

watercolour was of Horeke. In *A Folio of Watercolours by Charles Heaphy* he states:

On 2 December the ship anchored about twenty-six miles up the Hokianga Harbour at Kohukohu where, Jerningham wrote in his book, two other barques 'were loading kauri timber for New South Wales'. Heaphy has included these ships in his view of Lt. Thomas McDonnell's ship-building establishment at Horeke, a few miles further inland and on the opposite side of the harbour. Augustus Earle had made watercolours of the same scene as early as 1827 and 1828, which provide a useful comparison.⁵

Murray-Oliver has attempted to solve the problem of Heaphy's title by stating that Horeke is on the Kohukohu Reach of the Hokianga Harbour. Horeke is, in fact, situated on the south side of the river after it branches upstream from Kohukohu; whereas Kohukohu has always referred to a specific area on the northern bank. As with the Wakefield description, both Ross and Murray-Oliver sought to corroborate their evidence by reference to Augustus Earle's painting of Horeke. This 1828 watercolour is undoubtedly at the root of the confusion, because of its marked similarities to Heaphy's work.

A close examination of the two paintings reveals some significant differences. Heaphy's house has a chimney, a dormer window, a different roof-line, a greater number of windows along the front and an extended verandah supported by wooden posts. It is set back further from the edge of the bluff than the Earle house. Heaphy's hills, although recorded later, are still bush covered, whereas Earle shows cleared hills. The shoreline is directly at the base of the hill in the Heaphy, with a row of mature looking trees growing below the house. There is no sign of the wide strip of foreshore, the shipyard or the cottage below the house which are evident in Earle's painting.

While changes might be expected to have taken place in the eleven years between the paintings, written accounts of Horeke during the 1830s do not indicate these particular changes. Wakefield's description of Horeke, quoted earlier, confirms that there was at least still one cottage below McDonnell's house on the terrace, amidst flourishing gardens. His continued account, which Ross did not quote, mentions the growth of 'fig and prickly pear' and 'a vineyard with three hundred and fifty vines of different sorts'.⁶ The Reverend James Buller, writing about the late 1830s, states that McDonnell had a battery of several cannon in front of his house, not just two as shown by Heaphy.⁷

A sketch of Horeke by the Reverend Richard Taylor, drawn two months after Heaphy's visit, provides more graphic evidence. Taylor's viewpoint is from McDonnell's house and shows a number of cannon in front of it, with cottages directly below on a wide strip of land between the base of the hill and the shoreline.

In the light of this evidence of what Horeke actually looked like at the time Heaphy visited there, the question must be asked — why would he have chosen to ignore such a vast amount of detail if he had indeed