

PLAINT WOMEN

uapapa

ary
onald,
Williams

ew insights into New
s, *The Book of New*
a reference book and
ere is no comparable

ell documented, and
Katherine Mansfield,
eaty of Waitangi, Mrs
ngapohatu, suffragist
arie Anon from Seacliff Asylum.

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
thor of *A Woman of Good Character* (1990).
gati Kuri descent; she retired recently as senior
ge at Auckland University.
een a New Zealand publisher with Oxford
licholson Press, Allen & Unwin New Zealand
is associate editor, with W. H. Oliver, of the
land (1981):

ign Group

ISBN 0-908912-04-8



ncial Museum
oan Collection,
d with the permission

780908 012060

image
7681
1892

Book of
ZEALAND WOMEN
Ko Kwi M



HNZ
920
720

NEW ZEALAND WOMEN



(Macdonald,
C., et al, 1992)



K
M
Ka

MANUKAU PUBLIC LIBRARIES
0 0001 12446000

PAKURANGA

CONTENTS

vii	Introduction
x	Sources
xi	Editorial Notes
xii	Abbreviations
xii	Illustration Sources
xiii	Acknowledgements
1	The Biographies
751	Index to Names
758	Index to Subjects
770	Index to Authors

First published in 1991 by Bridget Williams Books Limited,
P.O. Box 9839, Wellington, New Zealand
Reprinted 1992 (twice)

© Introduction: Charlotte Macdonald, Bridget Williams, Merimeri Penfold 1991
Text: The contributors 1991

This book is copyright under the Berne Convention. All rights reserved.
No reproduction without permission. Inquiries should be made to the publishers.

ISBN 0 908912 04 8

Grants to assist with research and writing were provided by: ANZ Bank, Claude McCarthy Trust, the Balivean Trust, the Manawatu Branch of the New Zealand Federation of University Women, 1990 Project, the Victoria University Research Committee. The Historical Branch of the Department of Internal Affairs assisted with publication.

Cover design by Mission Hall Design Group
Typeset by Timesetters Ltd, Auckland

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; *Dominion*, 6 Oct. 1923, both quoted in D. Turner, p.133; J. Mander, *Story*, p.271

para.8 K. Mansfield, *Novels and Novelists*, 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

Published Sources

Mander, Jane. 'A Stray Woman', *NZ Illustrated Magazine*, May 1902

Mander, Jane. *The Story of a New Zealand River*, 1938

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 exult 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 Akenehi (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.

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

Toroaiwhiti : E tautoko ana ahau.

Pika : Konga mea e pai ana me ki mai Ae. Puahtitia 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. Taiaroa : E tautoko ana ahau i tenei motini, i te mea kanui nga wahine whiwhi whenua a ka mahi noa atu ko tatou ki te mahi ture atu mo o ratou whenua I oti hoki i tera tau kia kohi nga wahine i te £1 0s 0d, 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 naiane.

Meri Mangakahia : E whakamoeriti atu ana ahau kinga honore mema e noho nei, kia ora koutou katoa, ko te take i motini atu ai ahan, ki te Tumuaki 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 matori ki te pooti, a kia tu hoki he mema wahine ki roto i te Paremata Maori.

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

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

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

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

5. He nui nga tane Rangitira o te motu nei kua inoi ki te kuini, mo nga mate e pa ara 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 tera 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 tera 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.

Akenehi Tomoana : Kia ora nga mema Honore e 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 Tireni, 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 leading 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 Pangarau in the Hokianga.

Charlotte Macdonald, with translation by Charles Royal

Quotation

para.3 *Paremata Maori o Nui Tireni*, q499M, ATL

Unpublished Sources

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

Published Sources

1919 Electoral Roll, Parliamentary Library

Huia Tangata Kotahi (newspaper), various dates, 1893

Paremata Maori o Nui Tireni, q499M, ATL

Walker, Ranginui. *Ka Whawhai Tonu Matou - Struggle Without End*, Auckland, 1990

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, inky-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 Jeanne and brother Leslie, music, reading Marie Bashkirtseff and Elizabeth