

POLYNESIA NEWSLETTER
No 12, January 2018

Polynesia Newsletter [Editor-in-Chief Sergei V. Rjabchikov]. – January 2018. – Number 12.
The address of the Editor-in-Chief and editorial office is as follows: 1/39 Krasnoarmejskaja Street, 350063 Krasnodar, Russia.

The journal **Polynesia Newsletter** was established by the Sergei Rjabchikov Foundation, Krasnodar, Russia.

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Keywords: writing, rongorongo, folklore, rock art, Rapanui, Rapa Nui, Easter Island, Polynesia

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The South American Thunderbird *Rere Hiva* in a Rapanui Song

Tatiana Popova

Let us study a line of the text of the Rapanui song “*I Koro Rupa te Hare Hakakatakata*” (Barthel 1962: 851-853). I offer my own translation of this record:

Ka umu ange Puna Rere Hiva te vai hau a Manu huru renga i Tongariki, ana. Light confidently an earth oven near the Puna Rere Hiva (The water source of *Rere Hiva*) (which has) the great volume of the water because of the Bird with fine feathers at (the ceremonial platform) Tongariki (and) caves (or houses located nearby).

According to the Rapanui legend “*Hiva Kara Rere*, the god of rain” (Felbermayer 1971: 29-32), one day a priest climbed to the ceremonial platform Tongariki and prayed there for rain. He was crying:

Oh *Hiva Kara Rere*, drive the rainy clouds!

The priest was crying again:

Oh *Hiva Kara Rere*, let it rain, let it rain!

Interestingly, the people had lit the fire near the platform before those incantations were recited. It cannot be doubted that the fire was a burning earth oven full of the sacrificial food.

The name *Hiva Kara Rere* means ‘The Blackness with Wings Flies’ (Rjabchikov 2018: 10). It is an easy matter to understand that this thunderbird had “fine feathers.” The place name *Puna Rere Hiva* ‘The water source of the Flight of *Hiva* (= the Blackness)’ was named after that archaic deity. Although the rain god *Hiro* is mentioned in Felbermayer’s publication, that deity played a secondary role in the ritual.

The Vocabulary

Umu ‘earth oven,’ in the text of the song, this word means ‘to light an earth oven;’

ange ‘confidently;’

puna ‘water reservoir, well;’

rere ‘to fly;’

Old Rapanui *hiva* ‘blackness; black,’ cf. Maori *hiwa* ‘dark;’ cf. also Rapanui *hiva* ‘stranger, foreigner;’

vai ‘water;’

Old Rapanui *hau* ‘to be in excess,’ cf. Samoan *sau* ‘to spread to; to reach’ and Maori *hau* ‘to exceed; excess.’ So, I have reconstructed PPN **sau* ‘to spread to; to reach; to exceed;’

manu ‘bird;’

huru ‘feather;’

renga ‘beautiful; yellow;’

ana ‘cave’, but also ‘house at the religious centre of Orongo’ (Routledge 1998: 256). *Ana Havea* is “a very good cave near Tongariki” (Ibid., p. 215).

Conclusion

I believe that *Hiva Kara Rere* and *Rere Hiva* were one and the same thunderbird of the South American (Andean) origin.

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The Rapanui Petroglyphs Tell of Turtles

Sergei V. Rjabchikov

I continue to study the rock art of Easter Island. Several plots are interesting for the farther research.

I. A Nice Turtle Depicted Twice at Omohi (Omohe)

The legend “The Turtle *Veri-Pupura-Vai-a-Pakia*” was recorded on Easter Island:

A man called Vini-aika-noho-ne-ananake lived with his son in a house. They had two friends. One day Vini said to his son, “My boy, when I die, you look. A turtle called *Veri-pupura-vai-a-pakia* is going to land.” The man died and his son put his body on a platform, then deposited it in the ahu Hanga-o-honu. The two friends took care of the child and helped him prepare the funeral of his father. They made for him the ceremonial earth oven (takapu). One night the child had a dream of the turtle *Veri-pupura-vai-a-pakia*. He told his dream to his friends. One of them said, “Whom are you speaking to, oh boy? You are a liar.” The boy said, “It is true. My turtle has landed.” The other man made an earth oven in which he cooked a fowl and sweet potatoes. He gave the food to the child. The following day the child left and went to Mahatua where he planted bananas, yams, and sweet potatoes. The turtle had really landed at Hanga-o-honu. The friend of the father who had laughed at the boy came and saw the turtle. He danced around it and made magic. He cried, “This is my turtle, *Veri-pupura-vai-a-pakia*.” The child, Vini-a-ore-are, heard about the turtle from other people. He took a chicken, gathered sugar cane, loaded them on his back, and went to Hanga-o-honu. There he saw the man who had laughed at him singing over the turtle. Holding a white chicken, he cried, “You man, you are going to die. Do not chant over the turtle. You are going to die.” The man fell down dead. Vini stepped on the turtle and cried over it. Afterwards he looked for the man who had made an earth oven for his dream. He heard that this man had made another earth oven. He had cooked a chicken and sweet potatoes which he wrapped in sugar-cane leaves. With his five sons carrying these bundles he went to Hotu-iti and gave the food to Vini-a-ore-are. Vini asked them, “Are you lost?” The man answered, “I came from my place to see the turtle.” Vini-a-ore-are gave him the turtle. The man said, “Your turtle will arrive at Omohi.” Vini answered, “There you will catch it.” Vini-a-ore-are said to his turtle, “My father, you go to the region of Omohi.” The turtle swam. The man and his sons went by land, the turtle by sea. The turtle landed at Omohi and its owner gave it as a present to his brother-in-law (Métraux 1940: 372).

I suggest that this fairy turtle *Veri-Pupura-Vai-a-Pakia* is represented on a panel at Omohi (Omohe), see figure 1.

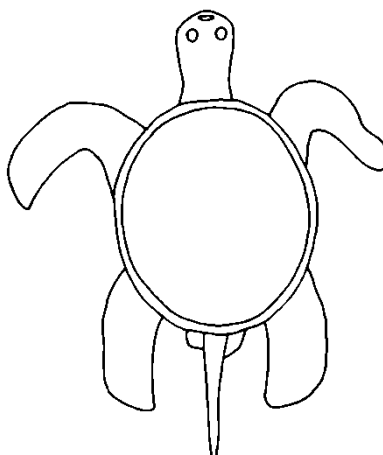


Figure 1 (after Lavachery 1939: figure 19).

The etymology of the name is noteworthy. Old Rapanui *veri* signifies ‘beauty,’ cf. Rapanui *veri* ‘nice.’ Rapanui *pura* ‘to shine; bright’ correlates with Fijian *vula* ‘the moon’ and Samoan *pula* ‘bright.’ Cf. also Fijian *ika bula* ‘live fish; turtle’ (Gatty 2009: 30). Cf. also the ancient Peruvian astronomical term

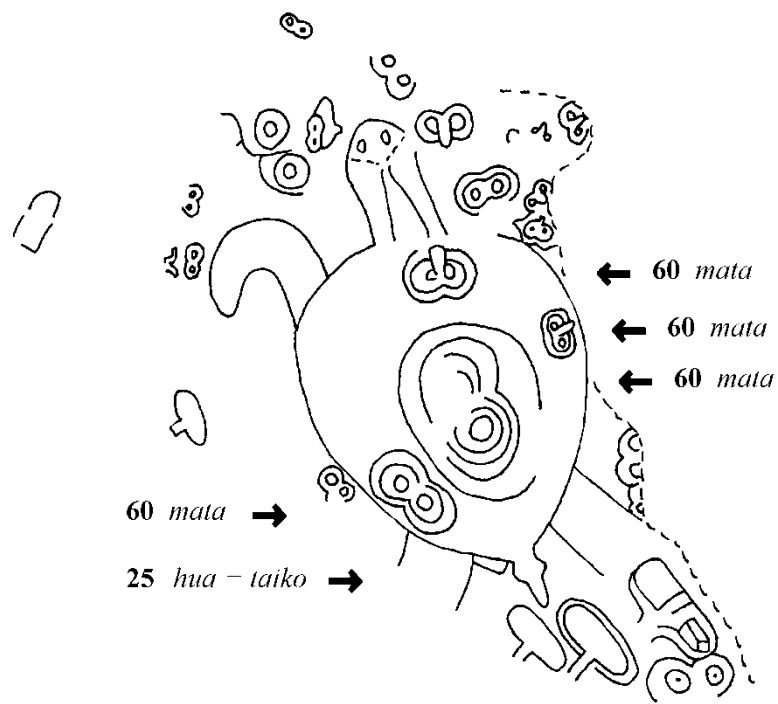


Figure 2a (After Lee 1992).

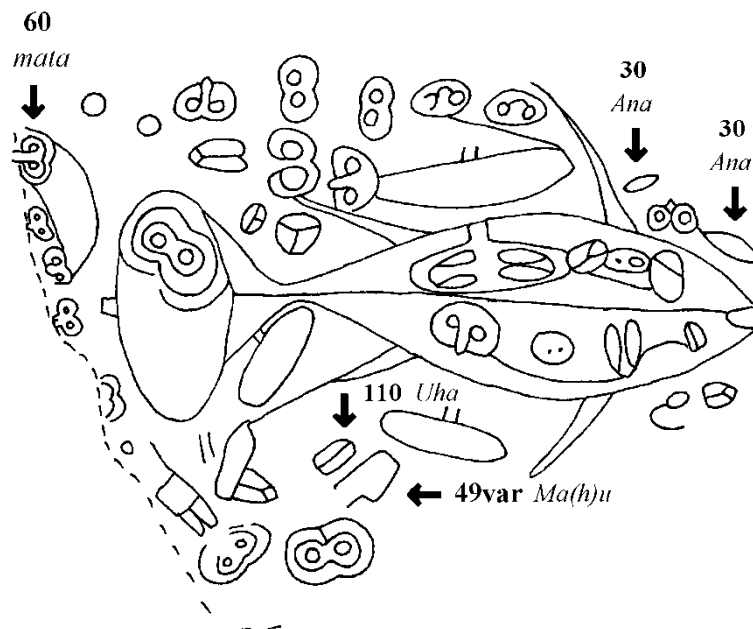


Figure 2b (after Lee 1992).

pura ‘the bright moon’ (Salomon and Urioste 2005: 96). I think that all they were the reflexes of the Palaeolithic form **pu-r-* (**bu-r-*) ‘great; strong.’ Rapanui *vai* means ‘water’ and is a generic determinative here. Rapanui *pakia* means ‘seal.’ It is a hint that this sea creature belonged to the sea god *Tinirau* or *Tangaroa*. On Easter Island the seal was an image of the god *Tangaroa* (Métraux 1940: 310-311).

According to the Tongan myth “*Tuitatui* and the Turtle *Sangone*” (Gifford 1924: 49-52), the turtle *Sangone* which belonged to the lady *Hinahengi* (*Hina*) from the divine world *Pulotu* had the great supernatural power. Undoubtedly, the Rapanui turtle *Veri-Pupura-Vai-a-Pakia* also had the great *mana*. By the way, PPN **Pulotu* ‘The residence of the gods’ (Samoan) < PPN **Pu lotu* ‘The origin (source, basis) of incantations (religious beliefs).’

Another panel where this nice turtle is depicted is also located at Omohi, Rapanui (Lee 1992: 86-87, figure 4.70; the interpretation in Rjabchikov 2014: 166-167, figures 5a, b), see figures 2a, b illustrated in two parts. Here *Uho* (*Uha, Vie, Hina*) leaving her husband, the god *Tinirau*, on the back of the turtle is shown with the aid of glyph **110** *uha, vie*. A new analysis of the picture has yielded this result: glyph **49var** *Ma(h)u* has been decoded. It was *Mahuna-te-raa* (= *Tini-rau*) who was incarnated in a large fish.

Consider the record on the Small Washington tablet (R), see figure 3.

Ra 5: 

Figure 3.

Ra 5: **61 52 25 5 49 12 44-14 5-15 12 15 24-24 16 24** *Hina hiti hua. Atua Mahu, Ika, Tahau, atua roa Ika Roa ari-ari, Kahi ari.* (It was the goddess) *Hina* during the night *Hua* (the symbolism the fruits and children). (It was) the god *Mahu* (= *Tini-rau*) looking like a fish, the summer star Antares (α Scorpii), the great god ‘The Shining Large Fish, the Shining Tuna Fish.’

In this text (cf. also the records on the Aruku-Kurenga tablet, Bv 12, and on the Great Santiago tablet, Hv 12, where glyphs **74 27** *Tinirau* are presented) it is said about *Hina* and *Tinirau*.

Consider the record on the Great St. Petersburg tablet (P), see figure 4.

Pv 9: 

Figure 4.

Pv 9: **4/115 27 68 27 4 17 6-45** *Atua taka: ra(h)u honu, ra(h)u atu te hopu.* (It is) the lord of the ceremony *takapu*. Turtles are in plenty, fish *atu* (bonitoes) are in plenty, (all they are from) the ocean deeps.

It is the description of the ceremony *takapu* in order to multiply the catch of turtles and other valuable sea creatures. Perhaps fishermen recited such incantations in the remote past.

In the text of a Tahitian song (Henry 1928: 415-420) these words are retained:

“*E Rua-tupua-nui e, e tohora, e ma’o,
e honu, e humo,
e huru rau te i’a nui
e au noa na te moana atea...*”

“*O Rua-tupua-nui, the whale, the shark,
the turtle, and the seal,
and many kinds of great fishes
shall swim at large in the great deep...*”

The Rapanui chant (Métraux 1937: 52-54) about the procreative power of the king embodies such words including the phrase *to rau*:

*E ura, e poopoo, e koiro, e nohu, to rau ariki
ki te mahua i uta nei...*

The crayfish, the poopoo fish, the conger eels,
the nohu fish (ape fish?), the king makes fertile
in the country...

*E honu, e keo, e pane te to rau an(a) ariki ki te
mahua i uta nei.*

The turtle, its abdominal shell, its legs – these
he [the king] makes grow in the country.

The Tokelauan incantation (Smith 1922: 92-93) which was recited before the distribution of the food (bonitoes, turtles etc.) began with these words:

To rau, to rau, to rau.

(We) have got much (food). (The translation is of mine.)

The PPN expression **to* (or *too*) *rau* ‘to add or take in plenty’ has been reconstructed on the basis of the Rapanui and Tokelauan texts.

Consider now the record on the same tablet, see figure 5.



Figure 5.

Pv 6: **27/15 15-25 25 12** *RO-rou rohu hua ika!* Add (put, gather, take) fishes in plenty!

In this text the word *rau* (*rou, rahu, rohu*) is written down as an ideogram (glyph **27**) with the phonetic confirmation (the first glyph **15**) and as the syllabic block **15-25** *ro-hu*.

Consider the record on the Keiti tablet (E), see figure 6.

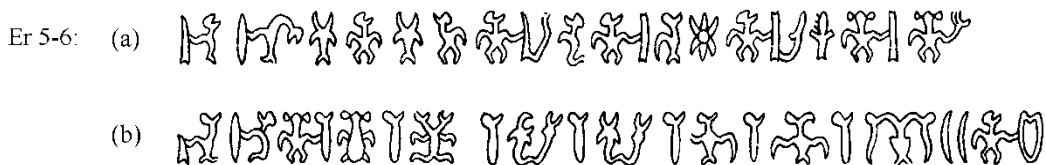


Figure 6.

Er 5-6: (a) **5-19 30 62 11-6-11-6 6-5 15 19 6-4 44 7 6-4 102 25 6-4 6** *Tuku ana, to: poki TANGATA poki TANGATA ati ro kuia, ati tuu, taha, ati URE hua, ati ha.* Strike (write) many times, add: the children MAN MAN (= the apprentice scribes) strike (write) (the glyph) *kuia* (= the bird *kuia*), (they) strike (write) in the direction (of the glyphs), in the turn (of the tablet), (they) strike (write) (the glyphs) SON *hua* [= *here hua* ‘descendants – sons’], (they) strike (write) the glyph *ha* ‘four.’

(b) **5-19 30 62 6 27 68 27 20 27 11 27 11 27 44 27 44 27 63var 3 3 6 47** *Tuku ana, to: a rau honu, rau ungu (pikē), rau niuhi (pakia, paka), rau niuhi (pakia, paka), rau ta(h)a, rau ta(h)a, rau MANU kapa marama, marama a avae.* Strike (write) many times, add: a lot of turtles, a lot of crabs, a lot of sharks, a lot of sharks, a lot of (frigate) birds, a lot of (frigate) birds, a lot of birds *kapakapa*, (write them) during two days (or during many days) of the lunar month.

In this inscription it is told how the pupils in the royal *rongorongo* school wrote the famous text “*He timo te akoako*.” It was an instruction for the teacher where the crucial moments of the lesson were recorded. In the deciphered text the repetition of some glyphs was made with the help of glyph **27** *rou, rau (rohu, rahu)*. Among such glyphs the turtle glyph **68** is mentioned.

In this connection, consider two versions of the “*He timo te akoako*” text (Routledge 1914-1915):

- (1) *Ko timo te akoako he akuaku tena e te tu e te taha e te rono e te kuia e te kappakap e te here ua e te kotiro e te manu e ha.*
- (2) *Ko ti mo te aku aku e teta e te teta e te kōia e te kōia e te manu vai e ha e te hau topa mai te rangi.*

The texts can be reconstructed as follows:

- (1) *Ko timo te akoako, he akoako tena: e te tuu, e te taha; e te Ron(g)o, e te kuia, e te kapakapa, e te here hua, e te koti ro, e te manu vae e ha.*
- (2) *Ko timo te akoako: e te ta, e te ta, e te kuia, e te kuia, e te manu vae e ha, e te Hau topa mai te rangi.*

It is clear that the real text “*He timo te akoako*” inscribed on different banana leaves and tablets contained some words repeated at least two times. Some words from the “standard” text could be omitted, but other valid words could be added. The word *Rono* is the name of the deity *Rongo* and the place name *Orongo*. It was inserted in the record because the main ceremonies during the initiation festival were conducted at Orongo. The words *e te Hau topa mai te rangi* mean ‘(The star) ‘The King’ (Antares) that was born (*topa*) in the sky.’ That star was a precise indicator for the culmination of the initiation ceremonies at the village of Orongo.

Consider the record on the Aruku-Kurenga tablet (B), see figure 7.



Figure 7.

Bv 5: **15-28 4 68/65** *Rongo atua Honu rangi*. The god *Rongo* (incarnated) as the Turtle from the sky.

Thus, segment (b) in figure 6 contains the list of additional glyphs which could be inserted in the “*He timo te akoako*” text during one of lessons. The teacher knew that the turtle denoted the god *Rongo* (one of the sea gods initially), the crab the moon goddess *Hina*, the shark (seal, whale etc.) the god *Tan-garaoa*, the frigate bird the god *Tane (Tiki)*. The birds *kuiia* and *kapakapa* denoted the latter deity, too.

Let us return to figure 4 containing the report about the *takapu* feast dedicated to the multiplication of the turtles and bonitoes. In this connection, consider signs incised inside the Puapau cave near the Hanga-ko-uri bay, a favourite spot for fishing (Smith 1961: 257, 259, figure 70), see figure 8.

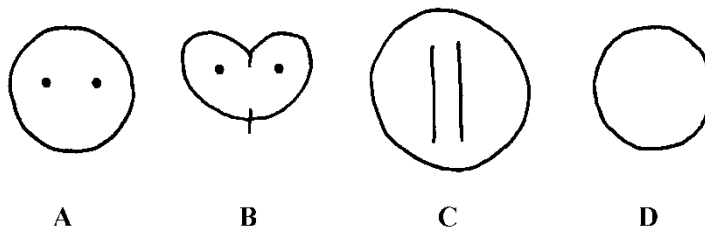


Figure 8 (after Smith 1961).

- Sign **A** = glyph **115** *taka* with “eyes” of glyph **60** *Mata*;
- Sign **B** = glyph **60** *Mata* (the solar symbolism);
- Sign **C** = glyphs **4/115** *atua taka* ‘the lord of the solar [rite] literally;’
- Sign **D** = glyph **115** *taka* (the symbolism of the sun and fire).

The signs are associated with the *takapu* rituals. I suppose that fishermen who lived in that cave lit such ceremonial earth ovens in order to catch many fishes and other sea gifts.

Métraux (1940: 263-264, figure 55b) describes one of such good-luck objects:

A small boulder in the Musée d’ethnographie du Trocadero, Paris, has a human face pecked on one side (fig. 55, b). The nose is on the same plane as the forehead. The protruding eyes are oval with a central round depression representing the pupil. The mouth is weakly indicated. The back surface is rough, as if it had been broken.

Hence this facial pattern (cf. sign **A**) helped as the ancient fishers believed to gain a lot of sea creatures.

Emory (1934: 7-8) informs us the following data:

At marae Taharoa, Fakahina, a refuse pit is located at the left corner of the court 50 feet from the small *ahu*. It consists of a slight depression 10 feet in diameter, enclosed by a circle of stones 6 or 8 inches high, placed on edge and a few inches apart. Numerous turtle and fish bones lie within this circle. Seurat (20, p. 479) saw a *pafata* at marae Katipa, Fakahina: “It was a circle of a dozen meters in diameter, surrounded by blocks of coral; one finds there numerous bones of turtles.”

So, numerous turtles and fishes (their bones) were related to the round, cf. the circular shape of the Rapanui glyph **115 taka** (round; the sun). I presume that the solar energy as the source of life lies in the grounds of such a conception. *Tangaroa* was not the god of the ocean, but also the sun god in Western Polynesia; an echo of the beliefs was preserved in Eastern Polynesia (Rjabchikov 2014: 162).

According to Heyerdahl (1976: 117), Old Rapanui *takapu* means ‘to give *mana* and good luck;’ in conformity with my research (Rjabchikov 2001: 70), this term consists of two words, *taka* (round; the sun) and *pu* (to produce). To illustrate this opinion, I took into account that *mana* (supernatural power) had been associated with the sun and the heat in Melanesia (Petrukhin and Polinsky 1994: 167).

Let us return to the drawings in figures 2a, b. Let us study the text of the Rapanui song “*I Anakena au i mate ai*” (Campbell 1971: 408-409). These drawings were described in this chant well.

... *Kau he nua, he nua,*
he kea-kea he pua,
tamahanine.
Ko piti ko pata.

Tere, momo, tere, momo
te vaka ko Ina...
E uru iriiri,
a ure ha rara.
Haaki Ana
ki a Honu-mata-taiko.

He ara,
he hara.
Vero e, vero e.

E tahi mo oti a aku Hahine...

... A great mother (*nuanua*) was swimming,
a turtle (*keakea-pua = kekepu, kepukepu*)
(and) a woman (were swimming).
[It is an adopted phrase which was borrowed
from the Quechua language of the first Hanau
Eepe sculptors of statues *moai*.]

The canoe (*vaka*) of the moon goddess (*Ina = Hina*) was hauled ashore (*tere, momoi*)...
The head (of the turtle) went up,
the penis appeared (*rara*).
Ana (*Tinirau*'s epithet) called
the Turtle (decorated with the signs) “face”
(and) “fertilizer.”

The way (in one direction),
the way (in opposite direction).
The spears (the growing heat metaphorically,
cf. Rapanui *vera* ‘heat’).

(It is) the finish of (a story) of the ghost-Woman
(= *Uha = Uho*)...
(The Translation is of mine.)

This text tells of the goddess *Hina* who once voyaged on the back of the fairy turtle as in a canoe to the god *Tinirau*. Then she swam away in the opposite direction. In Barthel's (1962: 847) version of the song the name *Hina* instead of *Ina* is rendered. Really, the turtle which is shown in figures 2a and 2b is adorned with glyphs **60 mata** ‘face’ and glyph **25 hua** (= *taiko*) ‘genitals.’ In figure 2b one can recognise glyphs **30 Ana** ‘The great quantity;’ that term was an epithet of the god *Tini-rau*.

II. The Motif of Two Turtles Moving toward the West

Consider the record on the Tahua tablet (A), see figure 9.

Aa 4: 

Figure 9.

Aa 4: **6-44 68 5 57 68 3 14 73-46** *Hata Honu atua tara, Honu Hina Haua hena.* The deity ‘The Turtle’ (the Pleiades) rose before dawn, (it happened) in the night *Haua* (= the 13th lunar phase *Atua*).

Old Rapanui *hata* means ‘to rise,’ cf. Maori *whata* ‘to elevate.’ Old Rapanui *tara* means ‘dawn; to dawn,’ cf. Maori *tara* ‘rays of the sun, shafts of light, appearing before sunrise,’ Old Rapanui *hena* and *henga* mean ‘dawn; to dawn’ (cf. the name of the god *Hena Naku*), cf. Rapanui *henga* ‘dawn.’

In this connection, consider a motif of a big and a small turtles presented near the ceremonial platform *Ahu Raai* (Lee 1992: 84, figure 4.67), see figure 10.

I believe that it is the description of the Pleiades that have just risen before dawn and are moving in the heavens. On the shell of the big animal glyph **3** *hina* ‘the moon’ is seen (it was probably incised to confirm the celestial nature of these turtles); moreover, glyph **57var** *tara* is tied to its body. The fishhook glyph **27** *rau, rou* (the symbol of the abundance and fertility) is attached to its other flank.

The turtles are travelling towards the west, otherwise to the legendary homeland Hawaiki or Hiva.

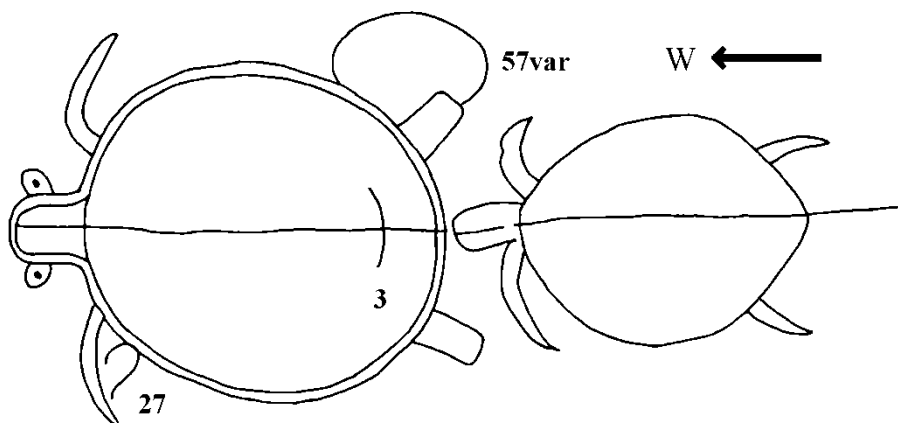


Figure 10 (after Lee 1992).

Consider the following parallel records on the Aruku-Kurenga tablet and on the Santiago staff (I), see figure 11.

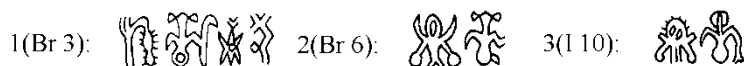


Figure 11.

- 1 (Br 3): **15-25 68/65 35 7-70 ... Rohu Honu/RANGI pe Tuu Pu...** The Pleiades produced the star Aldebaran...
- 2 (Br 6): **79 68...** *Eke Honu...* The Pleiades rose...
- 3 (I 10): **79 68...** *Eke Honu...* Ditto.

Interestingly, the Pleiades rose first in the morning in June, during the rainy season. Therefore the god *Rongo* associated with the fabulous turtle, as the early messenger of the god *Tangaroa* (*Tama*, the ancestor), became the god of the cultivation and rains (the Mangarevan, Maori and Hawaiian cultures).

Consider the record on the Great Washington tablet (S), see figure 12.



Figure 12.

Sa 6: **35-35 68 15 17 68 4-35 4-44 50-50 49-46 14 19 6-15 44** *Papa Honu roa, tea, Honu atua Tupa; titaha hihi (ariki) mau naa, hau Kioe Ora Taha.* (It is) the panel where the Pleiades are depicted [The Turtle which is large (and) bright, the Turtle-the deity literally] (at the site of) the Tupa-Hotu tribe; (it is) the boundary in the east (*hihi*) with (the country) of the king of the hidden (people) [= Hanau-Momoko, the tribal union Tuu], of king ‘The Rat’ [*Hotu-Matua*’s epithet] (who originated) from (the ship) Ora-Ngaru, (from the tribe) Tava (= Tavake).

This text was invented in the royal *rongorongo* school of king *Nga Ara* (the Miru group; the tribal union Tuu). In that inscription the rock drawing presented in figure 10 is treated. On this basis that rock depiction (the Tupa-Hotu tribe) can be dated back to the time before 1682 A.D.

III. The Motif of a Turtle Resembling a Bird

The legend “The Origin of the Yam *Onaku-o-te-Takatore*” was recorded on Easter Island:

There was a man called Itua-orunga-kavakava-kioe who lived near the ahu Rikiriki. He planted sweet potatoes and made heaps of soil to plant yams. He also planted bananas and sugar cane. The following year he dug out the yams. The bird Haa-rongo passed by. The man who was working in the field called the bird, “Are you the bird that can give me the yam *Onaku-o-te-takatore*?” He went on working with his yams. He made heaps of soil for them and buried the shoots. He finished planting and waited until the next month. The bird, Haa-rongo, saw a man of Tahai digging out the yam *Onaku-o-te-takatore*. The bird noticed that the eyes of the owner were turned away from the yam. He alighted, grasped the yam, and stuck his beak into it. The wings of the bird made a noise and the owner of the yams heard him. He turned his head and saw the bird running away with the yam. He shouted “Go straight ahead, go straight ahead.” The bird flew away and arrived at Poike in front of the house of the first man. At the house he dropped the yam and returned to his country. The yam germinated, the stems were covered with leaves, and it grew. Suddenly the man noticed on the yam the spot pecked by the bird. He said, “The bird Haa-rongo has brought me this” (Métraux 1940: 374).

Consider now a motif near Ahu Raai (Lavachery 1939: figure 177), see figure 13.

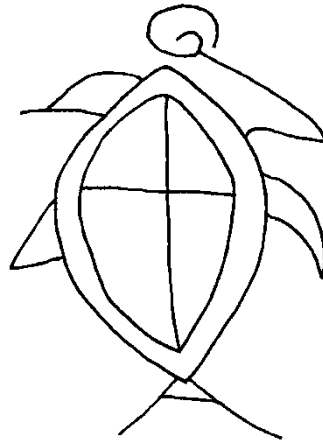


Figure 13 (after Lavachery 1939).

Clearly, the bird *Haa-rongo* is another incarnation of the god *Rongo*. One can suggest that the image of a turtle with some bird features rendered in figure 13 is the bird *Haa-rongo* = the god *Rongo*. Perhaps that bird was known as the rain deity *Hiva Kara Rere* ‘The Blackness with Wings Flies’ (cf. Blixen 1993: 139). It is not inconceivable, however, that the latter personage was the late version of the Old Andean (Peruvian) thunderbird *Paryaqaqa*. On the basis of the text on the Keiti tablet (Ev 1-2) one can affirm that the name of the god *Rongo* (cf. glyphs **15 46 15** *Rono roa* = *Rongo roa* ‘The great *Rongo*’) replaced in some cases the name of the god *Paryaqaqa* in the beliefs of the eastern tribal union Hanau-Eepe (Hotu > Hotu-Iti; Tupa-Hotu) (Rjabchikov 2017: 7-8, figure 6).

The ghost *Mata Varavara*, a companion of the ghost *Hiva Kara Rere*, lived at Ahu Raai (Rahai) (Métraux 1940: 375), so it is natural to find the sign of *Haa-rongo* = *Hiva Kara Rere* near that platform.

The Eastern Rapanui tribes Koro-o-Rongo ‘The Father *Rongo* (*Orongo*)’ and Hiti-Uira ‘The Lightning Appears’ known also as Ure-o-Hei ‘The Descendants of the Storms’ or ‘The Descendants of the Feathers’ could be named after the god *Paryaqaqa* initially.

In the legend examined above the extreme eastern area of Easter Island, the Poike peninsula is mentioned. On the other hand, the name of the yam species *onaku-o-te-takatore* with an obscure etymology contains Old Rapanui *taka* ‘round; the sun.’ This story could be an echo of the Old Andean (Peruvian) solar cult mixed with the pure Polynesian religious beliefs. For example, the name of the god of feathers, Nena Naku, contain Old Rapanui (Quechua) *naku* ‘to dry’ (cf. Quechua *ñaq’i* ‘ditto’) and Old Rapanui (Polynesian) *hena* ‘sunbeam; dawn; to dawn.’ Consider a pair of wooden statuettes from Easter

Island (Heyerdahl 1976: 280, plates 81a, b; figure 36). On the head of the female figurine a turtle is depicted. It could be the designation of the goddess *Hina*, the bride and then the wife of the god *Tini-rau*. On the male figurine an arc (the rising sun) is engraved. It could be the designation of the god *Hena Naku* (= *Tini-rau*). Both statuettes were symbols of the fertility and abundance.

IV. The Turtle Drawing on a Statue at the Rano Raraku Quarry

In the Rapanui royal genealogy the god (king) *Tangaroa* was the founder of the dynasty, and his son was called *Rongorongo* = ‘the great (god) *Rongo*’ (Métraux 1940: 127). On the other hand, a genealogy was disclosed in the record on the Small Santiago (G) tablet (Butinov and Knorozov 1957: 15, table VII, fragments 1 – 6), see figure 14.

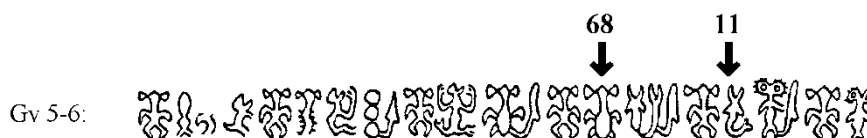


Figure 14.

Having compared these data, I decoded the name *Mango/Pakia* ‘The Shark/Seal’ (glyph **11**) as the epithet of the god *Tangaroa*, and the name *Honu* ‘The Turtle’ (glyph **68**) as the epithet of the god *Rongo* in that inscription (Rjabchikov 2009a: figure 43).

Later I decided to understand the semantics of two Easter Island statues known as RR-001-156 and RR-001-157. Since glyph **11** *Mango/Pakia* is engraved on the back of the head of the first statue, I concluded that it was the image of the god *Tangaroa*, and accordingly the other was the image of the god *Rongo* (Rjabchikov 2012).

I have found a new confirmation of my theory. Examine one of petroglyphs on the back of Moai RR-001-157 (Van Tilburg 2012: image 4), see figure 15. Apparently, it is a turtle drawing (The Turtle = the god *Rongo*). Hence both statues were identified by me truly.



Figure 15 (after Van Tilburg 2012)

V. The Turtle Drawing on a Panel at Ahu Tongariki

Consider one detail of a motif on a panel at the area of the ceremonial platform Ahu Tongariki (Lavachery 1939: figure 185), see figure 16.

It is the drawing of a powerful turtle. Other signs are incised nearby: the tuna fish and the group of 30 cupules. I suggest that in this vast scene the turtle denotes the god *Rongo*, the tuna fish denotes the god *Tangaroa*, and the 30 cupules denote one lunar month (or they were symbols of the abundance).

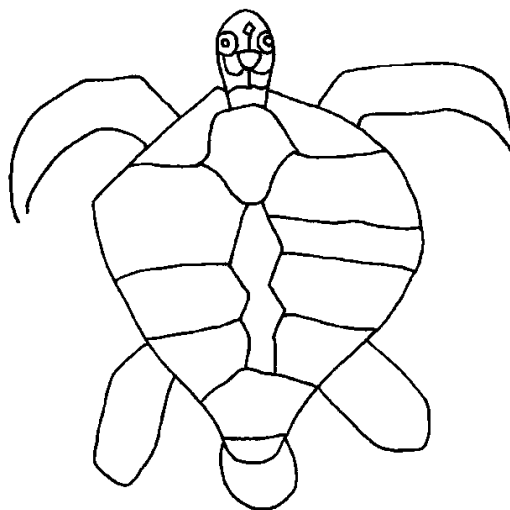


Figure 16 (after Lavachery 1939).

Let us examine the folklore text “*Ko Tangaroa*” (Englert 2002: 30-31):

He ariki e tahi, ko Teteko, e tahi ariki, ko Tangaroa. (There was once) a king, *Teteko*, (and) another king, *Tangaroa*. *He tatake ararua o Tekii, o Tangaroa mo oho mai ki nei, ki te Pito o te Henua.* (It was) a controversy between both *Tekii* (= *Teko*) (and) *Tangaroa* about a journey hither, towards Easter Island.

He ki e Teteko: “Ina ko e eko oho, ina eko tuu. Koau mo oho, etoru no ooku raohanga, he tuu au; tae pe koe, kai angiangi koe pohia raa oou mo tuu, he mate koe i te ohonga.” *Teteko* said: “Do not go, you will not arrive. If I were in the journey, I should be in three steps there, instead of you; you do not know the direction (and) how many days (the journey) will last to arrive there, (and) you will die on the path.”

Kai hakarongo Tangaroa, he ea, he tere mai. *Tangaroa* did not listen to (*Teteko*), (and he) lifted himself, (he) went.

I te ha o te raa, he ui a Teteko ina Tangaroa. On the fourth day *Teteko* saw that *Tangaroa* was absent.

He ki e te poki a Teteko, ko Moe Ava: “Ku oho a Tangaroa ki te kainga a roto a te vai kava.” The son of *Teteko* (by the name of) *Moe Ava* said: “*Tangaroa* went to a country at the sea.”

He aroha e Teteko mo Tangaroa, he oho mai. *Teteko* felt sorry for *Tangaroa*, he went.

E rao no mai hai vae, he tuu mai ki nei, he ui: “E Tangaroa e, he koe?” In several steps he arrived hither, (he) questioned: “Oh *Tangaroa*, where are you?”

Ina e tahi o. There was not the motion (of *Tangaroa*).

He hoki hakaou a Teteko ki Hiva, he tangi mo Tangaroa, mo toona taina. *Teteko* again returned to Hiva, (he) shouted to *Tangaroa*, to his brother.

I te tahi raa, he tuu mai e tahi pakia ki nei, he tomo a Hanga Iti. A seal once arrived hither, (he) landed at Hanga Iti.

He ara i te poa e tahi vie, he ea ki haho ki taana umu ka. A woman woke up in the morning; (she) climbed to light her earth oven.

He turu ki tai, he tata i te kete taropa, he ngatungatu mo tehe o te oone. (She) went down to the ocean, (she) washed a basket from under cuttings of taro fruits (*kete taro pa*), (she) took (this) to carry the earth (rubbish) out.

I ka ui atu ena ko te pakia e moe ro a, he iri mai, he ki ki taana kenu: “E koro e, ai te pakia e tahi, ku tomo a, e moe ro a i mua i te hanga.” As she had seen the seal sleeping, (she) climbed, (she) said to her husband: “Oh father, a seal is here, (it has) arrived, (it) is sleeping at the edge of the bay.”

He rangi e te kenu ki te tahi tangata, he oho mai. The husband shouted to men, (and they) came.

E hauru ro ana e te pakia; he hakapua hai taura, he here arunga a te pureva. The seal was sleeping; (they) made a trap with ropes, (they) fastened (the seal) to the rock (*pureva*).

He veveri Tangaroa, he ara. *Tangaroa* was surprised, (he) woke up.

I ka ui mai nei ko te tangata e puapua hai oka, he rangi mai te reo o Tangaroa: “He ariki au ko Tangaroa, ka hakarere au!” Seeing here men who were hitting him with sharp sticks (*oka*), *Tangaroa* shouted: “I am king *Tangaroa*, let me run!”

Kai hakarongo te tangata era e tingai era i a Tangaroa. The men did not listen to (it), (so, they) killed *Tangaroa*.
He rangi: "E pakia reoo!" (They) shouted: "You are (merely) a speaking seal!"
Ki oti te tingai, he horehore i te pakia mo tao, ina kai ootu; he nape i te ingoa Ko Hanga Tangaroa Mea ki a Hanga Iti. When (they) murdered, they hewed the seal to cook in the earth oven, but (it turned out that the pieces of its body) were not ready well; (they) called the bay of the Hanga Iti (The Small Bay) as the *Hanga Tangaroa Mea* (The Bay of the Red *Tangaroa*).
He hakamau te morenga ki te tahi tangata o te painga o Hanga Hoonu. (They) sent pieces (of the seal) to men of the *paina* feast at the Hanga Hoonu.
He too mai, he tao, kai ootu. (They) took (the bits), (they) roasted, (but the meat) was not ready.
He nape te igoa o te kona era ko Ree. (He) named the place Ree [= The Blackness; the Victory]. (It is my own translation.)

This plot was illustrated by the signs of the turtle and the tuna fish (instead of the seal), see above. In this narration the god *Teko* (Métraux 1940: 310-311) is a king named *Teteko* and *Tekii*, these words respectively are a incomplete reduplicated form and a form which was possible due to the frequent alternation of the sounds *o* and *i*. *Teko* is the local name of the god *Rongo* (Fedorova 1978: 23). Moreover, the name *Teteko* might consist of the definite article *te* and the name *Teko* in fact.

In the myth about the god *Tangaroa* (Métraux 1937: 46-47) an unnamed god was his brother, and both personages were successful fishermen; *Tangaroa* had a son called *Tuki-Tuki-Hakahe-Vari*. In the light of these data one can suppose that in the indigenous beliefs the unnamed deity was *Rongo* who might have a son also. As the territory of the bay Hanga Rongo bore on the fishery (Popova 2015), the demon *Ko Moehanga* of Apina Nui (Englert 1948: 169) at the environs of Hanga Rongo could be represented in some cases as this son of *Rongo*. In Enlert's record of the folklore text the name of the ghost *Ko Moehanga* 'The Sleep' is *Moe Ava* 'The Sleep in the Grave,' cf. Rapanui *avanga* 'grave.'

The names *Mahuna-te-raa* 'The plenty (of fishes) because of the sun,' *Ana* 'The plenty (of fishes)' and *Tini-rau* 'The innumerable (fishes)' have one and the same sense, cf. Rapanui *mau* 'to be plentiful,' Hawaiian *ana* 'to have enough or too much,' Rapanui *uuna* 'plenty,' Rarotonan *tini* 'innumerable; very many' and Maori *whakarau* 'to multiply.'

Consider the parallel record on the Great Santiago tablet (H), see figure 17.

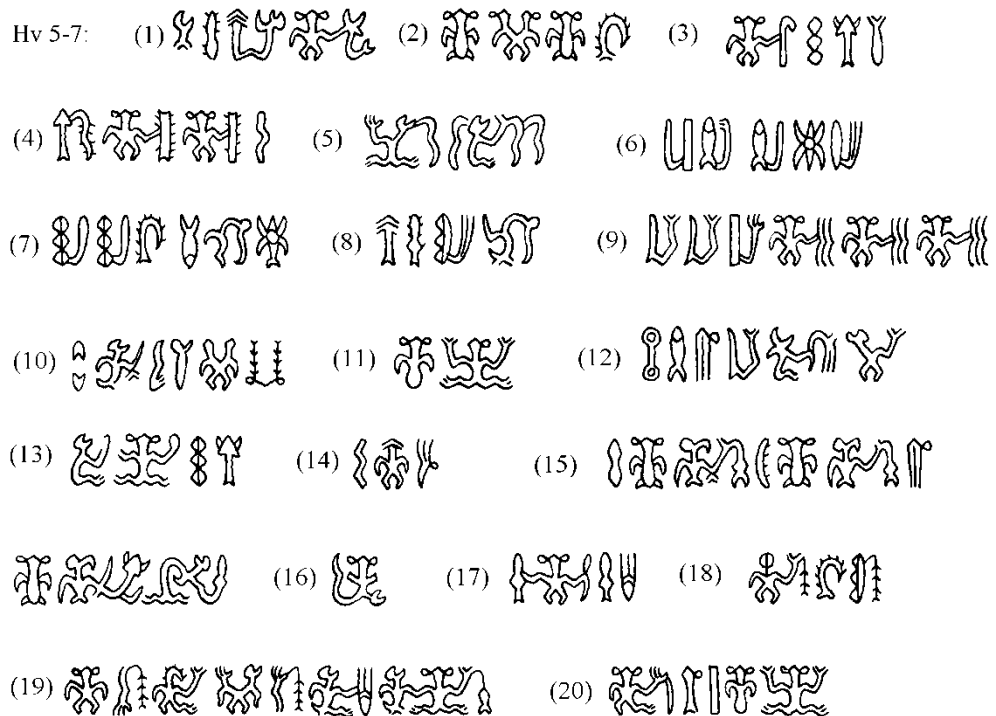


Figure 17.

- Hv 5-7: (1) **6-25 4/33 62 6 11.** *Ahu atua To a Pakia.* (It was) the ceremonial platform where the Seal (the god *Tangaroa*) vanished as the sun (= i.e. at the *Ahu To-nga Ariki = Tongariki*).
- (2) **68 6 68 14** *Honu ha, Honu hau.* The Turtle (the god *Rongo*) looked for (it), (it was) the king (called) the Turtle.
- (3) **6-35 17-21 9** *Hapa Teko Niva.* *Teko* (= the god *Rongo*) lifted himself from Hiva.
- (4) **22 50 6-4-6-4 109** *Rapa; i hatuhatu.* (The destination was) Rapa (= Easter Island), (the place of) the abundance. (or: A paddle *Rapa* or *Ao* giving the abundance.)
- (5) **69 50-50 6 50-50** *Moko hihī, a hihī.* The high place (= the *ahu* Tongariki) (was visited) during the new moon (the night/day *Hiro*), such a high place (existed).
- (6) **4-4 12-15 12 4 7 30 32** *Atuaatua Ika roa, Ika-atua tuu Ana ua.* The great god “The large Fish (*Tangaroa*),” the Fish-god (*Tangaroa*) arrived as (the god) *Ana* (= the Plenty = *Tini-rau*) at (this) place.
- (7) **17-4-17-4 14 16 44b 7** *Te atua, te atua Haua Kahi tua tuu.* The great deities *Haua* (= the moon goddess *Hina*) (and) the Tuna fish (= the god *Tangaroa*) from the open sea arrived.
- (8) **4/33 73 18 32 44b** *Atua hea te vai tua.* (This) god appeared from the open sea.
- (9) **5-15 5-15 5-15 6-33 6-33 6-33** *Atua roa, atua roa, atua roa A Ua, a Ua, a Ua.* (It was the trinity of) the great gods (called) *Ua* [*Vai, Tai, Ngaru* etc.] (The Tide).
- (10) **29 19 5 43 27 6 24-24** *Rua ki: “Atua ma, rau ha Ariari.”* (The god) *Rua* [The sunset; the bottom of the ocean] said: “The god (*Tangaroa*) went off; it happened in the fourth (*ha*) (night) *Ariari*.”
- (11) **68 69** *Honu moko.* The Turtle (= the god *Rongo*) disappeared (forsook Hiva).
- (12) **65 12 26 5-15 11 32 6var** *Rangi: “Ika Maa, atua roa Pakia VAI hoa.”* (He) shouted: “The Bright Fish, (i.e.) the great god ‘The Seal’ (= the god *Tangaroa*) landed.”
- (13) **6 69 17-21** *Ha moko Teko.* *Teko* (= the god *Rongo*) deserted.
- (14) **52 33-6 58** *Hiti uha tahi.* One woman appeared (= lifted herself).
- (15) **65 68 44-54 3 68 44-54 26 68 44 21 4 31 73** *Rangi: “Honu takai marama, Honu takai maa, Honu takai ko atua Make e.”* (She) shouted: “The Turtle (the Pleiades; the god *Rongo*) (and) the moon came, the Turtle (the Pleiades; the god *Rongo*) (and) the brightness came, the Turtle (the Pleiades; the god *Rongo*) (and) the sun god *Makemake* came.” [It was the symbolism of the first morning rising of the Pleiades in June.]
- (16) **50 49 20** *I mau umu.* (She) prepared an earth oven.
- (17) **73 6-30 73 1** *E hana, e Tiki.* (It was) the sun, (it was) the sun god *Tiki*.
- (18) **6-17 24 14 18-24** *Hate arii hau te ai.* King (*Teko*) landed (*hate = hati*) on the place (Tongariki).
- (19) **6 15-24 49 15 6 15-24 19 1 19 69-12** *Ha ro ai (ariki) mau, roha ro ai ki Tiki, ki Moko-ika.* King (*Teko = Rongo*) sought, (he) felt sorry [*roha = aroha*] (looking for in the directions towards) the east [*Tiki = the sun*] (and) the west [*Moko = the Lizard, the sunset*].
- (20) **6 3 56-4 68 69** *A marama potu Honu moko.* The lesson (*marama*) about the Turtle (the god *Rongo*) which forsook (Hiva) has finished (*potu*).

The fourth night/day mentioned in the folklore text and in the *rongorongoro* record was chosen because in that night the thin crescent already was seen well. All the fishes can represent the god *Tangaroa* in the Easter Island mythology (Scheffrahn 1965: 58; Fedorova 1978: 24; Rjabchikov 2014: 172).

Consider another parallel record on the Tablette échançrée (D), see figure 18.

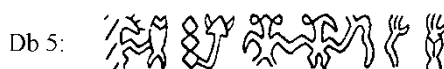


Figure 18.

Db 5: **49 12 17-21 6 49 50-15 12-15** (*Ariki*) *mau Ika Teko; a (ariki) mau ira Ika Roa.* There was a king, the Fish (= the god *Tangaroa*) (and) *Teko* (the god *Rongo*); the (latter) king was looking for the Great Fish (the god *Tangaroa*).

In both *rongorongoro* inscriptions block **17-21** denotes the name *Teko* (= the god *Rongo*).

Routledge (1914-1915) wrote down this oral version of a *rongorongoro* record as the continuation of the text “*He timo te akoako*” in such words:

Tau Tangaroa, Tanga i ai. E tuu haka he hinga. Te ariki o ara nui o ara hihī u te Kotea. Ka huhu mai te hau o te ariki ki roto ne, ki runga ne, ki te haka matamata. Te haka mata hau teatea. He tuu, he hahati te ariki he hihinga ... (It is) a narration (*taua*) about *Tangaroa*, (known) as *Tanga* (also) at (this) place. The twin (*haka = anga*) (*Tangaroa*) went to the high place (*hihi, hi-nga*). King (*Tangaroa*) from the big road (*ara nui*), the high road (*ara hihī*) (= the ecliptic) as the Whiteness [= the sun] dwelled (here). King (*Rongo*) brought (*hunga mai*) inside here (*ne = nei*),

above here (*ne = nei*) to (his) twin (*Tangaroa*) with big eyes (the solar symbolism). This twin (*Tangaroa*) was with the face (= head) (decorated) with the white-feather diadem. King (*Tangaroa*) arrived, landed, (he) was on the high place (*hihi-nga*)... (This translation is of mine.)

Old Rapanui *hihi, hinga, hihinga* mean ‘high place; ceremonial platform (metaphorically),’ cf. Rapanui *hihi* ‘the upper part of a volcano’ as well as Maori *hi* ‘to raise.’

The astronomical background of such myths was quite possible: the god *Tangaroa* denoted the sun, and his death denoted the rainy season (winter). The god *Rongo* denoted the Pleiades, and their morning appearance in June demonstrated the future victory of the sun over the darkness.

On the other hand, the images of *Tangaroa* and *Rongo* could be certain symbols of the long struggle of the western and eastern tribal unions. The turtle glyph **68** *honu* presented in figure 16 could be a symbol of the authority for the the Tupa-Hotu tribe on whose land the Tongariki (< Tonga Ariki) ceremonial platform was located. One can offer this parallel in the Marquesan culture:

A small relief carving of a turtle was seen in Puamau, Hivaoa, on the upper edge of one of the large slabs which faced the raised house floor of a chief’s paepae [long house] (Linton 1925: 85).

On Mangaia (the Cook Islands) the king lived near *Rongo*’s marae (Gill 1894: 18).

Consider a Rapanui wooden pendant *tahonga* (Heyerdahl 1976: plate 52d). Glyph **68** *honu* is engraved on it. The sign reads *honui* ‘noble; great’ < **ho nui* or **honu i*. It is plain that this *tahonga* was the symbol of the authority of the king or one of chiefs. A *tahonga* and a wooden fish’s head tied by a rope (Ibid., plate 52a) could be in my opinion the insignia of the monarch of the Miru tribe (the Tuu tribal union; Hanau-Momoko) who believed that the sea god *Tangaroa* was his forefather. According to Métraux (1940: 233), the king once wore six *tahonga* ornaments simultaneously, three in front and three behind. Since the repetition of any word three times was equal to the designation of the plural form of that word in the Old Rapanui folklore texts in some cases (Fedorova 1963: 89), this rule can be used in order to understand the symbolism of the wooden balls. Clearly, the six pendants ($6 = 3 + 3 = \text{many} + \text{many}$) were the integral symbol of the all-might, wealth, abundance, great quantity and fertility.

VI. Another Turtle Sign for the *Takapu* Ceremony

Consider a motif at the bay Hanga o Honu (Lavachery 1939: figure 138), see figure 19.

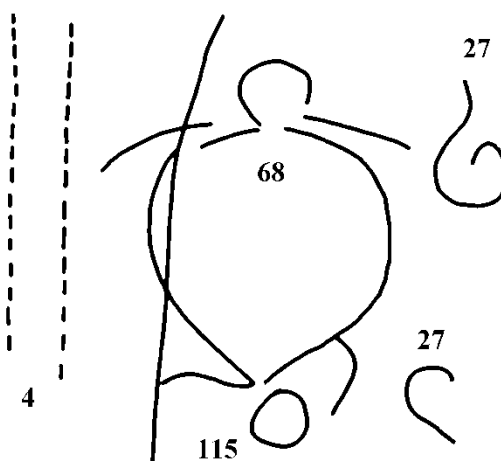


Figure 19.

Here one turtle glyph **68** *honu* and two fishhook glyphs **27** *rau, rou* are represented. At the left of them the trace of glyph **4** (two parallel lines) *atua* is seen; glyph **115** *taka* is represented beneath the turtle sign. One can read the expression *atua taka* meaning ‘the lord of the *takapu* earth oven (the sacred fire) and of corresponding magic procedures’ (see also figures 4 and 8). Thus, the *takapu* ceremonies (cf. Old

Rapanui *taka* ‘the sun; round’ and *pu* ‘to produce; to gather; to collect’) were conducted primarily to catch turtles and other valuable sea creatures (bonitoes, tuna fish, sharks, dolphins, etc.). In my opinion, the similar custom after fishing was known on Raratonga (the Cook Islands) many years ago:

...A portion of every turtle caught had to be offered to the gods, and only the king and principal chiefs might eat the rest, which was cooked in the sacred fire... (Williamson 1924: 311).

Of course, another type of the ceremony, *umu ki te takapu o koro* ‘earth oven for the funeral of the father,’ existed as well (Métraux 1940: 116). I presume that the burials of the dead were closely connected with the sun gods *Tangaroa* and *Tiki-Makemake (Tane)*, with the custom of cremations of corpses.

Glyphs **4-115** *atua taka (pu)* ‘the lord (= the organiser) of the *takapu* ceremony’ were decoded by me on the base of the corresponding drawing by the native *Tomenika* for Routledge (1914-1915) and his quasi-bilingual interpretation of the picture: “The name of the man who gave the *Koro* [feast]” (Rjabchikov 2009b: 16-17).

The inscription on the Santiago staff was devoted to the start of the reign of king *Nga Ara* (Rjabchikov 2009a: figure 16). The last line of the text tells of the earth oven *takapu* which was lit by king *Nga Ara* in memory of his dead father, king *Kai Makoi* the First. Consider this record, see figure 20.

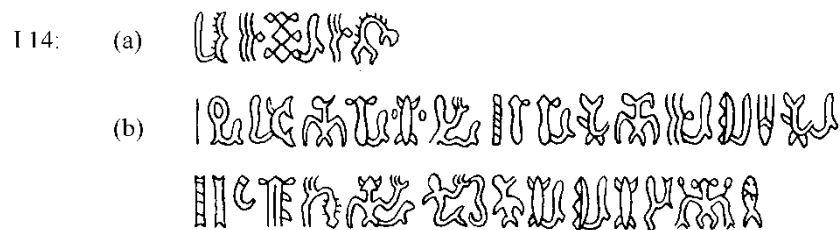


Figure 20.

I 14: (a) **4-50 33-17 (102) 58 62** *Tui vaitea tahi toa*. The spirit of the first warrior (= king *Kai Makoi* the First) disappeared. (= The former king died).

(b) (A vertical line) **4-115 (102) 25 8 44-56 (102) 39-28-39 48-15 (102) 4 56-56 (102 123) 44-33 (102) 18-4 1 (123 102) 4-4 166 26 51 15-25 44 21 (102) 11 23 44 28 (102) 18 (102) 28 (102) 4 6-40 12** *Atua taka hua Matua (= Koro) tapa Nga (A)ra(a)ra uri atua Popo tau te atua Tiki atuaatua Hiva. Make ra(h)u taka. Manga Ura, Taha, Ngatea, Ngatu. Hare ika*. The lord of the *takapu (takahua)* earth oven of the *Koro* feast was the descendant *Nga Araara*, son of the lord ‘The ripe coconut’ (*Kai Makoi* the First), of the time of the god *Tiki* who was the great god of (the other world called) *Hiva*. (The god) *Makemake (Tiki)* created the *takapu* earth oven. (It was) a food of (the deities) *Ura* (= *Urauranga te Mahina = Hina*), *Taha* (= *Hiti-Ka-Pura = Tiki-Makemake*), *Ngatea* (= *Inu, Unu* = the season of rains) (and) *Ngatu* (= *Horai, Hora* = the spring-time). (It was) a house of the dead (king) (= the *Koro* house).

The record was partially decoded earlier (Rjabchikov 2009b: 16-17, figure 4). The four deities, the spiritual participants of the *takapu* ceremony, were the same as they were proclaimed (*e Inu, e Horai e, e Hiti Ka Pura, e Urauraga te Mahina ee*) by a native during the *takapu* ceremony for the luck in order to enter a secret cave and were recorded by Heyerdahl (1976: 95) during the work of the Norwegian Archaeological Expedition on Easter Island. In the deciphered inscription the word *taka* is rendered as an ideogram (glyph **115**) and as a syllabic block (glyphs **44 21**).

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Studying the Semantics of Rapanui Wooden Statuettes Moai-kavakava and Moai-paapaa

Sergei V. Rjabchikov

Let us examine the following Rapanui myth about the origin of wooden statuettes moai-kavakava and moai-paapaa (Métraux 1940: 260-261):

Tuu-ko-ihu decided to go to the house called Hare-koka (House-of-the-cockroaches) at Hanga Hahave. Tuu-ko-ihu was living then in Ahu-te-peu. Early in the morning he left and went to Vaitaka-tiki, to Puku-takaure, to the Ahu-ava-a-atea, to Henua-kava. He went up and climbed to Punapau. He happened to see in front of the red stone two spirits who were sleeping near the (cliff) of red stone. They were just ribs and they had no bodies. The names of these spirits were: Hitirau and Nuku-te-mango. Tuu-ko-ihu went on. Another spirit, named Hauriuri, cried: "Awake, the king saw your ribs." They woke with a start and saw this man. They went, (they) climbed and crossed the way in front of Tuu-ko-ihu. They asked: "What do you know?" "Nothing", answered the king. They said again: "Perhaps you noticed something." "No", said the king. The two spirits disappeared again. Tuu-ko-ihu went on. (But) the spirits met him again at Mataengo. They asked again: "What do you know about us, O King?" Tuu-ko-ihu answered, "Nothing." Tuu-ko-ihu went on and he met them again at Puku-rautea. They asked Tuu-ko-ihu again: "What do you know about us, O King?" "Nothing." If Tuu-ko-ihu had told them he had seen their ribs, they would have killed him. They disappeared again. Tuu-ko-ihu went down and arrived at Hare-koka. When he arrived there the people were taking the stones from the oven. They were throwing away firebrands. Tuu-ko-ihu took two firebrands and carried them into the house. He carved first one image, then another from the firebrands. He finished two images [representing] Hitirau and Nuku-te-mango. Tuu-ko-ihu fell asleep and dreamed of two women: Paapa-ahiro and Paapa-akirangi. His soul in the dream had seen they were hiding their sex with their hands. Tuu-ko-ihu awoke with a start; he got up and when it was day he took wood and carved two flat images. He loaded them on his back and went back to Ahu-te-peu. He left the images standing in the house where he lived. The people went to Tuu-ko-ihu with images to be carved. They lit their oven and cooked in it leaves, fowls, fish, yams, and sweet potatoes; and they brought this food to Tuu-ko-ihu, so that he would carve images. Tuu-ko-ihu carved and finished various images. He was working all day long. People and more people came with new figures to be carved. They [got] the images when they offered an earth oven to the owner of the images. But if there was no earth oven for the images, he [Tuu-ko-ihu] kept all the images he had made. One day all the men whose images were not returned went to Tuu-ko-ihu and said: "O king, o Tuu-ko-ihu, give us our images back." "You wait." Tuu-ko-ihu made the images walk in his house and thereafter the house was called "The-house-of-the-walking-images." The images walked and made turns and turns. The owners of the images saw their images move and said: "How amusing are these images moving in the house." When they saw that, they were full of admiration. "How funny are these moving images." In the evening these people went to their houses, but Tuu-ko-ihu did not give [back] their images when they returned.

Thus, the legendary Rapanui king *Tuu-ko-Ihu* saw the male ghosts *Hitirau*, *Nuku-te-Mango* and *Hauriuri*, and he carved the male figurines with ribs (moai-kavakava) of the first two spirits. Later the king slept and saw two female ghosts *Paapaa-Hiro* and *Paapaa-ki-rangi*, and he carved the female flat figurines (moai-paapaa) of both spirits.

According to Routledge (1998: 268), royal staffs *ua* were dignified with individual names. Actually, glyphs **32 34var** = the name *Ua Raa* (= *Raai* or *Rahai*) of the possible grandfather of king *Nga Ara* and the epithet *pi* 'abundant' (glyph **67**) are inscribed on a staff *ua* which is housed in the National Maritime Museum, Greenwich, London (Rjabchikov 2013: 8, figure 2). Consider another staff which is housed in the Museum of New Zealand Te Papa Tongarewa, Wellington (Forment 1993: figure 130). One can suggest that glyph **44** *taha*, *tava*, *kena*, *manu* denotes the name of king *Hotu Matua* or king *Kena*, or the name of the tribal union *Tava* (Tuu-Tavake). My hypothesis is natural that each moai-kavakava or moai-paapaa had its own name which in some cases could be engraved on the statuette.

I. The God *Hitirau*

Consider the head of the moai-kavakava that is housed in the Peter the Great Museum of Anthropology and Ethnography (Kunstammer), St. Petersburg (Butinov and Rozina 1956: 312, figure 2).

Here the ligature of glyphs **3 7 44 67** (= the rhombus) **7 44** is presented. Glyph **67** which is composed with the help of the rays of the two starry glyphs could be derived from the Old Peruvian sign “rhombus” *p’unchay* ‘day’ and *inti* ‘the sun.’ One can suggest that Quechua *inti* sounded as *hiti* on Easter Island. So, the sun god *Inti* once turned itself into the god *Hiti rau* ‘The sun-creator.’

The similar ligature is depicted on the head of another wooden figurine that is housed in the Peabody Essex Museum, Salem (Métraux 1940: 252, figure 38c). The rhombus in the centre of this fused glyphic construction includes glyph **34var** *raa* (the sun).

The inscriptions containing the words ‘the sun,’ ‘the moon’ and ‘stars’ associated with the birds might be the sacred texts about creation of the Universe where the celestial bodies produced the birds.

According to the Rapanui myth “The Statuettes Moai Kavakava” (Felbermayer 1971: 82-83), *Tuku Ihu* (= king *Tuu-ko-Ihu*) carved seven figurines moai-kavakava for a man, and later all the items were burnt. In this situation *Tuku Ihu* recited a charm: *Ka rere mahaki piu, heke, rere!* ‘Come, (my) brothers, jumping birds, come back (to me)! [Here Old Rapanui *heke, eke* ‘to rise; to mount’ correspond to Rapanui *eke* ‘to mount’] So, the divine figurines appeared again.

I conclude that such moai-kavakava contained one or several bird signs on their heads. The glyphs were the depictions of the birds, the incarnations of the god *Tiki-Makemake*. Fedorova (1981) believes that all the moai-kavakava represent the god *Makemake*. In that statement is a fraction of the truth, but such a generalization is not correct.

In this connection, consider the record on the Great Santiago tablet (H), see figure 1.



Figure 1.

Hv 7: **138-138 44 31 25** *Kavakava ta(h)a Make hua*. (It is) a statuette moai-kavakava (with the depiction) of the bird of (the god) *Makemake* (incarnated) in an egg (*hua*).

The name of the god *Hitirau* (The lifting – the creation literally using the “standard” vocabularies of the Polynesian languages) is mentioned in the record on the Santiago staff (I), see figure 2.



Figure 2.

I 13: **52 27 15 (a vertical line) (102) (123) 62 19 (102) 25 44** *Hitirau roa; to ki hua manu-tara*. (The god) *Hitirau* rose; (it happened) in order to add eggs of sooty terns.

The Rapanui expression *hau hitirau* (or *hiterau*) *moai* means ‘stone cylinder (hat) for a statue’ (Routledge 1998: 199). In compliance with the deciphered text, the cult of the statues and the cult of bird-man (cult of birds) were closely connected on Easter Island.

II. The God *Nuku-te-Mango*

Consider the record on the Small Washington tablet (R), see figure 3.

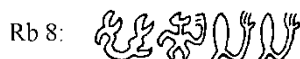


Figure 3.

Rb 8: **11 6-45-15-45-15** *Mango, Hauriuri*. (The deities) *Mango* [= *Nuku-te-Mango*] (and) *Hauriuri*.

In the record on the wall of the cave Ana o Keke block **11 64** *Maho* [= *Mango*] *Mea* (or *Taoraha Mea*) ‘The Red Whale’ (Rjabchikov 1994: 40, table 4) denotes the sacred whale, the divine image of the god *Tangaroa*. Notice that *Tangaroa-Mea* ‘The red *Tangaroa*’ was one of his names (Métraux 1940: 310-311). The red colour was the symbolic designation of that deity (Gill 1876: 12).

Glyph **11** reads *mango*, *niuhi*, *pakia* (shark), *mamama mango* (dolphin), *maho* (= *mango*) *mea*, *taoraha* (whale), *pakia* (seal) and so on. Since the term *mango* (= *maho*) as a single word or in combination with different epithets denote ‘shark,’ ‘dolphin’ and ‘whale,’ the depictions of such sea creatures could be read *MANGO* with possible variations of sounds (*a/o*, *ng/h*).

The name *Nuku-te-Mango* means ‘The Army of (king) *Mango*.’ When that name sounded, the natives imagined that the army was recruited from a number of sharks (dolphins, whales).

In this connection, consider the head of the moai-kavakava that is housed in the British Museum, London (Heyerdahl 1976: plate 27a). There the trinity of the men is represented as in other scenes on different wooden figurines with a core characteristic of whales. I read this composition: *Mango, Mango, Mango* = many *Mango*, the great *Mango* = *Nuku-te-Mango* ‘The army of Whales/Sharks; the great Whale/Shark.’ Thus, the name *Nuku-te-Mango* was recorded on that moai-kavakava.

III. The God *Hauriuri*

Consider the record on the Tahua tablet (A), see figure 4.

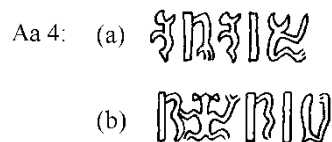


Figure 4.

Aa 4: (a) **19-4 15 19-4 6** *Kuti roa, kuti ha*. (It was) the great (= total) eclipse, (it was) the eclipse of the 4th (month) (= the month *Hora-nui*; September chiefly).

(b) **4-50 69 4-50 4 45-15** *Tui Moko, tui atua Uri*. The Lizard (the god *Hiro*) disappeared, the Black god disappeared.

So, the name *Hauriuri* (= *Ha uriuri*) means ‘(That ghost who became) black.’ It is the designation of *Hiro*, the god of the rains, winter, darkness and eclipses. The place name *Hiro Moko* means ‘(The god) *Hiro* as the Lizard’ (Barthel 1978: 251). In the decoded inscription the total solar eclipse of September 16, 1773 A.D. is described. Old Rapanui *kuti* ‘solar eclipse’ (< **ku ti*) corresponds to the Maori expression *ra kutia* ‘ditto’ (Best 1922: 16).

In this connection, consider the head of the moai-kavakava that is housed in the Musées Royaux d’Art et d’Histoire, Brussels (Orliac and Orliac 1995: 59, photos). Glyph **69** reads *Moko* ‘the Lizard = the god *Hiro*’ = *Hauriuri*.

Consider the heads of the moai-kavakavas that are housed in the British Museum, London, in the National Museum of Ireland, Dublin, in the Otago Museum, Dunedin, in the Ratton Collection, Paris and in a private collection, Paris (Heyerdahl 1976: plates 27b, d, e, 60; Métraux 1940: 250, figure 37; Forment 1993: figure 134). Glyph **69** reads *Moko* in all the instances. Consider the double-headed moai-kavakava that is housed in the Musées d’Histoire Naturelle, La Rochelle (Heyerdahl 1976: plates 100, 102a). Both glyphs **69** read *Moko*. So, all these statuettes represent the ghost *Hauriuri*.

IV. The Goddess *Paapaa-Hiro*

Consider the head of the moai-paapaa that is housed in the Peter the Great Museum of Anthropology and Ethnography, St. Petersburg (Butinov and Rozina 1956: 312, figure 3; Forment 1993: figure 128).

Here glyphs **28/17** *ngotea* = *ngatea* are inscribed. Rarotongan *ngote* means ‘to absorb,’ and Maori *ngote* and *ngotea* mean ‘ditto’ (< **ngo tea*).

Consider the record on the Tahua tablet, see figure 5.


Ab 6: 

Figure 5.

Ab 6: **33 28 66 28 32 28 32 28 17 28 17** VAI: *ngotea, ngo ua, ngo ua, ngotea, ngotea*. The WATER: the water reservoir, the water reservoir, the water reservoir, the water reservoir, the water reservoir. (It was the record of an exercise in the *rongorongo* school of king *Kai Makoi* the First.)

Cf. Rapanui *vai* ‘water,’ *ua* ‘rain,’ Maori *ngongo* ‘pool of water in a hollow,’ *ngongo, ngongoa* ‘to absorb’ (< **ngo*), *ngongi* ‘water’ (< **ngo ngi*) and Hawaiian *no* ‘hole in the ground which draws off the water; to leak, as water underground’ (< **ngo*).

Consider the record on the same tablet, see figure 6.


Aa 8: 

Figure 6.

Aa 8: **69 28-17** *Moko ngotea*. (It is) the Lizard (= the god *Hiro*) (who created) the absorbing of the water (= who created the water reservoirs).

It is the name of the god *Hiro*. Thus, the name *Ngotea* (glyphs **28/17**) inscribed on the moai-paapaa from St. Petersburg, reads (*Moko = Hiro*) *Ngotea* or simple *Hiro* in some cases, and that statuette might be called *Paapaa-Ngotea* or *Paapaa-Moko*, or *Paapaa-Hiro*.

Consider the head of the moai-paapaa that is housed in the Vander Straete Collection, Brussels (Heyerdahl 1976: plate 28). There glyph **69** *Moko* is represented. It is another image of the female ghost *Paapaa-Hiro*.

In accordance with the Rapanui legend “*Hiva Kara Rere*, the god of rain” (Felbermayer 1971: 29-32), the drought began at once, and the king sent the priest ariki-paka *Rangi Taki* to pray for rain on the ceremonial platform *Ahu Tongariki*. In this connection, consider the record on the Santiago staff which belonged to king *Nga Ara*, see figure 7.




I 10: (a)  ...
 (b)  ... 

Figure 7.

I 10: (a) **19 (102) 89 6 (102) 11 68 6 (102) 15-25 28 110 (102) 69 33/59 26-(102)-44** ... *Ku nanaia a paka honui. Ha rohu ngo (= nga), Vie Moko, uka mata*. The great priests ariki-paka went quickly. (It is the incantation for rain:) (You) created the water reservoirs, oh the female component of the god *Hiro* (The Lizard Woman), the girl of drops...

(b): **19 (102) 89 59 35 4 (102) 69 ... 22 (or 21?) 30-5** *Ku nanaia, ka pa atua Moko!... Ao Nau*. (The priests ariki-paka) went quickly. (It is the incantation for rain:) Oh the god *Hiro*, strike!... The paddles *ao* (?) (are) at the ceremonial platform *Ahu Naunau*.

In the deciphered inscription glyph **28** *ngo* (= *nga*) corresponds to glyphs **28/17** on the moai-paapaa from St. Petersburg.

In the Rapanui folklore text known as “The Creation Chant” (Métraux 1940: 320-322) this passage is presented:

E Toto he uhi no kino no naroko no nga oreno, no nga tokotoko rua papa.

I have reconstructed the text as follows:

E toto he uhi, no ki, nono na roko, no nga o re, nono nga tokotoko rua paapaa. The yams grew (*to-to*), (they) were added (*no*) in plenty (*ki*), (they) were added (*nono*) a little more than earlier, (they) were added (*no*) because of the water reservoirs (*nga = ngo*) of the growth (*re*), (they) were added (*nono*) because of the water reservoirs (*nga = ngo*) of the important spirit (*tokotoko*) of the darkness (*rua*) who (was incarnated) in a moai-paapaa figurine (*paapaa*) (It is the translation of mine.)

The Old Rapanui terms *no*, *nono* mean ‘to add, to multiply; abundant; great,’ cf. Rapanui *nene* ‘wealthy’ and Mangarevan *nenea* ‘to abound; to multiply.’ Old Rapanui *roko* means ‘a little more than,’ cf. Maori *roko* ‘ditto.’

In this text the words *nga* (= *ngo*) describe figurines moai-paapaa and water reservoirs.

Consider the record on the Keiti tablet (E), see figure 8.

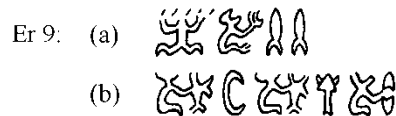


Figure 8.

Er 9: (a) **69 6 12-12** *Moko a IKAIKA.* (It is) a lizard (= *Hiro*) THE WATER. (b) **6-11 35-35 6-11 21 6 29** *A paka paapaa, a paka Koa rua.* (It is) the priest ariki-paka (who had) a moai-paapaa, (it is) the priest ariki-paka (who had this figurine) of the (girl) *Koa* (= *Akoa* = a *Koa*) of the darkness.

According to this inscription, statuettes moai-paapaa were objects which belonged to priests ariki-paka. These men used such figurines when they prayed for rain. Old Rapanui *ika* ‘damp’ is a determinative, cf. Mangarevan *ika* ‘ditto.’ The girl *Akoa* (the article *a* and the name *Koa*) as an incarnation of drops of rain is mentioned in the legend about *Ure-a-vai-a-nuhe* (Métraux 1940: 364-365):

<i>Ua mata tahi,</i>	A single drop of rain,
<i>Uka Akoa;</i>	Girl <i>Akoa</i> ;
<i>Ua mata rua,</i>	A second drop of rain,
<i>Uka Akoa;</i>	Girl <i>Akoa</i> ;
<i>Ua mata toru,</i>	A third drop of rain,
<i>Uka Akoa.</i>	Girl <i>Akoa</i> .

In conformity with the legend “*Hiva Kara Rere*, the god of rain,” the priest *Rangi Taki* (cf. Rapanui *rangi* ‘sky,’ and Maori *takitaki* ‘to come in sight; to appear’) was reciting such an incantation:

<i>E te uka mata vai roa a Hiro e:</i>	Oh the girl with long tears of <i>Hiro</i> ,
<i>ka topatopa mai!</i>	let it rain!

Here the girl with tears (drops of the water literally) is closely related to the rain god *Hiro*.

Consider the parallel record on the London tablet (K), see figure 9.

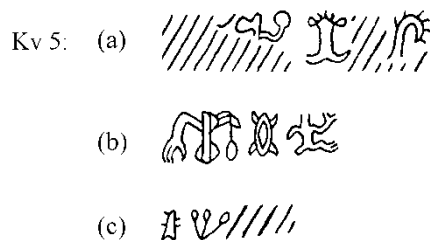


Figure 9.

- Kv 5: (a) (A damaged segment) **69 75var?** (a damaged segment) **14** ... *Moko Koa* ... *hau*;
 (b) **15-18 162a 29var 28 69** (*RITE*:) *mata rua ngo Moko*;
 (c) **48 162a 162a 162a** (a damaged segment) *ua mata, mata, mata* (= *mata toru*) ...
 (a) [A single drop of rain] of *Hiro*, (girl) *Koa* (= *Akoa*) in excess;
 (b) (*THE SHARE*:) a second drop of rain of *Hiro*;
 (c) a third drop of rain [of *Hiro*].

One should stress that in this inscription glyphs **28** *ngo* (= *nga*) and **69** *moko* denote the rain god *Hiro*. Glyphs **162a** *mata* are solar rays of glyphs **137a**, **137b** *raa* (the latter variant embraces glyph **67** *pi* < **pu*-?) representing the brilliant sun (see Ca 4). Rapanui *mata* means ‘face; eye; drop,’ and Old Rapanui (PPN, PMP) **mata* denotes the sun (Rjabchikov 2014: 163-164). The word *rite* ‘share’ (glyphs **15-18**) is inserted in the record as a determinative.

Consider the record on the Aruku-Kurenga tablet (B), see figure 10.

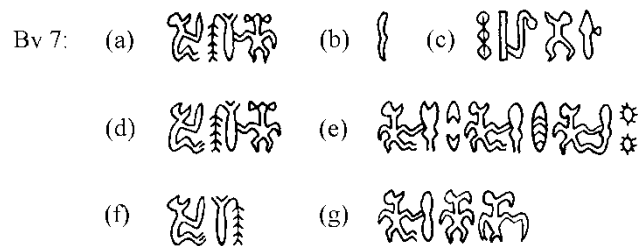


Figure 10.

- Bv 7: (a) **6 24 9 6** (b) **50** (c) **17 4-35 2** (= the reversed variant) **44 56** (a) *Ha ai makoi, ha*, (b) *hi*: (c) *te Tupa Hina uri ta(h)a po*. (a) Look at the positions (of glyphs) on the tablet (made of the wood *makoi*), look, incise (= write) (the glyphs): a stone tower (*tupa*) is dedicated to the dark moon.
 (d) **6 24 9 6** (e) **6-73 29 6-73 33c** (notice that glyph **33c** represents the water reservoir and is associated with glyph **28** **6-73 141-141** (d) *Ha ai makoi, ha*: (e) *hoe rua, hoe ua, hoe takataka*. (d) Look at the positions (of glyphs) on the tablet, look: a paddle of the darkness, a paddle of rain, a paddle painted red (= ceremonial paddles *rapa* and *ao*).
 (f) **6 9 24** (g) **6 65 6-44 44** (f) *Ha makoi, ai*: (g) *a Rangi Hata taha*. Look at the tablet, at the positions (of glyphs): (the priest) *Rangi Hata* (= *Rangi Taki*) is turning (a ceremonial paddle).

In this inscription some instructions for the royal *rongorongo* school of king *Nga Ara* are rendered. We can find Old Rapanui *hi* ‘to cut; to incise; to write’ (cf. Rapanui *hiahia* ‘to saw’) in one of versions of the folklore text “*He timo te akoako*” recorded by Routledge (1914-1915) on Easter Island:

Ko timo te akoako he akuaku tena e te tu e te taha e te rono e te kuia e te kappakap e te here ua e te kotiro e te manu e ha hi te aitatu ...

The text can be reconstructed as follows:

Ko timo te akoako, he akoako tena: e te tuu, e te taha; e te Ron(g)o, e te kuia, e te kapakapa, e te here hua, e te koti ro, e te manu vae e ha. Hi te ai, tatu ...

The supplement to the basic text reads:

Hi te ai, tatu... Incise (glyphs) at the positions (as sings of the) tattoo ... (It is the translation of mine.)

Notice that the glyph combination **50 17** *hi te* in the inscription in figure 10 corresponds to the word combination *hi te* in the text; glyph **24** *ai* in the inscription corresponds to the word *ai* (place) in the text. Old Rapanui *kohau* (< **ko hau*) and *hau* mean ‘tablet’ (Rjabchikov 2012: 566, figure 2, fragment 3), cf. Hawaiian *hau* ‘to strike.’

In the decoded record in figure 10 the ariki-paka *Rangi Taki* (= *Rangi Hata*) of the western tribal union Tuu (the tribe Miru; Hanau-Momoko) performing different rites for rain is mentioned. In such cases the priests were painted black on one side and red on the other (Routledge 1998: 242). Old Rapanui *hata* means ‘to elevate; to rise,’ cf. Maori *whata* ‘to elevate.’

One can argue that moai-kavakava figurines were made, as a rule, by the carvers of the eastern tribes. Consider the head of the moai-kavakava (Cat. VI.4917) that is housed in the Ethnological Museum, Berlin. Glyph **1** *Tiki* denotes the sun deity *Tiki-Makemake*.

However, several moai-kavakava were made in the western part of the island. Among them was a specimen with three whale-like figures (the leader *Mango-Toto* = *Nuku-te-Mango*), see above.

In this connection, consider the head of the moai-kavakava which is housed in a private collection (Forment 1993: figure 138). The sign of the octopus (cf. glyph **79**) represents *Tuu-ma-Heke*, a son of king *Hotu-Matua*. Consider the head of the moai-kavakava that is housed in the British Museum (Ibid., figure 139). Glyphs **16 7 16** *Kahi – Tuu – Kahi* ‘The Tuna Fish – the tribal union Tuu – the Tuna fish’ are the designation of the god *Tangaroa*, the principal god of the Miru group (the tribal union Tuu). Consider the head of the moai-kavakava that is housed in a private collection, London (Ibid., figure 135). Two signs of cocks with the sign of the sun on the left fowl (cf. glyphs **105** *moa*, **39** *raa*) surrounds the starry sign (cf. glyph **7** *tuu*), they read *Moa raa – Tuu – moa* ‘The cock of the sun – the tribal union Tuu – the cock.’ According to a Rapanui legend (Englert 1948: 71-72), the divine cock *Ariange* (< **Arianga*) crowed in the homeland Hiva before the death of king *Hotu-Matua* and the voice from that country sounded: *Ooa take heuheu*. In another version of the legend (Felbermayer 1971: 24-26) the cock is called *Ariana* (< **Arianga*). The cry from Hiva sounded in these words: *Ooa taki heuheu* (the gradation of the vowels *eli* was quite possible). I decode the cock’s name *Ari anga* as ‘The brightness is moving,’ cf. Tongan *aali* ‘shining,’ Tahitian *ariari* ‘clear,’ and Maori *anga* ‘to move in a certain direction.’ According to the Rapanui legend “Wars between Ko Tuu and Hotu Iti” (Routledge 1998: 282-288), a white cock was the symbol of the death of a warrior. From these data it transpires that the cock *Arianga* (*Ariange*, *Ariana*) ‘The whiteness is moving’ was a white fowl used in rituals of the funeral. The unclear words “heard” from Hiva are reconstructed as follows: *Ooa teke hauhau* ‘The crowing of the cock because of the king,’ cf. Old Rapanui *teketeke* ‘king’ and Marquesan *hau* ‘ruler.’

Conclusions

I believe that the moai-kavakava statuettes represented important gods and divine ancestors (*Inti* = *Hiti-rau*; *Tiki*; *Paryaqqa* = *Moko* = *Hauriuri*; *Kahi* = *Tangaroa*; *Heke* = *Tuu-ma-Heke*; *Nuku-te-Mango* = *Mango-Toto*). The moai-paapaa statuettes represented the goddess *Paapaa-Hiro*, it was an image of the all-Polynesian goddess *Papa* who waited for rains and received them from her husband *Rangi* (the Sky). Therefore a variant of such statuettes was called *Paapaa-Ki-Rangi* ‘The flat (female ghost looking) at the Sky.’ The goddess *Paapaa-Hiro* who was known also as *Akoa* (*Koa*) and *Vie Moko* was associated with thunderstorms, drops of rains, and water reservoirs.

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