

PAI ANI WOMEN

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all documented, and
Katherine Mansfield,
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nd Women is wide-ranging, comprehensive and
as a resource on women's history. Delightful
e text, making this book truly a pleasure to read.

feminist historian currently lecturing at Victoria
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and illustrates a preoccupation of Mander's novels, the moral distinctions that are most easily recognisable out in the bush.

When Mander's novels move to London and New York, they focus more acutely on the difficulties of combining career ambitions with marriage, and less on the association between physical and spiritual environments. When Mander returned to New Zealand in 1932, she was under contract to write both another novel and a book of reminiscences, but neither appeared. Back in Auckland Mander lived with and looked after her father alone after her mother's death, and was actively associated with a number of younger New Zealand writers - Frank Sargeson, Roderick Finlayson, D'Arcy Cresswell, and Robin Hyde among them.

Hyde in a letter to John A. Lee described Mander as 'almost the only literary female liked in Auckland for reasonable reasons. She is honest and tough as a nutcracker (outwardly)'; she talked about her 'holidaying in a tent, up north, trying to escape from the haunting thought of her father, who will play bridge with her'.

Jane Mander's importance as one of New Zealand's earliest novelists is matched by her willingness to question social conventions and affirm the value of free-thinking individuals open to change. Commentary frequently describes her as forthright, honest, unpretentious. Mander made no claims to great writing. In a letter to J. H. E. Schroder, she remarked of *The Story of a New Zealand River* that 'its crudities would hit me in the eye now', and it has often been noted that her imaginative writing failed to represent the intellectual conception of her work. But in her fiction as in her person Mander asserts the importance of truth-telling; her novels are a history, a record, and a re-enactment of 'that gum country of the north which is in my blood and bones'.

Lydia Wevers

Quotations

para.3 D. Turner, *Jane Mander*, p.22; J. Mander, 'A Diary of Evolution in a Small Country Town', *New Republic*, 25 March 1916

para.5 *The Press*, 15 Dec. 1934, quoted in D. Turner, p.26

para.6 J. Mander, *Story of a New Zealand River*, p.131

para.7 *Evening Post*, 1 Sept. 1923; *Domination*, 6 Oct. 1923, both quoted in D. Turner, p.133; J. Mander, *Story*, p.271

para.8 K. Mansfield, *Novels and Novellists*, ed. J. M. Murry, London, 1930, p.219

para.10 Robin Hyde to John A. Lee, 8 May 1936, MS Papers 828, APL; R. Hyde to J. H. E. Schroder, 1937, MS Papers 280, ATL

para.11 J. Mander to J. H. E. Schroder, June 1938, quoted in D. Turner, p.38; J. Mander to Pat Lawlor, 1931, quoted in D. Turner, p.111

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Turner, Dorothea, *Jane Mander*, New York, 1972

MERI MANGAKAHIA

c. 1870 - c. 1920

Meri Mangakahia is remembered for the part she played in the Kotahitanga political movement towards the end of the nineteenth century.

In the early 1890s Kotahitanga expanded its tribal runanga to form an inter-tribal parliament, Paremata Maori, as an independent political institution. It was modelled closely on the existing parliament in Wellington. The first formal meeting was held at Waipatu marae, Heretaunga, in Hawke's Bay in June 1892. Over 1,000 people took part in the opening ceremony, including ninety-six representatives elected from eight districts. A prime minister, speaker, leader of the house, and ministers were subsequently elected.

In May 1893 Meri Mangakahia appeared before the assembled parliament to present a motion which would enable women to vote and stand as candidates for the parliament. These were her words:

I exit the honourable members of this gathering. Greetings. The reason I move this motion before the principal member and all honourable members so that a law may emerge from this parliament allowing women to vote and women to be accepted as members of the parliament.

Following are my reasons that present this motion so that women may receive the vote and that there be women members:

1. *There are many women who have been widowed and own much land.*
2. *There are many women whose fathers have died and do not have brothers.*
3. *There are many women who are knowledgeable of the management of land where their husbands are not.*
4. *There are many women whose fathers are elderly, who are also knowledgeable of the management of land and own land.*
5. *There have been many male leaders who have petitioned the Queen concerning the many issues that affect us all, however, we have not yet been adequately compensated according to those petitions. Therefore I pray to this gathering that women members be appointed.*

Perhaps by this course of action we may be satisfied concerning the many issues affecting us and our land. Perhaps the Queen may listen to the petitions if they are presented by her Maori sisters, since she is a woman as well.

Several members of the parliament spoke in support of Meri Mangakahia's motion. They acknowledged that women had an interest in land, that many women worked the land and, indeed, women who supported Kotahitanga were levied £1, the same as men. This entitled them to a vote. The only person to express some reservation was Akenahi (Agnes) Tomoana. She supported the motion but argued that priority should be given to gaining recognition for existing members.

Despite this support, and the speaker's expression of surprise that no women had stood for election to the parliament the subject was quickly put aside.

Keweti : Me unu tenei korero mo te 2 p.m.

Torowhiti : E tautoko ana ahau.

Pika : Konga mea e pai ana me ki mai Ae. Pahiia ana.

Ka panuitia atu te motini a Meri Mangakahia, he tono kia whai mana nga wahine ki te pooti.

R. Aperahama : Me haere mai a Meri Mangakahia ki te whakamarama i tenei motini.

H. K. Taitaroa : E tautoko ana ahau i tenei motini, i te mea kauni nga wahine whiwhi whenua a ka mahi noa atu ko tatou ki te mahi ture atu mo o ratou whenua I oti hoki i tere tau kia kahi nga wahine i te 21 Os Od, na reira me whai mana nga wahine ki te pooti.

Pika : Ka tonoa atu a Meri Mangakahia.
Mo te 2 p.m. ka noho te whare.

2 P.M.

Pika : Ko te kai motini i nainaei.

Meri Mangakahia : E whakamoemiti atu ana ahau kings honore mema e noho nei, kia ora koutou katoa, ko te take i motini atu ai ahau, ki te Tumukaki Honore, me nga mema honore, k a mahia he ture e tenei whare kia whakamana nga wahine ki te pooti mema mo ratou ki te Paremata Maori.

Ka whakamarama ahau i te

take i tinotino ai ahau kia whakamana nga wahine maori ki te pooti, a kia tu hoki he mema wahine ki roto i te Paremata Maori.

1. He nui nga wahine o Nui Tirenui kua mate a ratou tane, a he whenua karati, papatupu o ratou.

2. He nui nga wahine o Nui Tirenui kua mate o ratou matua, kaore o ratou tungane, he karati, he papatupu o ratou.

3. He nui nga wahine mohio o Nui Tirenui kei te moe tane, kaore nga tane e mohio ki te whakahaere i o raua whenua.

4. He nui nga wahine kua korohakeia o ratou matua, he wahine mohio, he karati, he papatupu o ratou.

5. He nui nga tane Rangaitira o te motu nei kua inoi ki te kuini, mo nga mate e pa ana kia tatou, a kaore tonu tatou i pa ki te ora i runga i ta ratou inoitanga. Na reira ka inoi ahau ki tenei whare kia tu he mema wahine.

Ma tenei pea e tika ai, a tere ka tika ki te tuku inoi nga mema wahine ki te kuini, mo nga mate kua pa nei kia tatou me o tatou whenua, a tere pea e whakaae mai a te kuini ki te inoi a ona hoa Wahine Maori i te mea he wahine ano hoki a te kuini.

Akenahi Tomoana : Kia ora nga mema Honore a kimi nei i te ora mo tatou. E tu ake ana ahau ki te tautoko i tenei motini, engari e mea ake ana ahau kia riro rawa mai te Honore i nga tane katahi ano ka pai te korero i tenei motini.

Marara : Ko ahau tetahi e tautoko ana i tenei korero.

Paremata Maori O Nui Tirenui, Proceedings of the Maori Parliament, May 1893, when Meri Mangakahia led a delegation of women seeking the right to vote and sit in the assembly.

Alexander Turnbull Library

Debate turned to where the assembly should meet the following year. In the written records of Paremata Maori no further mention can be found of debate on the issue.

Meri Mangakahia was born Meri Te Tai in the Hokianga; she was of Te Rarawa, Taitokerau. She married Hamiora Mangakahia, who became one of the key figures in Kotahitanga. He was elected prime minister at the first meeting of Paremata Maori at Waipatu. They had four children: two sons, Mohi and Waipapa, and two daughters, Tangiora and Mabel Te Ao Whaitini. Hamiora Mangakahia continued to take a leadership role in the Maori parliament until 1898

when he withdrew in protest at the direction of negotiations taking place with the government of the day.

Little else is known about Meri Mangakahia. Her elder daughter was married in 1914 and her name appears (as Meri Mangaraha) as a voter in the Western Maori electorate at the time of the 1919 election. She died sometime after this and is buried at Pangaro in the Hokianga.

Charlotte Macdonald, with translation by Charles Royal

Quotation
para. 3 *Paremata Maori o Nui Tirenui*, q499M, ATL

Unpublished Sources
Information was provided by Meri Mangakahia's granddaughter, Raukawa Lilian Adams, of Coromandel.

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1919 Electoral Roll, Parliamentary Library
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KATHERINE MANSFIELD

1888-1923

In spite of her own belief that 'I shall not be "fashionable" long', Katherine Mansfield has gained an international reputation based on the publication of five volumes of short stories and editions of her letters and notebooks. The writer whose work has been translated into some twenty languages was born Kathleen Mansfield Beauchamp, the third daughter of Harold and Annie Beauchamp, on 14 October 1888 in Wellington. Her mother was beautiful, intelligent, and socially ambitious; her father, 'a self made man', gained success and prominence. Plump, ink-fingered, and moody as a child, Mansfield later described herself as 'the odd man out', but memories of her family, her childhood in Thorndon and Karori, and the sun, sea, and wind of Wellington remained a vital part of the pattern of her life, eventually acknowledged and recreated in her fiction.

Between 1903 and 1906 the three eldest Beauchamps attended Queen's College, London. During this stimulating period Mansfield decided to become a cellist, discovered the writing of Oscar Wilde and the Decadents, developed a relationship with Arnold Trowell, a young Wellington musician studying in Brussels, and began a lifetime friendship with a tall, awkward Rhodesian student, Ida Baker (L.M.).

In December 1906 Mansfield returned reluctantly to Wellington and a dual existence. She enjoyed the social life of the colonial capital: balls, tennis parties, five proposals, and playing the cello at various functions including the all-women's Red Cross dinner. Yet she also rejected these people who had not yet 'learned their alphabet', and the restricted, conventional life of her now socially prominent family. There were consolations: time spent with her younger sister Leanne and brother Leslie, music, reading Marie Bashkirtseff and Elizabeth