times, extensive cultivations on the rich volcanic soils; but at other times during the early nineteenth century the area was abandoned following raids by warring tribes.<sup>21</sup> Evidently, 1836 was during one of the latter periods.

'A Ngapuhi settlement here [Maunu] consisted of a large meeting house, six weatherboard houses and dozens of nikau whare. The only sign of that settlement today is a large cemetery where two headstones read Hilda Wiremu 1892 and Kitohi Moraki 1897'.<sup>22</sup>

At least the location of this village can be fixed with some certainty.

The final map (Fig. 4) shows the results of the research in this article.



**Figure 4.** Modern map of southwest Whangārei area showing the approximate positions of localities mentioned in the text, as far as they can be ascertained, marked by red dots or red circles. Map grid 10 km.

## Endnotes

1. *eColenso* February 2018 (9(2):3–8).
2. In I.M. St. George (2009), p. 124.
3. St. George (2016), p. 67. The three rivers would be, starting from the north, the Hatea (more correctly, Hoteo), Waiarohia and Waiariki/Raumanga.
4. Anon. (n.d.), manuscript in Whangārei Library.
5. Coincidentally, there was also a kāinga called Waiariki near Wellington, of whom the chief had also been baptised with the name Horomona or Solomon, whom Colenso met in 1848.
6. See, for example, *Northern Advocate*, 15 November 1921, p. 6, article on the boundaries of rubbish collection areas.
7. Turton (1877a), p. 728.
8. Noted by Hamlin in I.M. St. George (2009), p. 124.
9. Anon (n.d.); Pickmere (1986), p. 17.
10. Nevin (1983), p. 129. Nevin consulted Māori Land Court records as a preliminary to her field work.
11. Ngā Hapū o Whangārei Site Visit Booklet, Part A, p. 8. Whangārei Library hardcopy of an electronic document; appears to relate to a field visit by the Waitangi Tribunal in about 2013.
12. In I.M. St. George (2009), p. 69.
13. St. George (2016), p. 63.
14. Turton (1877a, 1877b), description and survey plan of Manaia Block, where it is spelled Pouewe.
15. Nevin (1983), p. 121.
16. Turton (1877a), p. 140–141, explicitly described as such in the description of the Maungatāpere Block.
17. In I.M. St. George (2009), p. 66.
18. Pickmere (1986), p. 17; the map on p. 14 misspells it Matakitahe.

19. Ferrar et al (1934), geological map of Tangihua Survey District. Pā sites on modern maps just north of the junction of Ormandy & Panekaira Roads, Mangapai.
20. In I.M. St. George (2009), p. 66.
21. Nevin (1983), p. 129.
22. *ibid*.

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- H.H. Turton, 1877a. Maori deeds of land purchases in the North Island of New Zealand. Vol. 1. Province of Auckland. Govt Printer, Wellington.
- H.H. Turton, 1877b. Plans of land purchases in the North Island of New Zealand. Vol. 1. Province of Auckland. Govt Printer, Wellington.



# The great Waipawa Exhibition of 1888

On 3 December 1888 William Colenso wrote from Baddeley's Hotel in Dannevirke to his friend Andrew Luff in Wellington

*This week, too, is a busy one in these parts (so they say) re Waipawa Exhibition.—which opens on 5th., & single daily fares continuing until 15th., I am bound to visit it, on some day (or 2, as I shall sleep there) but cannot now say when. (I fear it will prove to be a losing spec., & one, I have thought, that had better not have been begun).*

There must have been some pessimism about the Exhibition's chances of success, for an advertisement in the *Hawke's Bay Herald* of 9 October 1888 had reassured its readers,

Some doubt has been thrown on the genuineness of the Waipawa Exhibition, and upon the bona fides of the promoters and the work they have in hand, the following residents of Waipawa, Kaikora, and Waipukurau have been interviewed, and they desire to have it known

that they have every faith in the promoters, and are convinced that the whole affair will be carried out in a straightforward and business like manner:—

*[52 names followed]*

The gentlemen are further of opinion that the promoters have gone about their work in a painstaking and energetic manner, and that they deserve the success, which will undoubtedly crown their effort.

There were a few hiccoughs,

THE Waipawa Exhibition is being well patronised. The late exhibits are being placed in position. The Bariquan hearing machine was put in work yesterday, but owing to defects in erection it is still inoperative. The band contest has been abandoned, and no outside bands will be asked to compete, as owing to free passes not being granted they will now hold a provincial one for less money, and Hawke's Bay bands only will compete.

One of those Hawke's Bay bands seems to have upset one "Charles de la Roche, Junior,"

## THE WAIPAWA EXHIBITION BAND CONTEST.

SIR,—I am glad to see that the Hastings band had the good sense not to compete in the above contest. Had they done so they would have only exposed their ignorance and incompetence, in spite of their having been formed about three years, not to mention their wonderfully clever leader, who was the first to find fault with the arrangements in connection with the Waipawa exhibition band contest. The Railway band and Woodville band have only been formed recently, yet they went to the scratch and acquitted themselves well. The Hastings band had their name on the programme to compete, but they proved themselves duffers by not coming to time, so they will have to take a back seat for the future, and annoy their own townspeople.—I am, &c.,

CHARLES DE LA ROCHE, JUN.

Waipawa, December 18.

P.S.—I must tell my uncle in Africa about the progress of the Hastings band.

Colenso was among those who made a donation to the Exhibition—in his case two guineas for a special prize. It opened on 5 December and ended before the New Year and the *Bush Advocate* reported it in full effusion—almost 7000 words of avid Victorian detail...

# WAIPAWA ART & INDUSTRIAL EXHIBITION.

(BY OUR SPECIAL REPORTER.)

Before describing the Waipawa Exhibition it will be as well to say a few words on the origin of this great undertaking, an undertaking that will be remembered with pride and pleasure, not only by the inhabitants of Waipawa alone, but also by the present population of Hawke's Bay. Even in the remotest corner of the provincial district a certain amount of pride will be felt in the fact that such an undertaking has not only been conceived, but carried out to a successful opening. The idea seems, as far as I can learn, to have originated with Mr M. Hornsby, senr., and he took Mr J. Mogridge, and Mr Ben Johnson into his confidence. The first named gentleman introduced the matter to the notice of the members of the Progress Lodge, I.O.G.T., of which he was D.G.W.C.T. Mr Mogridge also waited on the members of the Little John Court, A.O.F., of which he was a member, and tried to get the lodge to take hold of the idea, which, with characteristic shrewdness, he could see would be successful. The attempts of these two gentlemen do not appear to have met with much success, and the affair seemed doomed to

failure for a time. After the usual number of fruitless endeavors to enlist the sympathy of those for whose benefit the project was originated, and which all who try to drag people out of the groove in which they have become accustomed to move seem fated to experience—support was received from unthought of sources and finally a syndicate was formed and work begun in earnest. One after another commenced to awake to the importance of the project and assistance came in. A bond was drawn up by Mr F. O. B. Loughnan, and the Bank of New Zealand accepted the bond. Strange to say, this enterprise that had frightened so many on account of the estimated initial cost was carried out for a long time without the outlay of a single penny by its promoters, and it was well advanced before the first call had to be paid. The names of the promoters should be introduced here, and it is needless to remark that they are names that will not be readily forgotten in this district. They are: Messrs M. Hornsby (chairman), J. Copp, J. T. M. Hornsby, W. Jones, Ben B. Johnson, O. H. Nash, J. Mogridge, H. D. Robinson, F. Shanly, J. Stone, and W. Madison.

## THE BUILDINGS.

The Exhibition Buildings, tents etc., occupy a space of ground measuring 7 x 7½ chains. Seen from the outside the Exhibition Buildings and surroundings present a novel appearance which suggests the idea of one of the old English fairs that were, but are not now. Alto-

gether there have been about 60,000 feet of timber used in building the framework of the building, or rather tents. The Oddfellows Hall forms the most solid part of the main room or building, and the Lodgeroom supports the extreme end. The Hall and Lodgeroom measure respectively about 60 x 35 and 40 x 25 feet. In front of the Hall, and running close up to the footpath, temporary offices have been run up, and the front office is here. The pay office and Secretary's office are in this part, and here Mr Ben B. Johnson has spent a great deal of his time in entering new exhibits and planning the arrangements which strike the visitor as being very near perfection. At night the grounds are lighted with two arc lamps of 5000 candle power each. The front part of the building is lighted up at night with four incandescent lamps of 50 candle power each, and six other lamps of the same description and power are placed in different parts of the buildings, besides a number of 20 candle power incandescent lamps. Messrs White and Co., of Dunedin, supply the electric light, and the power is obtained from an eight-horse portable single cylinder engine by Ransome and Sims. Of course there is always a certain amount of danger of fire in a building of this description, and to guard against any risk of life every precaution has been taken. Thirteen doors give egress and all open outwards. Special arrangements have been made with the Waipawa Fire Brigade, and the fire engine is placed within five chains of the grounds,

within five chains of the grounds, alongside the town well which hold 12000 gallons, besides the water that would run in while the well was being emptied. Two firemen are on duty all night and one all day, and two night watchmen engaged by the promoters, are on duty all night and report every half-hour to one of the committee who remains on the premises during the whole of the night. Buckets of water stand in convenient places all over the main building and hand engines are also ready to hand near tanks containing a supply of 1200 gallons of water. Arrangements have been made with the Police Department and a constable remains on duty all night. Inside the buildings—including the alleys, there is a width of about 70 feet and a length—inclusive of the Hall and Lodge room—of 266 feet. The walls are 8 feet high at the outside of the alleys and the ridge is about 16 feet high.

#### THE WEATHER.

Great fears were entertained that the weather would not clear up for the opening, and many anxious glances were cast at the sky on Tuesday evening, but fortunately the morning of Wednesday brought glorious weather and the promise of just such a day as could be desired by all who wished the exhibition success. Exhibitors were very busily engaged in preparing for the opening during the morning, and Waipawa seemed to be in a state of feverish anxiety until the train

from Napier was nearly due, when the children attending the Waipawa District school were mustered under their teachers and marched past the exhibition buildings, with banners flying. At once the throng of people which had been aimlessly wandering to and fro, turned their faces stationward and followed the children. On nearing the railway station the children halted and formed two ranks, one on either side of the road passing inwards and outwards and awaited the coming of the train. After a long wait, owing to the train being about twenty minutes behind time, the little visitors arrived, formed up, and marched through the open ranks of their Waipawa friends. The Garrison Band took up a position at the head of the column of children and the Hastings Band followed. Next came Mr Hornsby, senior, as chairman of the promoters, clothed in the third degree regalia of the I.O.G.T., and seated on the box of the carriage in which sat Messrs Ormond, Swan, and Tanner. Behind the carriage came the representatives of the friendly societies, clad in the regalia of their several orders. There did not seem to be any pre-arranged order in this part of the procession, Oddfellows, Rechabites, and Templars falling in any place that

"seemed good in their sight," the mingling of the different orders appearing to show that a beautiful spirit of brotherly love had taken root among the members of these kindred societies, which, though known by different names, have one common aim, and are carrying out one of the grandest objects that it is possible for men to do, in endeavouring to alleviate distress and provide for sickness and old age. Closely following the representatives of the friendly societies came the Waipawa Fire Brigade on their fire engine, which was drawn by two fine grey horses, and to the fire engine was fastened the hose reel. The rear of this procession was brought up by the Railway Band. A large number of people followed, but without any particular order, and the footpaths were fully occupied by pedestrians, who marched along to the capital music supplied by the three bands.

#### THE OPENING.

In front of the Exhibition a space had been roped in and a platform had been erected in this space. On reaching this enclosure the teachers raised the ropes and the bands and children marched in and ranged around the platform, by which stood some of the promoters, including the very ener-

getic secretary, Mr Ben B. Johnson. Capt Russell, Messrs Tanner and Ormond, M.H.R.'s, and Messrs Bibby, Swan, Williamson, and Hornsby, junr., ascended the platform. Mr Williamson took the children in hand and conducted or led the three odes, the Garrison Band accompanying with the music of the National Anthem and "God defend New Zealand."

Mr Hornsby, junr., addressed the crowd assembled in front of the Exhibition. He had been asked to say a few words by the secretary. Two apologies had been received by telegraph, one from the Mayor of Woodville, who was unable to come in consequence of an old and esteemed friend having died, and the other was from Mr Balfour, the banker, at Napier, who was prevented from coming by urgent business. Both these gentlemen wished the movement every success. (At this stage our reporter was prevented from hearing Mr Hornsby's remarks through a baby with very strong lungs lifting up its voice close to his ear). He would now present the President (Mr Tanner, M.H.R.) with a catalogue, in order that the Exhibition might be declared open.

The President said that he had been asked by the promoters to be present, and he was expected to make a

speech. He would try and not disappoint them. He was pleased to see this Exhibition opened in Waipawa. Such things as this had a great, a vast effect on the commercial polity of the world. Commerce, or the interchange of commodities, was bringing our colonies into notice, and in developing our resources tended to promote settlement better than lecturers or immigration agents. We did not want the immigration agents. After a few more remarks Mr Tanner declared the Exhibition opened.

Before following the visitors into the Exhibition buildings it would perhaps be as well to make a few remarks on what appears to be a grave oversight in connection with the opening ceremonies. The trains did not meet at Waipawa as should have been the case, but further south, and the children from the Bush were therefore late in reaching Waipawa. Under those circumstances other arrangements ought—in fairness to the children at this end—to have been made so that they could have been present to take a part in the opening ceremonies, as they had been invited to attend for that purpose, and had practiced the opening odes so as to take part in the singing. The representative of this journal was a little surprised at this, and waited on one

of the promoters asking why some arrangement had not been made so that they could have been present when the singing took place, and also why they could not be received the same as children coming from the north. He was given to understand that it was in consequence of no reply having been received to the circular sent to the school committee by the promoters. He again waited on the same gentleman who has taken a leading part in promoting the exhibition, and asked if anyone would meet the Bush children when they arrived at Waipawa, or whether they would be left to find their way as best they could to the exhibition ground, urging that if the committee failed to reply to the invitation it was not the children's fault. He was informed that some of the committee would meet and marshal them to the grounds, and that they would be taken in at the gate when the other children entered. After this he went to meet the children and found that they were met (on their march to the ground) by two of the promoters, that at least one committee had replied to the invitation through its chairman, and that owing to the fact that the Woodville Band were going to the same place they had music to march





Waipawa in the 1880s by Burton brothers, Dunedin photographers

to, but that though they seem to have been treated in every other respect the same as the other children, they were left out of the opening ceremonies for which they had practised so hard, and at which their good voices would have made their assistance valuable. No one would be foolish enough to imagine that an intentional slight had been received by them, but a little more forethought would have prevented what may be termed the only failure in the undertaking.

### INSIDE THE SHOW.

The front of the temporary building is very prettily designed, with what appear like two square towers, one on each side of the entrance, over which flags are flying. Through this narrow entrance the visitor goes, and proceeds down a lane for about ten feet or so, and is then in the Exhibition, and in front of the hall already mentioned. In the left hand corner on entering the hall stands a trophy of teas exhibited by the Empire Tea Co., Turnbull and Co., Wellington. On proceeding down the left side of the hall the first thing that strikes the visitors is a beautifully executed specimen of the taxidermists art, a white grouse exhibited by Mr Yuill, of Napier, and near this a group of foreign birds, looking very life-like,

sent by the same exhibitor. The first and last named are valued at £2 and £1 10s respectively. No. 17 is another collection of foreign birds exhibited by the same gentleman. Camp Peak in the evening, Lake Ada, Milford Sound, by S. E. Moreton, is next inspected and shows some very pretty effects in coloring. On leaving this picture a modest but cleverly painted picture, by Mr Kirkwood, named Ross's Creek, is met with. The next exhibit is by Mr Moreton and is a view of Eglington Peak, Te Anau. Another bit of good Taxidermy is a ferret with a mouse in its mouth. Then comes a case containing two squirrels, and a group of three red grouse exhibited by Mr Yuill, also another group of foreign birds by Mr Yuill. Passing on the "Hanging" Glaciers of Mount Aspiring is seen. This is a good picture by Mr Blomfield and contains some bold work. The White Terrace, Rotomahana by the same artist is also shown. Miss M. E. Bennet exhibits a clematis panel with White Foxgloves. Mr Jorgensen of Napier, sends a prettily upholstered chair. Near this is a Maori mat exhibited by Hori Ropia, and then another panel by Miss M. E. Bennet. Under this is a painting by Mr Drummond—A Rocky Stream. Another group of foreign birds by Mr

Yuill, who also exhibits two white grouse, and a Kestrel Hawk with a small bird in its beak. A very pretty rustic flowerstand by Mr Jorgensen is passed, and on turning to the right is seen Mr Naphtali's stall of jewellery, and in the corner a white weazel, also a starling and humming bird by Mr Yuill. Up on the stage are several pianos exhibited by Mr Naphtali, and a secretaire by Mr H. Peterson of Kaikora. There is here also a beautifully inlaid table exhibited by Mr H. D. Robinson of Waipawa. There are also two other exhibits by the same gentleman, a side-board with mirror back and another inlaid table. Leaving the stage a fox in the act of tearing a pheasant is the first object that attracts the eye. It is exhibited by Mr Yuill and is perhaps the best of his list, the feathers torn from the pheasant being stuck to the fox's mouth. The Old Enginehouse on the Copper Mine, painted by Mr Drummond, is a pretty picture, a trifle gloomy perhaps, but as evening is the time supposed to be represented this makes the painting only truer. A very good bit of scenery is shown in Mr Blomfield's Mount Cook. Native bears and an opossum's skin are stretched on the wall here, and are exhibited by Mr A. Rauschenbach, of Wainawa. and a scarlet Ibis by Mr

Yuill attracts the visitor, until some turnery by Mr Rush gives a change to his ideas. Some very neatly tinted photo-coloring, by Miss Beattie, of Wanganui (3 pictures), are seen next, and are very pleasing to the eye, giving a little rest after the startling objects that have been passed, and by their quiet tone imparting a reposeful feeling to the sense. A remarkably pretty table inlaid with different kinds of native woods is passed, and a collection of native sticks, exhibited by Mr Stuart, of Takapau, is seen. On leaving this exhibit the visitor is in front of an irregular kind of pyramid containing more of the Empire Tea Co.'s wares, but this, unlike the other, contains baking powder instead of tea, and besides the powder a few other articles. E, 27, is an exhibit by Mr S. Oatham, of Kaikora, and will be disposed of by "Art Union." This exhibit has been shown through the country, and is a marvel of patience. It is a model of a cathedral, and is made of some thousands of small pieces of wood, carved into each other with only an ordinary pocket knife. As the model stands about two feet high by about three feet long, and as the pieces of wood used are not more than about  $\frac{1}{16}$  in by  $\frac{1}{16}$  in, some idea can be gathered of the number of pieces of wood

used. The model is nicely varnished, and a toy watch, let into the main tower or spire, does duty for the church clock. Mr Oatham calls this the Jubilee Cathedral. Class B, 49, is a good carbon photograph. It represents Disraeli's Cabinet, and though many may not recognise all the members, there are few who will not notice their leader and recognise him. Some very pretty picture frames can be seen in the bay where the collection of coins exhibited by Mr Lund, of Makotuku, and Mrs Baker, of Waipawa, is on view. This collection is undoubtedly the best in Hawke's Bay, and is perhaps as complete as any in New Zealand. As the visitor stands and gazes on the Roman coins of Constantine's reign, he wonders through what hands they have passed. Have they been thrown to a favourite slave as reward for forwarding some object that the ambition or lust of his master craved. If the visitor is given to waking dreams what visions those tarnished coins will call up. But it is not the Roman coins alone that have power to carry the mind back into ages almost forgotten and languages unfamiliar. As he gazes on the coins of Edward III he may mentally draw his portrait. He may imagine a face expressing greed, ambi-

tion, and cruelty, and think that he can see the long legged king when cheating the Welsh, oppressing the Scots, or plundering the English over whom he reigned, and while reflecting on the feeble hold that the Britons then had on property, and even life, he will doubtless thank his stars that he does not live in the so-called "good old times." In the same manner the coins of Charles XII. may call up visions of the past, until the dreamer comes down to nineteenth century life as he sees the jubilee sovereign or the jubilee medal. A very good view of the city of Wellington can be seen in this room. There is also a little model of a steam engine by Mr J. Shanly, and a model of a quartz mill by Mr Annand, of Waipawa. Some pretty collections of photos are here also, and moulds for making the common jug. The moulds are some that have been used in England. Here can be seen the hoof of a horse that was at the battle of Waterloo with the Scots Greys, and the hoof of "Sator." In leaving the hall a collection of portraits in oils is seen, including that of Renata Kawepo, and also that of Tauranga Tepe. Under these portraits are some specimens of the copper ore from the Maharahara, and some crystals from Taupo. Down the left

alley, when leaving the hall, a number of exhibits are seen, the most interesting of which are, first, a small model of Finch and Fischer's ensilage press, showing ensilage, the full sized press being placed by the side of the small model. The same gentlemen also exhibit their hand threshing machine, which works smoothly and easily. Some grass seed was put through this useful machine but did not seem to increase the labour of turning the handle. An incubator, of the automatically regulating type, was shown by an engineer from Tomoana, and chickens were shown in all stages, from the first breaking of the shell until the chicken is able to run about. In another case the chickens are kept warm and fed. Two ladies from Norsewood named Larsen and Hansen showed the operation of carding and spinning wool into yarn, and were surrounded by spectators who had not seen this Bush industry before. Near here, too, another of the Bush settlers showed two models of cheap threshing machines. The machines of which the models are shown are the invention of Mr Harmes, of Norsewood. They measure 7 feet long, with a diameter of 4 feet on one end by 18 inches on the other. The difference between the two machines is that the

longitudinal slats of wood that act as beaters are closer together in one than in the other, and that in the larger machine the diameter is rather more than 48 x 18 inches. The grass, oats, or whatever is to be threshed is laid on the circular floor and the horse is hooked on to the machine; nothing more is required than to set the horse in motion, and as he travels round the outer edge of the floor the machine describes the circle, the diameter of which will be about 18 feet, and the threshing is done, the seed or oats lying on the floor at the bottom of the straw or grass. Mr Harmes has threshed out 16 bags of oats in this manner in one day and with only one horse. With the larger machine just double this quantity can be done, but the work would be harder, so that the horse would require changing and it would therefore be necessary to use two horses although only one at a time would be at work. The spinning of woollen yarn is again shown at the end of this alley, but this time by a lady from the land o' cakes, whose name is Sinclair. Her wheel is much smaller than that of Mrs Larsen, and there is a great difference in the method of winding the yarn, but which is the most profitable way of doing the business does not appear.

A large pile of barrels of beer is exhibited here by the Union Brewery of Waipawa. Two large barrels are at the bottom the others decreasing in size as they go upward until two small kegs top the pile. McKenzie's sauces and baking powder are shown here. In this alley are shown two frozen sheep from Tomoana, and some bacon exhibited by Mr S. McGreevy, as well as two very small but good hams shown by Mr Hollins of Ormondville. Mr McGreevy also shows varieties of wheat and oats, but he appears to be the only exhibitor in this line. Mr Nash has a stall here as have also Mr Drummond and Mr Bennett. Here too, Mr Judd's exhibits of rustic work in flower stands, settles, tables and chairs are seen. The work is very pretty and has the advantage of being light. Mr Judd also exhibits a neat model of a garden with gravel walks. "Tom's Patent" dry earth commode is exhibited in this alley and is an invention that is likely to grow in favor. Messrs Fairbrother also show an excellent fertilizer obtained by using the commode. An interesting exhibit in this alley is from Longlands. The exhibit consists of honey in the comb in glass frames as taken from the hives. Honey is also shown in glass jars and is beautifully clear. Over this is shown a highly magnified



view of the bee, showing wax scales and the tools with which the insect works, also the comb containing the young bees. Crossing into the other alley some very interesting exhibits claim attention, where the Auckland goods are arrayed. A splendid assortment of boots and saddlery from McArthur's of Auckland, is the first exhibit to be seen, and close to this is a Bassinette perambulator and other articles. In front of these is an improved stove and oven. My Hudson exhibit, baking powder, inks, and patent fire lighter. The fire lighter seems to be a very useful arrangement, being wire with wooden nib, and this when dipped in kerosene can be held under the wood to be ignited, and without any waste of kerosene or danger of an explosion the fire is alight. Here is also an ingenious contrivance for drawing kerosene out of a tin. A light frame is mounted on a wooden stand and works as on an axle. Into this frame the tin of oil required for use is lifted and a kind of hasp is shut down, which in closing drives a ventilating spike and a tap, or rather spout, into the top of the tin. When this is done nothing remains but to tilt the tin and the oil runs through the spout into the jug or bottle into which the oil is to be

drawn. This exhibit is by Roberts and Flemming, of Auckland. In fact in a larger affair this would be called the Auckland court, as the exhibits are all by Auckland firms. Wilson and Co.'s hydraulic lime is represented here, and a block of concrete made with the lime is shown. This block is as hard and durable as stone, and is a piece broken out of the floor of a building that had been laid with the lime. The Baskett bible printed in 1717, or 163 years ago, is shown in this collection. This bible is known as the Baskett, and also as the Vinegar bible. It was printed at the Clarendon Printing Office, Oxford, by John Baskett, for the reigning king, George I, whose arms are stamped in gilt upon the cover. This interesting book is of course printed in the old fashioned type, and contains a long lecture or sermon written by the translators. It is about two feet long and about four inches thick, with a breadth in due proportion to its length, and has an engraved frontispiece representing Moses receiving the law, while angels hover round the ray of light from which the prophet is shrinking back in fear. Mr Shaw is the exhibitor. A goodly stack of flour from Firth's mills bears the legend "The first eight hours mill," meaning that this

mill was the first to reduce the hours of their employees to eight hours a day. When it is known that at the time ten hours constituted a day's work throughout Auckland, the full meaning of this becomes apparent. Morris' hand pump; lift and force, is a powerful pump for garden use; it will throw a jet of water 100 feet, and would thus not only be useful in gardens but would also be able to quench a fire if too much time was not lost before bringing it to bear. A fire extinguisher which combines the use of chemical means of subduing the destroying element with the use of a hand engine is also shown here. There are two suckers, and on the outside are two small receptacles for alkali and acid. When in gear the two substances combine with the water and effervescence takes place, the new compound being pumped on to the fire instead of water, and the fire is quenched where water alone would be unavailing. These two last named exhibits are very useful, and in this respect are on a par with Fairbrother and Campine's earth deodorizing commode as a useful means of overcoming an enemy. Barrow's patent adjustable folding ladder was also in this collection, and this concludes the list of the most important Auckland exhibits, of which Mr Adams has the

efficient charge. Several small cases containing wool, scoured and in grease, of Romney Marsh and other long-woolled sheep are shown by H. H. Bridge and others, and some splendid hops grown by Mr Tanner, M.H.R., at Riverslea, are exhibited by the Union Brewery of Waipawa, who also show a good sample of malt. At the end of the narrow passage leading to the hall are some very handsome carriages exhibited by Mr Faulknor, of Napier. Mr Shanly, of Waipawa, shows a light dog cart made with locally grown timber, with varnished panels, and one double-seated buggy, both being fitted with lamps and cloth cushions and trimmings. Mr F. J. Shanly exhibits one organ nearly completed, all the work having been done in his leisure time after work, and shows how true is the adage, "Take care of the minutes and the hours and days will take care of themselves." The same gentleman also exhibits a violincello made in his spare moments, and to judge by this one would imagine that Mr Shanly has very little spare time or rather he makes good use of all his time. In the room attached to the Odd-fellows' Lodge room Mr Wilson of Waipawa, exhibited a racing saddle, a dooskin seated saddle (own make), and one hunting saddle. He also ex-

hibits two complete sets of beautifully made carriage harness, he has also two sets of harness not locally made, the local article being quite equal, or in the opinion of many superior to the imported. Leaving the ante-room and proceeding up the steps that lead into the lodge room, some rag mats are brought into view. It requires rather more than a casual glance to see that the mats are made of rags, or rather of small pieces of cloth that would be wasted if not used for this purpose. There is a gradual shading of colors in the working in of the odd pieces of cloth that is very pleasing to the eye. No startling or sudden contrasts are seen, but where a change of color is made it is done gradually as if the colors faded away by degrees. These mats and hearth rugs are the work of Mrs Hull of Makotuku, and Mrs J. Woolhouse of Napier, the latter lady having used 23,000 pieces in the manufacture of her mat. Miss L. Hodder of Danevirke, exhibits a very pretty table drape worked in crewels and arasene, also a mantle drape and some bags and brackets in macrame work. Miss E. B. Dixon of the same place sends a very tasteful cushion in crewel work. Miss Rosie of the Waipawa district school exhibits a very handsome cosy, one beautiful cushion

and some card board work brackets. A very pretty velvet and plush quilt comes from Mrs Holt of Napier, and Mrs Hodder of Danevirke, exhibits a charming antemacassar in crewel work, while a large quantity of other very neat articles in knitting, crochet, crewel work and velvet painting that would exceed our space to describe are laid out, but would appear to even better advantage if more room were available. In the left hand corner on entering are a number of maps of New Zealand on several different scales, some colored and some plain but all fairly drawn. Amongst these are two by children attending the Ormondville District School, and the boys have challenged criticism by putting their full names on their work. They have been drawn by R. C. Groom and F. W. West. At the far end of the room are a number of Beal's sewing machines, among which the button hole machine is seen at work making button holes in cloth with silk twist. The man who has charge of these machines informs the visitor, who enquires whether Mr Beale has invented this particular style of button-hole worker, that the invention was another man's and that it cost £7000 to purchase the right to use the patent. J. Kitchen and Sons, Melbourne and Wellington, show soap in blue mottled and red mottled. Each

color is stacked in squares, a good effect being the result as far as appearances are concerned. Toilet soaps of several different descriptions are ranged in order as a bordering to the case, while candles of many shades and colors form cones that fill up the available space. Having made the round of the room the visitors will come to a space on the floor near the entrance, and the wall at that place is covered with maps drawn by the Waipawa school children and representing New Zealand, as well as showing a bird's eye view of the country. These maps are all very nicely done, and it should please the parents to see their children doing such work. Here too, on going out, the visitor will see two maps of Palestine in the Saviour's time. They are well drawn and are each about the full size, nearly a square yard. Before leaving the Exhibition room it would be as well to notice a collection of New Zealand woods exhibited by Mr H. Smith, of Makotuku, Mr Rathbone of Waipawa, Messrs Lycett and Cross of Makotuku, and Mr J. W. Mackay, Takapau. These collections of our native woods show what value the timber possesses for cabinet work, and if such collections were seen by many in other places, it should create a demand that unfortunately does not now exist. Having seen all that can be seen, owing to the crowded state of the narrow passage ways the visitor yesterday would pass out into the ground inside the enclosure running parallel with Ruataniwha road, and find facing him Mr Scrimgeour's booth, where the dust may be "washed

out of his throat" if he is so inclined. Leaving this he would find on his right a building of corrugated iron, which is for the present used by Mrs Cobb as a photographic studio. On the right is another tent in which Mr Jones has some ploughs that are well worth inspection. In front stands a low down Buckeye reaper and binder, intended to carry from one to five sheaves. It only requires the pressure of the drivers' foot to throw it in or out of gear. This machine is a twine binder, and is a favourite with farmers down South. A little down the ground is another tent, in which a cocksfoot cleaner and cinder sifter are receiving attention. In a corner a very compact threshing machine stands, both the seed machines being exhibited for Messrs Andrews and Bevan, of Christchurch, by Fulton and Southwell, of Napier, while the cleaner is exhibited by Mr W. Harding, of Christchurch. Very little worth notice is seen until the other corner of the ground is reached, where one of Booth and McDonald's windmill pumps is at work, the action of the crank being on exactly the same lines as the action of a man would be when turning a handle in the same relative position as the crank-pin is to the crank. In a tent beside the pump are two ploughs, one a double furrow, which can be changed into a single furrow when required. The other is a plough with compound lever attachment. There is also shown one patent disc harrow and seed sower combined. The next tent to this on the right returning to the buildings contains a monstrosity or two. "Lambs with two heads

and two tails each" is read upon a card on the end of the tent, and lest the passer might perchance fail to see notice, the proprietor of the show calls out what perhaps he thinks is joyful news. Next this tent is a shooting gallery, of which Mr Clark, of Woodville, is proprietor, as well as being owner of a skittle alley running parallel with the range of his gallery. Aunt Sally is present and patiently awaits what hard knocks fate may have in store for her. The next tent is a cake and tea booth, and then comes the luncheon booth. In the centre of the ground is the tent in which lovers of the drama can see the life and death of Punch and his family. This show is run by Messrs Burley and Co. In front is the stand for the electric light and the band rotunda, from which, at intervals, strains of music are sent forth to cheer the visitors. There is also another stand for the band to play on, and on the opening day the four bands present relieved each other so that music was supplied all through the day. Behind the Punch and Judy tent is Mr Adamson's merry-go-round, and the children kept this going pretty briskly all through the afternoon of the opening day, the teachers of the Takapau school, Mr and Miss Beddingfield sharing in the children's pleasure so much that they found the money for many of the children to enjoy a brief ride. Taken altogether the Waipawa Exhibition is very good, but if there were more room the visitors would have had a better chance to see the "show" to perfection. As it was many left without seeing one half of what was in the place. Things

always are in a bit of a muddle on the first day of nearly everything of this sort, and many exhibits come late, so that they are not placed in position at once. The promoters can therefore scarcely be blamed for being a little behind in such a big thing as they have succeeded in bringing to pass, and they certainly deserve the thanks of the district for what their enterprise has accomplished, but more particularly do they deserve the thanks of the Waipawa people for the efforts that they have made in their behalf. Of course owing to the short time at our command and the crowded state of the building, we could hardly be expected to do justice to all the exhibits, and as many were not classed before the opening some may be left out that should be described, but if such is the case our readers will, we trust, believe that such omission is unintentional. According to the information that we have been enabled to gather, it appears that at one pay office 450 people were passed in, while nearly 1100 were passed from the other office, so that it may be taken that upwards of 1500 people visited the Exhibition, exclusive of teachers and school children, numbering about 800. In the evening the Bush children marched down to the railway station headed by the Woodville Band, and were compelled to wait for a long time through the train being again late. The band, however, made the time appear shorter, and at last a start was made for home, the children cheering at every house they passed and singing between whiles until they reached their

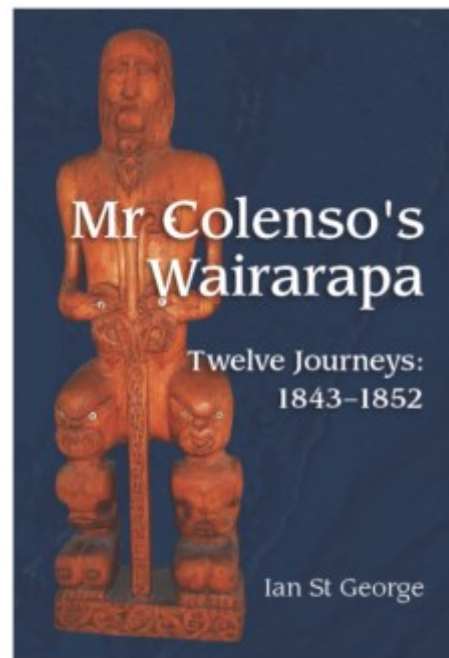
destinations. The Woodville Band played at all the stations on the route, and helped to relieve the tedium of the journey.

Colenso may have attended, but did not mention it in his next letter to Luff on 12 April 1899 from the Imperial Hotel in Waipawa. He ended that letter with, *"this is a nice quiet old-fashion place—I like it."*

The *Hawke's Bay Herald* of 19 December 1888 recorded the endgame...

Our Waipawa correspondent writes as follows under Saturday's date:—I understand that there are some thousands of sheep and 20,000 lambs, to be sent from hereabouts to the freezing works.—The timber and calico of the Waipawa exhibition structure were submitted to auction yesterday, and realised good prices, viz., timber 4s per 100ft, and 6½d per yard for the calico. So far the "big show" is ended. When the balance-sheet appears the wind-up will be most satisfactory, at least to a select few.—Rain is much wanted hereaway, but the harvest looks very cheering. One field of corn at Longlands, near the railway line, comprising 380 acres, is now being cut, and has a most promising aspect for the owner.

Thanks to



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