

ALMOGAREN

48-49/2017-2018



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Horley, Paul; Steiner, Hartwig-E. (2018): Face petroglyphs in Easter Island caves as a possible sign of their special status.- *Almogaren* 48-49 / 2017-2018 (Institutum Canarium), Wien, 253-301

Almogaren 48-49	Wien 2018	253 - 301
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Paul Horley¹ & Hartwig-E. Steiner²

Face petroglyphs in Easter Island caves as a possible sign of their special status

Keywords: Easter Island, rock art, ritual caves

Abstract:

Documentation of rock art in Rapa Nui caves shows that only a small fraction of these were adorned with petroglyphs. While the caves on the islet of Motu Nui feature designs related to the birdman cult, the design of choice in the caves on Easter Island itself (discounting 'Ana O Keke and 'Ana More Mata Puku related with neru rites) is that of the human face or a stylized eye-mask. The literature usually conflates both as representation of the creator god Make Make. However, the ethnological data collected by Routledge suggests that at least some faces were considered as a (stylized) depiction of particular individuals. The present paper tries to address the question of possible identification of human-like and supernatural characteristics in Rapanui rock art for the example of petroglyphs adorning 'Ana Ngā Heu, 'Ana Toki Toki/Mahina, 'Ana Mata and a cave at Rano Aroi.

Resumen:

Documentación del arte rupestre en cuevas de Rapa Nui demuestra que solamente un pequeño número de ellas fueron grabadas con petroglifos. Mientras las cuevas del islote Motu Nui contienen diseños relacionados con el culto del hombre-pájaro, los diseños favoritos para las cuevas de la Isla de Pascua (no tomando en cuenta 'Ana O Keke y 'Ana More Mata Puku relacionadas con los ritos de los neru) son una cara humana y una máscara estilizada con ojos redondos. En la literatura, ambos diseños se consideran como uno solo representando el dios-creador Make Make. Sin embargo, los datos etnológicos obtenidos por Routledge sugieren que por lo menos algunas caras fueron consideradas como un retrato (estilizado) de los individuos particulares. Este trabajo intenta de profundizar la discusión sobre la posible identificación de los rasgos humanos y sobrenaturales en el arte rupestre de Rapa Nui, enfocando sobre los petroglifos que adornan 'Ana Ngā Heu, 'Ana Toki Toki/Mahina, 'Ana Mata y una cueva en Rano Aroi.

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Zusammenfassung:

Bei der Dokumentation der Felsbildkunst in den Höhlen von Rapa Nui zeigt sich, dass nur ein kleiner Bruchteil davon mit Petroglyphen ausgeschmückt ist. Während die Höhlen auf Motu Nui mit ihren Felsbildern hauptsächlich in Bezug zum Vogelmann-Kult stehen, ist die Wahl der Darstellungen auf Rapa Nui selbst (ausgenommen Ana O Keke und Ana More Mata Puku mit ihrem Bezug zu den neru Initiationsriten) auf menschliche Gesichter oder auf stilisierte Augen-Masken gerichtet. Die Literatur sieht üblicherweise in beiden die Repräsentanz des Schöpfergottes Make Make. Jedoch legen auch die von Routledge zusammengetragenen ethnologischen Aufzeichnungen nahe, dass zumindest einige Gesichter als Darstellungen von außergewöhnlichen Persönlichkeiten gelten können. Der vorliegende Bericht versucht eine mögliche Zugehörigkeit dieser menschenähnlichen oder übernatürlichen Gestaltformen in der Felsbildkunst der Osterinsel zu klären, am Beispiel der mit Petroglyphen geschmückten Höhlen 'Ana Ngā Heu, 'Ana Toki Toki/Mahina, 'Ana Mata und der Höhle am Rano Aroi.

Introduction

In continuation of the recent research of rock art in Easter Island caves (Steiner 2008, 2012, 2013-14, 2015-16, 2017-18; Lee and Horley 2013), we would like to discuss several Rapa Nui caves that feature petroglyphs depicting human faces. Easter Island is known for its huge corpus of petroglyphs: some 400 motifs were recorded in the 1930s (Lavachery 1939) and about 4000 motifs were documented in the 1980s (Lee 1992:4). A large part of these petroglyphs adorn the rocks in the ceremonial village of 'Ōrongo as a vivid testimony of importance once attached to the birdman cult (Métraux 1940:331-341, Lee 1992:15-19). Numerous petroglyphs also appear on flat lava panels papa scattered around the island. The petroglyphs carved at the open places most likely had important cultural or ceremonial role; they could have been easily seen and appreciated, conveying the message they were designed for, whether this was a mark of tribal boundary, a sign of ownership, a design related to a deity, or perhaps commemoration/illustration of a legend.

Easter Island was born due to volcanic activity, which left a huge number of caves and lava tunnels. These caves had a number of important functions – they were used for habitation, for storage, as shelters for the fugitives. A number of caves had clearly ceremonial usage, such as 'Ana O Keke and 'Ana More Mata Puku at Pōike peninsula that were related to the cult of young virgins neru (Steiner 2008, 2012). A large cave at the west coast near Mataverī, 'Ana Kai Tangata, was seemingly related to the birdman ceremonies (Lee 1992:187-188), as well

as caves on the bird islet Motu Nui (Steiner 2013-14). The walls of these caves are adorned with rock art, highlighting their special status in Rapanui culture. This rock art is either carved or painted. Surprisingly, the number of caves containing rock art is very small taking into account the huge number of caves, which only recently became the subject of systematic surveying (Ciszewski, Ryn and Szelerewicz 2010:101).

Among the caves with petroglyphs, we would like to discuss 'Ana Ngā Heu, 'Ana Mata, 'Ana Rano Aroi, 'Ana Toki Toki/Mahina, and 'Ana o Hera. All of them feature rock art, ranging from a couple to dozens of motifs, among which the most prominent are stylized depiction of human face. Here we would like to present a comparative iconographic overview of these petroglyphs.

The classification of Easter Island rock art motifs was developed by Lee; the categories for the human faces are defined as follows (Lee 1992:34-35):

"Anthropomorphic features, disembodied: Type 2000

2010 ... Human head with all facial features and ears: occasionally, cheek pouches and neck are shown [...]

2020 ... Eyes and nose only. May have eyebrows, but mouth and ears are not indicated [...]

2030 ... Eye mask. Eyes only, outlined one or more times to resemble a mask. Some have a stylized extension in center which may represent a nose or extended tongue [...]

2040 ... Eyes only, generally in the shape of a horizontal teardrop."

The statistical analysis performed by Lee shows a considerable presence of face petroglyphs in Rapanui rock art:

"All three type of faces total to 517; of these, 66 are full faces with all features, including ears. The eye-nose face numbers 260, and the eye mask has 191 examples. Because of overlap, these faces are often difficult to put into separate categories. For example, some of the eye-nose faces also have additional lines around the eyes, making them quite close in style to the eye mask type" (Lee 1992:57).

The total of 517 for the face motifs firmly occupies the second place in rock art corpus; it is only slightly lower than the total count of komari motifs, 564 (Lee 1992:64). Yet, it can be argued that pronounced number of komari in the first place is due to the simplicity of the motif that require less time for carving. The third place is taken by the

birdman petroglyphs, which occur 481 times (Lee 1992:66). Taking into account that the total number of recorded motifs is about 4000, the petroglyphs depicting faces represent about 13% of the entire rock art corpus; their prominent number clearly signals on cultural or ritual significance. The precise meaning of the face motifs is not completely clear and offers for a number of interpretations:

"Routledge (1920:450) recorded legends that describe some of the full faces as being portraits of particular individuals. A few from Mata Ngaurau were reputed to represent men who were either residents or who were killed and eaten by rongorongo men, but Ferdon (1961a:252) describes them as representing the god Makemake. They also could represent faces of ancestors because in other parts of Polynesia, such as New Zealand, stylized faces depict ancestors or commemorate great people in tribal histories, as well as serving as resting places for spirits (Barrow 1984:33-34)" (Lee 1992:57).

The most common attribution of face mask petroglyph present in the literature is frequently connected with Make Make, the principal deity likely dating to the late period of Rapanui culture. Make Make gained such prominence that he seemingly replaced other gods common to Polynesia, taking their place in legends. For example, he was credited for creation of mankind, the deed attributed to Tane or Tiki in other Polynesian cultures (Métraux 1940:314). Thomson (1891:482) calls Make Make "the great spirit of the sea", the role which is commonly associated with Tangaroa.

A legend collected by Métraux (1940:312-13) narrates that Make Make appeared in a form of a skull, which possibly explains the preferred depiction in shape of a large-eyed mask:

"The association of the god with a skull suggests the possibility that he is the supernatural being represented so frequently in rock carvings, which depict a human face with huge eye sockets. The large orbits may be a conventional pattern such as that used in the Marquesas for figuring a human head, but it is equally possible that the Easter Island artists wished to represent a skull. The connection that I am trying to establish is purely hypothetical, but it is supported by many bits of evidence. The images of the bird-man at Orongo, with even in early days were interpreted by the natives as symbolic of Makemake, are closely associated with the big-eyed head" (Métraux 1940:313).

The present paper seeks to contribute to the discussion on the possible meaning of face and eye-mask petroglyphs in Rapanui culture. To address the question in required detail, we chose to focus on face petroglyphs that adorn several Easter Island caves, including the most prominent sites such as 'Ana Ngā Heu, 'Ana o Hera and 'Ana Toki Toki/Mahina, each one featuring numerous carvings. A cave at Rano Aroi and 'Ana Mata (nearby to 'Ana Ngā Heu) with two petroglyphs each were also documented.

'Ana Ngā Heu

The cave was first mentioned by Lavachery (1935:108-109).

Lavachery described the cave as follows:

"width, 800 cm; depth, 600 cm, height: entrance, 75 cm; back, 65 cm. The most elevated part (immediately behind the edge sustaining the wall), 182 cm. The traces depicting the faces that are not carved in relief are 1 to 2 cm deep and 1 1/2 cm wide." (Lavachery 1939/I:22).

Lavachery produced a watercolor showing the interior of the cave (Lavachery 1939/II:Fig. 35) and sketched most prominent faces (Lavachery 1939/II:Pl. 4, Pl. 5:36-54, Pl. 6:55-68).

Some of cave petroglyphs were documented by Lee (1992:197, Fig. 8.1), emphasizing that

"Makemake faces constitute one of the main motifs on the north coast near Omohe, where the interiors of two caves are literally covered with carved and/or painted faces. One cave, Ana Nga Heu, contains 35 faces, most of them in bas relief on the cave ceiling (Lavachery 1939:fig. 35). Twenty-two of these are eye-nose Makemake faces; the rest are full faces. The second cave has 11 faces, some painted" (Lee 1992:60-61).

The entrance to the cave is wide (Fig. 1); descending inside, one finds an ample chamber with gradually descending ceiling. The height is not enough for standing, but sitting and squatting is possible. The entrance area is bipartite, with a huge boulder resting in the middle (Fig. 2). The ceiling of the cave features over 50 carvings, the majority of which depict human faces (Fig. 3). The carvings are either outlined by a sunken contour or carved in bas relief. Many of faces make use of natural rock formations that are worked to produce more resemblance to a human head. Some faces are carved close together so that they form groups (Fig. 3). The ceiling is considerably low, especially at the back

of the cave, so that the carving was most likely performed in a prostrate position, reaching the ceiling directly overhead. Such working configuration was uncomfortable and hazardous, as splinters of pecked rock fell right into the face of the artist. Conversely, documentation of the ceiling also present considerable difficulties, forcing the observer to lie over irregular stone blocks covering the floor (Fig. 4). The documentation process was in part simplified by using a camera mounted on an extended monopod, which permits to sit on the cave floor in the part where the ceiling is higher, moving the camera around and placing it under the points of interest. Even using this technique, the photographic documentation remains challenging as proximity of the ceiling forces the use of wide-angular lens producing considerable image distortions, and overall low illumination levels (especially at the back of the cave) require longer exposures, which means that hand-held camera documentation will have a considerable number of blurred images. The photographs reproduced here were taken by the authors at different time – 2007/2012/2015 (HST/NST) and 2013 (PH) using wide-angle camera and fish-eye lens, respectively. The latter documentation was used for photogrammetric reconstruction of the entire cave ceiling with Agisoft Photoscan (Agisoft LLC). The resulting model was rendered in orthographic projection (Figs. 5, 6) with MeshLab (Visual Computing Lab - ISTI - CNR). The shades seen in the model correspond to the normal illumination. As the light enters into the cave from one direction only (though its intensity may vary depending on the position of the sun), we can be quite sure that the play of light and shadow seen in the photographs is almost the same under which the ancient carvers completed the monument. This point is subtle but important, because for petroglyphs carved over flat lava panels the shadow pattern vary considerably with movement of the sun, so that it is difficult (if not impossible) to be sure which particular illumination was considered as the most appropriate by the carvers.

To provide a visual reference to the 3D model rendering and highlight the main motifs carved on the ceiling, we made a tracing with grey color marking the main shapes and features of the ceiling and black color representing the carvings (Lee and Horley 2018:260, Fig. 9.3). As one can see from the tracing (Figs. 7, 8), the majority of the carvings are located near to the cave entrance where the light intensity is higher. To simplify future research, we numbered the faces starting from the entrance area. Due to paper size limitation, we were unable to present

the photographs of all of them, yet we strived to illustrate the most interesting motifs. As the images are grouped by iconographic similarities, the discussed faces are not necessarily adjacent on cave's ceiling. In this case, the numbering helps to locate the petroglyphs in question.

The most elaborate carving represents a human face 15 with almond-shape eyes (Fig. 9), rounded ears, marked cheek pouches, long nose and lips right underneath. In 2013, the cheek of the carving was covered with white patch that probably represents a fungal growth because in photographs dating from 2012 the extent of this patch was less prominent. A remarkable detail that was not discussed so far – to the best of the authors' knowledge – is that the face in question is associated with a canoe design 14 that is carved in intaglio (Fig. 9). It should be noted, however, that the canoe motif is set at an angle suggesting that, despite its proximity, it may not form a single composition with face 15 but rather with smaller eye mask 16 with teardrop-shaped eyes, located above the canoe. The association of canoes and faces is known from other sites, in particular, the carvings adorning the walls of Motu Nui caves (Lee 1992:50, Fig. 4.80, Steiner 2013-14:Pl. 23).

The facial features observed in the largest face 15 also appear in other faces that are located close to the entrance (Figs. 10, 11). An elegant curve formed by joined eye brows and cheek pouches frames the entire petroglyph. The ears are shown as round protrusions; the eyes are elongated, either almond-shaped or teardrop-shaped. The mouth is carved as an oval outlining the lips, with a short notch in the middle marking lip division. Face 6 shows a variation of this design (Fig. 12) with some additional contours above the eyebrows possibly suggesting that the original plan of the carver might have been more elaborated. For this face, the carver used two natural rock features – a crack in the rock suggests the mouth, and triangular-shaped border under the face to provide an impression of a pointed beard.

The nearby face 8 (Fig. 13) is remarkable for its eyebrows, which feature transversal chevron-like notches that resemble the way of depicting eyebrows in wooden figurines (Orliac and Orliac 2008:Figs. 61, 80, 82, 84, 87, 88). One eye of this carving is darker that may suggest the use of black pigment (carbon-based) to emphasize the eyes. Bird designs painted on the slabs inside the houses of 'Ōrongo and 'Ana Kai Tangata also had black eyes (Lee and Horley 2013:Figs. 5, 13), so that color use at 'Ana Ngā Heu fits this artistic convention. Face 40 (Fig. 14) is carved on a rounded outcrop; the sculptor modified the natural shape

to achieve a resemblance with a human head. The single curve encircles eyebrows and nose. This particular detail resembles the way in which Rapanui carvers depicted a stylized human face on ceremonial oars 'ao and rapa (Esen Baur and Forment 1990:231-234). Another example of integral treatment of eyebrows and nose can be seen in the face 4 (Fig. 15). Here, the outline of the head is suggested by a rounded rock crevice.

A number of 'Ana Ngā Heu's faces are carved in groups. Some of these collocations may be occasional (especially if the faces are made with radically different artistic styles) or deliberate (if the style of the carving is closely matched). The most prominent examples of such paired faces are shown in Figs. 16-20. The carving illustrated in Fig. 16 is composed of two very different faces. Face 26 located to the left is formed by two large round shapes with a deeper groove in the middle, which suggests an eye mask. It may be that this design is actually unfinished. To the right of it, the projecting part of the rock was carved into a stout face 27 with a goatee. This carving is executed in a distinct manner in comparison with other face motifs presented at the site. First of all, the eyes are not marked with deep outlines but are rather shown as two depressions; the cheek pouches are round and the same shape transforms into whirls around the eyes. It may be that the design originally was carved as a small eye mask, which was further expanded into a larger face. The natural shapes at both sides of the cheeks were transformed in rounded ears. The nose projects considerably below the line of cheek pouches, in contrast to previously-discussed faces. The mouth is wide; its corners are located at the width of the eyes. The distance between the mouth and a contour of the jaw is also larger, creating an impression of a more anatomically-correct representation of a human face. To mark the goatee, the sculptor removed a considerable quantity of rock from the area below the jaw (Fig. 16).

The group of faces 53-54 (Fig. 17) is closely matched in style so that they may represent a deliberate composition. In both cases, the projecting part of the rock was transformed into a rounded forehead (more notable in the left face 53); a deep contour was carved to represent the eyebrow line. The nose is clearly separated from the brows and is rounded at its bottom. The eyes are shown as round disk-shape protrusions. The cheek pouches are round and the contour around them is deeply cut. The mouth is small. In the left face, there is a thin line suggesting the lip division. In the right face 54, the mouth is depicted as smiling. The jaw line is marked deeply; it is oval-shaped for the left

face and square-shaped for the right one. Both faces feature a goatee. The natural formations at the side of the faces are worked to resemble ears. Each face shows one ear only, the one exterior to the composition, strengthening the impression that the overall design may have been planned as a "group portrait" of two persons with their faces placed cheek-to-cheek.

Faces 32-33 illustrated in Figure 18 are also executed in similar style, suggesting that they may form a deliberate composition. Their eyes are round. The contour outlining eyebrows and cheekbones goes all the way around the eyes and is placed in the way that natural rock shapes above it suggest a rounded forehead. The mouth is small. The left face probably has the lip dividing line. Both faces sport goatees, which are executed differently to the manner seen in other faces: the beard does not project under the jaw line, but is rather marked with two vertical lines extending between the lips and the jaw outline. The jaw is carefully marked; the low-angle lightning clearly shows the amount of rock removed by the sculptor to emphasize the chin of each face.

Faces 55-56 illustrated in Figure 19 have different styles so that their juxtaposition may be occasional. The left face 55 is the most unusual. It has two round eyes and a short nose. The rock surface around the nose tip features a depression in the form of an oblique line. It may be a damage sustained by the carving. However, noting that this oblique line is parallel to the contour above the eyes, it may be that it belongs to the original carver's plan. If this was so, it may represent a kind of nose adornment. The lips are carved far from the nose, in more naturalistic manner showing the projecting upper lip and a depression under the lower lip. The face outline is clearly marked, creating an impression of a round face with puffing cheeks. There is a raised circle inside the face outline to the left from the nose and eyes, which may represent an ear or ear spool. With these graphical details, the carving differs considerably from a common stylized human face known in the Rapanui art. The right face 56 (Fig. 19) is an eye mask, featuring two round eyes that are outlined with two sets of concentric ring-like contours. The eye masks or this type are known island-wide (Lee 1992:58, motif 2030).

Faces 10 and 11, carved on the ceiling close to the cave entrance, form a vertically-stacked group (Fig. 20). The similarity of their facial features suggests that this composition is deliberate. The eyebrows and nose are outlined with a single deep contour. The tip of the nose is rounded, without marked nose wings. The ears are small and round.

The eyes are pronouncedly teardrop-shaped. This shape is remarkable; such eyes are known from a handful of sites on the island, most notably including two quarries – Rano Raraku and Puna Pau (Hamilton 2015), the places of carving of the monolithic statues (moai) and their headdress (pukao), respectively. At the both sites, the teardrop-shaped eyes appear on walls that overlook carving workshops. As the statues were completed and eventually removed from the corresponding bays, some eye petroglyphs of Rano Raraku now appear on vertical walls far above the present ground level (Hamilton 2015). Nevertheless, the configuration of the quarries strongly suggests that at the times of statue carving activities, these eyes were within reach, carved on the wall adjacent to the statue in the process of carving. Such particular location suggests a kind of "vigilant" function of teardrop-shaped eye petroglyphs. Perhaps, the eyes were thought to represent a chief or a master carver who will "overlook" the work even without being physically present at the site. In framework of such interpretation, it is remarkable that the faces located near the entrance of 'Ana Ngā Heu also feature teardrop-shaped eyes, making it tempting to speculate that they might possibly "overlook" the people who enter the cave.

A boulder located at the entrance of the cave, just beside the faces 10 and 11, also has carvings – a pair of raised circles with cup-shape depressions at their centers (Fig. 21). This motif also can be tentatively interpreted as a stylized depiction of eyes, which fits the general carving program of 'Ana Ngā Heu. To the best of authors' knowledge, this carving was never mentioned in the literature. Due to a considerable difference in illumination levels inside and outside of the cave, a strong backlight complicates the study of this part of the boulder in photographs taken from cave's interior – the entire surface of the boulder looks dark and featureless (Fig. 2).

A large face 2 has almond-shaped eyes (Fig. 22), a deep contour embracing the eyebrows and nose with clearly marked wings, pronounced cheek pouches and a mouth shown as a rectangular outline. The carvers have chosen the place where crevices of rock meet together, suggesting that the face has a long pointed beard. In this configuration, the cheek pouch outline produces a realistic contour of facial hair in a person with a dense beard. A small face is carved at an angle above.

Face 28 at 'Ana Ngā Heu is remarkable for realistic outlines of nose and ears (Fig. 23). The motif face 46 (Fig. 24) is carved on a projecting rock area so that natural shape strengthens the 3D impression. The outline

of the mouth is faint; there are two thin horizontal lines on rock surface under the nose tip that suggest the lips. The lava flow in this place features a number of seams running down at the right side of the figure as a group of curved lines. The carver took advantage of this natural formation, locating the petroglyph in the way that lava texture suggests a wavy beard.

A small face 37 with round eyes is carved on a lump-shaped portion of the ceiling (Fig. 25). The carver clearly marked the outline of the jaw and another curve below, which provides an impression of a human figure with arms that join below the face. The designs of this kind, called mini-moai, are known island-wide (Lee 1992:54-57).

'Ana Ngā Heu features a few stylized motifs depicting female genitalia. There is a small komari 41 (Fig. 26) carved on the cave ceiling. The photograph was taken using additional illumination to emphasize the relief carving. The overall outline of komari is given with a deepened contour, providing more emphasis on protruding labia and clitoris. Petroglyph 18 represents another komari carved at the site. These motifs are known in hundreds from all around the island (Lee 1992:64-65); their large numbers may be a consequence of increased concern with fertility in the late historic period. The unusual carving 44 was interpreted as a possible phallic motif (Lee 1992:196). It may be also that this design represents a ceremonial staff (ua), which was an insignia of rank. It is located above a face 45 with rounded eyes (Fig. 27). The carver removed material around a natural elongated protuberance, emphasizing its form, and carving head with eyes.

'Ana Mata

Not far from 'Ana Ngā Heu, there is a small cave called 'Ana Mata (Steiner 2017-18). The front of its entrance is partially closed with the dry-laid stone wall (Fig. 28). The ceiling of irregular lava offers enough space for standing. The cave features two petroglyphs (Fig. 29), both of which are eye mask motifs. This probably explains the name of the cave translating as "[the] cave [with] eyes". One eye mask is formed by concentric contours around them (Fig. 30). The second eye mask features a very long nose (Fig. 31). The parallel lines forming the nose run from between the eyes all way down, however, without meeting together to define the tip of the nose. It should be noted that the left vertical line continues the contour of the eye, while the right line is not connected to another eye altogether. The carver removed more material

under the cheek pouch outline from the right side, which suggests that the motif in question was probably carved in two stages – first it was a common eye mask with a short nose, which was later lengthened. The present shape of this motif is reminiscent to a rongorongo sign depicting two large eyes set on a kind of a stalk, as shown on inset to Figure 31. The apparent full-form of this sign includes human body. The letters provided under the signs correspond to the tablet names in Barthel's (1958) nomenclature of rongorongo inscriptions: E, tablet Keiti; I, Santiago staff; S, Large Washington tablet; and X, New York birdman. The numbering of lines on Santiago staff is given after Horley (2011).

'Ana Rano Aroi

A cave near to the lake of Rano Aroi was the focus of a dedicated paper (Steiner 2015-16:211-253). It is briefly discussed by Vargas, Cristino and Izaurieta (2006:302-304) and has the survey number 27-1. Here we would like to reproduce several general images showing the entrance to the cave with dry-laid wall of irregular stones (Fig. 32), behind which one finds a rocky outcrop bearing two petroglyphs (Fig. 33). The larger of these is quite unusual as it represents a full face with long ears. The eyes are round and the nose is long, with wide wings, (Fig. 34). The mouth is carved below the natural crack in the rock, which was possibly used by the sculptor to hint on a lip contour in a way similar to that of 'Ana Ngā Heu petroglyph (Fig. 12). The second carving in the same cave represents a naturalistic face (Fig. 35) with round eyes, a nose with rounded wings and a deeply-carved mouth. Removal of a considerable amount of material around the face makes it stand clearly in relief on the background of the surrounding rock.

'Ana Toki Toki/Mahina

The other cave with face carvings was first published by Gautier and Carlier (1987:34) under the name "Grotte des Make Make". The photograph published by Lee (1992: Pl. 7) provides the name 'Ana Mahina (Moon cave), together with the following description:

"A short distance north of the sanatorium is a cave known as Ana Mahina. Modified as a habitation cave, it was also used as a burial cave, probably at a later date. One wall of the cave is covered with petroglyphs of Makemake faces (pl. 7) outlined (probably quite recently) with pigment" (Lee 1992:61).

Cuadros Hucke spells cave's name as "Ana Te Mahina" and associates it with the legend of Mata Ko'iro, a man famous for stealing chicken from stone chicken houses. One day, inserting his arm into a chicken house, he felt that he caught a chicken and pulled it outside. The catch occurred to be the spirit Tangi Hetara in the form of a chicken skeleton, who started pecking the hand of Mata Ko'iro until he died. This was the punishment for his constant stealing. The resting place of Mata Ko'iro is said to be inside a cave located behind the sanatorium, which matches the general location of 'Ana Mahina (Cuadros Hucke 2008:22).

Jabier Les et al. (2008) document this cave under the name 'Ana Toki Toki (Chisel cave); the photograph of the cave appears under the same name in the survey of the Rapanui caves published by the Polish speleological team (Ciszewski, Ryn and Szelerewicz 2010:90), accompanied with the following description:

"[Cave] Q 15-071. Length: 85 m ... The entrance is located in an oval depression with floor covered with stones. In its central part a fig tree grows. In the northern part of the depression one goes down through a corridor bricked with stones into crosswise passage with muddy floor and numerous obsidian fragments. The right branch ends with small chamber. In the furthest part of the corridor there are bones and obsidian fragments. The left branch is wider and has less traces of human activity. It ends with widening but low chamber with muddy floor" (Ciszewski, Ryn and Szelerewicz 2010:175).

In face of apparent duality of the cave names appearing in the literature we decided to keep consistency by mentioning both cave names together separated with a slash: 'Ana Toki Toki/Mahina. Despite the name 'Ana Toki Toki appears only in relatively recent publications, it seems that it indeed corresponds to the cave with petroglyphs, while 'Ana Mahina in fact represents another cave.

Hartwig Steiner visited both caves in the area of Roiho on February 20, 2015, guided by Sr. Lázaro Pakarati, the renowned cave expert and the member of the Council of Elders, Consejo de Ancianos del Rapa Nui. Sr. Pakarati first arrived to the cave with face mask and komari petroglyphs northeast of the leper cemetery and called this site 'Ana Toki Toki. After documentation of the cave, Sr. Pakarati continued the guided tour to another cave, located at a distance of about 200 m towards the sanatorium, which was given the name 'Ana Mahina.

From the outside, the entrance to 'Ana Toki Toki/Mahina is quite inconspicuous; it is almost invisible between the rocks (Fig. 36). The masonry leaves but a narrow passage (Figs. 37, 38), requiring the visitor to stoop in to gain the entrance. The interior of the cave offers sufficient space for standing (Ciszewski, Ryn and Szelerewicz 2010:Fig. 116). The rock forms a natural ledge, on which a skeleton was deposited. The ledge is carved with a number of designs including faces, face masks and komari, covering the area some 1.8 m wide (Cuadros Huckle 2008:23). The carvings feature abundant traces of red pigment (Ciszewski, Ryn and Szelerewicz 2010:Fig. 54). The photographs shown here (Figs. 39, 40) provide close-up views to the most prominent faces. These carvings were illuminated with a hand-held lamp to emphasize the motifs. It is tempting to speculate that the carvings were made before the protection wall was constructed, when the ledge had a chance to receive natural light. On the contrary, one should assume that the carving was done under torchlight, which is not impossible but more complicated. We also present here (Fig. 41) a tentative tracing of the entire 'Ana Toki Toki/Mahina panel made after the image published by Lee (2006:28). As the paper is focused on rock art, it was decided not to draw the osseous remains. Comparing the photographs published by Lee (2006:28) and those taken by the Polish team (Ciszewski, Ryn and Szelerewicz 2010:Fig. 116) one can see the burial was disturbed as position of the bones changed.

'Ana o Hera

Another cave with several face masks was first mentioned by Lavachery (1935:109-110).

Lavachery provides the following description:

"At the height of Ahu Arokoreu (no. 26) [sic, Ara Kōreu] and higher to the east from the cave He-U, towards the counterforts of Mount Terevaka, opens a second cave of narrow entrance and which sinks into the ground for the length of 22 meters. There are no petroglyphs except for the first part, [on a panel] about 8 meters long. The walls that bear designs are smooth as if they were covered with cement, the petroglyphs are incised with a single line 1/2 cm wide, but frequently deeper than 2 cm. Some figures (fig. 69 A and B) still bear traces of red pigment" (Lavachery 1939/I:24).

He also published a drawing of its designs (Lavachery 1939(2):Figs. 69-72). The study of the literature allowed finding some photographs documenting the carvings appearing only in Lavachery's Figure 69. The photograph published by Van Tilburg (2004:48-49) presents a perspective view that clearly shows a lava tube, with petroglyphs carved on the wall on the right of its entrance, similarly to 'Ana O Keke (Steiner 2008). More photographs were published by Cauwe (2008:80, Fig. 70), Pelletier (2012:142) and Lemaitre (2015:89, Fig. 16), the latter with the caption "Petroglyphs of Makemake enhanced by paint, Ana o Hera". A general view of the same panel featuring at least four eye masks and one full face was published by Yanagitani (1998:81, 175). Basing on these photographs, we prepared a provisional drawing with an intention to illustrate the petroglyphs of 'Ana o Hera in a single image (Fig. 42). As reference images were taken from widely different angles, it should be noted that, in spite of our attempts to make a congruent image, its accuracy cannot be assured.

'Ana Vai a Heva

Polish speleologist team reports a cave with one petroglyph located at Pōike: *"In the Q 24-005 cave on its left wall there is a single schematic image of the Make-make's face"* (Ciszewski, Ryn and Szelerewicz 2010:90). It is the only map in the book showing the location of the petroglyph on cave's wall (ibid:319). No photographic documentation of this carving is provided.

Discussion

Rock art of Easter Island is much diverse and numerous, showing marked patterning of motifs (Lee 1992:46-128). Petroglyphs are particularly abundant at the sites of high cultural significance such as 'Ōrongo, 'Anakena and Tongariki (Lee 1992:130-151, 167-176, 182-185). The study of rock art in the caves of Easter Island (Steiner 2008, 2012, 2013-14, 2015-16, 2017-18) brings forward quite surprising results. There are literally hundreds of caves on the island, but only a handful of them are adorned with petroglyphs. Hartwig Steiner personally studied 60 caves, 39 on Rapa Nui and 21 on Motu Nui, and only 20 of these (11 on Rapa Nui, 9 on Motu Nui) contain carvings and paintings. The survey of the Polish speleological expedition confirm this marked rarity of rock art – out of 315 caves documented (Ciszewski, Ryn and

Szelerewicz 2010:83), only three are explicitly mentioned to have rock art: 'Ana O Keke, 'Ana Toki Toki/Mahina and cave 24-005 at Pōike peninsula.

The diversity of motifs appearing in Easter Island cave rock art is also very limited. Nine caves of Motu Nui, clearly related to the birdman ceremony, feature the related iconography (Steiner 2013-2014) – birds, crying birds, boats, as well as ceremonial objects (reimiro and, according to Lavachery, an 'ao) that are connected with power and prestige. Six caves of Motu Nui (which makes 2/3 of all petroglyph caves on the islet) feature carvings of faces. 'Ana Kai Tangata, located at Mataveru and also related to the birdman ceremony, feature paintings of sooty terns (manutara) and historic ships (Lee and Horley 2013). The caves 'Ana O Keke and 'Ana More Mata Puku are connected with the neru rites – a temporal confinement of girls and boys in their adolescence to achieve a lighter tone of their skin (Steiner 2008, 2012). These caves feature rock art that essentially stands aside from other sites. 'Ana O Keke sports a large complex petroglyph panel. Some of the motifs that allow positive identification include anthropomorphic design (with general composition similar to a rongorongo sign), floral motifs and hafted adzes. In 'Ana More Mata Puku, the carvings include a stylized European three-masted barque and a possible phallic figure that matches to the ethnological data saying that this cave was occupied by neru boys.

Ten caves on the island – one half of the total count of the caves with petroglyphs – are adorned with motifs representing human faces and eye masks. This marked preference for depiction of human face calls for an explanation.

The case of 'Ana Ngā Heu should be addressed first. According to Conte Oliveros (2000:61), the Rapanui word heu translates as "descendants from father and mother of different tribes". Taking in account the plural marker ngā, the full name can be translated as "cave of the descendants of various tribes/clans". It is tempting to suggest that numerous face petroglyphs carved on cave's ceiling thus may illustrate representatives of the descendants, possibly in some sense being a "portrait gallery", albeit stylized. The site is located on the grounds of the royal Miru tribe, so that it is not so far-fetched to suggest that it may have been connected with certain ceremonies. This hypothesis offers a plausible explanation to the fact that the majority of the faces in the cave tend to a realistic depiction of human faces – they likely represented particular individuals.

All face types established in rock art classification proposed by Lee essentially emphasize the depiction of the eyes:

"There is little doubt as to the importance of the eye in Easter Island art ... Two kinds of eyes are distinguished in wood carvings today: one, called a "supernatural" eye, consists of a round pupil with a round white setting ...; the other is a "natural" oval-shaped eye. In rock art motifs, the majority of eyes are of supernatural type, as indicated by outlined circles ... The word for eye is mata, which can also be translated as intelligence, consciousness, or tribe. Eyes of ritual victims were eaten by priests; this was the ultimate insult to the soul of the deceased" (Lee 1992:60).

The supernatural force mana, associated with people (and most prominently present in the king, 'ariki) was thought to be concentrated in person's head. 'Ariki's head was so sacred that even after his death the skull was highly treasured for its magical powers (Englert 2006:142-143). As the eyes are the most prominent detail of the head in all cultures, it is not too far-fetched to suggest that one of straightforward ways of depicting a person with exceptional powers will include large and round supernatural eyes. Thus, the large-eyed faces in Rapanui rock art and skulls of the dead beings should not be necessarily related as suggested by Métraux (1940:313), though the king's skull may be a likely connection. Instead, the petroglyphs of faces with large eyes may represent a stylizing depiction of living beings "overflowing with mana". Following the same reasoning, eyes-and-nose faces with round eyes may depict powerful individuals, such as warriors or chiefs. The faces with ears or beards are even more likely to serve as stylized portraits.

The faces at 'Ana Toki Toki /Mahina, at least at the time of their discovery, were associated with a burial. The burials in the ceremonial platforms ahu, in turn, in the majority of cases were associated with the statues that have collective name aringa ora ("living faces") and represented venerated ancestors. While a considerable number of osseous remains are found in Rapanui caves, none of them (to the knowledge of the authors) was associated with petroglyphs except for the case of 'Ana Toki Toki /Mahina, 'Ana O Keke and the cave MN-A on Motu Nui. As the majority of faces in 'Ana Toki Toki /Mahina are also of eye-and-nose type, it is tempting to speculate that they may represent the deceased individuals. If it is so, 'Ana Toki Toki /Mahina may represent a kind of a crypt of an important family/group, powerful enough to have their resting place adorned with petroglyphs. The use of red pigment

in petroglyph grooves is important. Red was the sacred color in Polynesia, considered to be the color of life (Lee 1992:186). It was used in profusion in body painting and also in woodcarvings; indeed, many of the figurines still feature the traces of red pigment:

"[In moai kavakava,] the nose is big and aquiline; its wings, clearly drawn, open into deeply-cut spiral nostrils, often filled with red or orange colouring which probably depicts the breath of life, a central concept in Polynesia ... The ... mouth is open, showing small, very distinct teeth, coated with material that is sometimes white but often red. Respiration, breath, speech, vision, hearing, smell and teeth for biting are indispensable to the effigy for recognising, pursuing and tearing apart evil people" (Orliac and Orliac 2008:113).

If addition of a red pigment to a petroglyph was considered as an action awakening it to life, then the carved faces painted/rubbed with red earth will become "living faces" – *aringa ora*, providing an interesting possible parallel with the large stone statues erected on the *ahu*. The big-eyed faces in the cave of Rano Aroi also seemingly fall to the same category, striving to break with artistic stylization and gravitate towards individual facial proportions.

Several carvings at 'Ana Ngā Heu and those of 'Ana Mata are stylized eye masks formed by concentric curves "radiating" from their eyes. To our opinion, and following the analysis of characteristic eye shapes in Rapanui rock art (Lee 1992:60), namely this type of design is likely to represent deities. As the powers of a deity by definition greatly surpass those of a human, it is natural to expect that the depiction of a deity may be distinguished by visually emphasizing its supernatural eyes. It is tempting to speculate that several concentric outlines around the eyes in Rapanui petroglyphs namely provide such visual emphasis, representing a supernatural being or a deity – for example, the creator god Make Make.

Conclusions

The authors documented face petroglyphs in four caves: 'Ana Ngā Heu, 'Ana Mata, 'Ana Toki Toki /Mahina and a cave at Rano Aroi. The photographic documentation of 'Ana Ngā Heu was used in 3D photogrammetric reconstruction, allowing for the first time to create the orthographic view of the entire ceiling of the cave. The caves feature three principal types of faces (in accordance to classification developed

by Lee) – full face, eyes-and-nose face, and eye mask. The abundance of full faces and eye-and-nose faces at 'Ana Ngā Heu (many of which also feature mouths, ears and beards) can be interpreted as evidence for important ceremonial activity at the site. It is tempting to suggest that rock art was used as a medium to record prominent individuals, similar to Routledge's comment about the use of komari petroglyphs to represent certain women who visited the birdman village of 'Ōrongo. In contrast to full faces that are thus likely to represent human beings, the eye-nose mask and eye masks formed by series of concentric outlines are suggested to represent supernatural beings. Further research is required to confirm the proposed identification.

Acknowledgements

PH would like to express his cordial gratitude to Melinka Cuadros Huckle (CONAF) and Olivia Hey Riroroko (Ilustre Municipalidad Isla de Pascua) for their kind guidance and help during documentation of 'Ana Ngā Heu in 2013.

HST would like to thank Lázaro Pakarati, Rapa Nui cave expert for his detailed information and insightful comments, as well as for his kind guidance to the caves 'Ana Toki Toki and 'Ana Mahina in 2015.

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Pictures and illustrations are from Paul Horley (PH), Hartwig Steiner (HST) and Nicole Steiner (NST).

Caves with face petroglyphs on Rapa Nui

- ① 'Ana Ngā Heu ② 'Ana o Hera ③ 'Ana Mata ④ 'Ana Rano Aroi
⑤ 'Ana Toki Toki/Mahina ⑥ 'Ana Vai a Heva

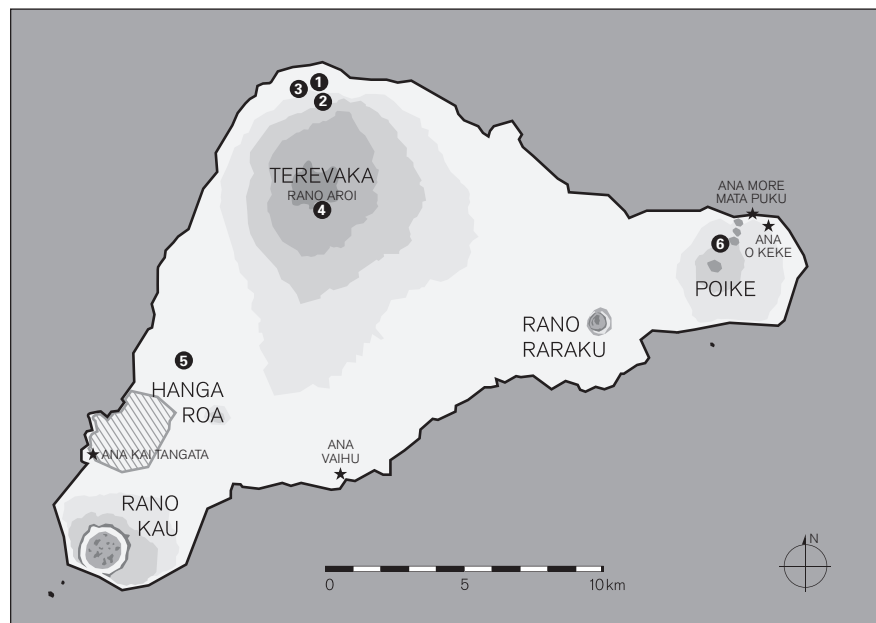


Fig. 1 · 'Ana Ngā Heu · Entrance to the cave.

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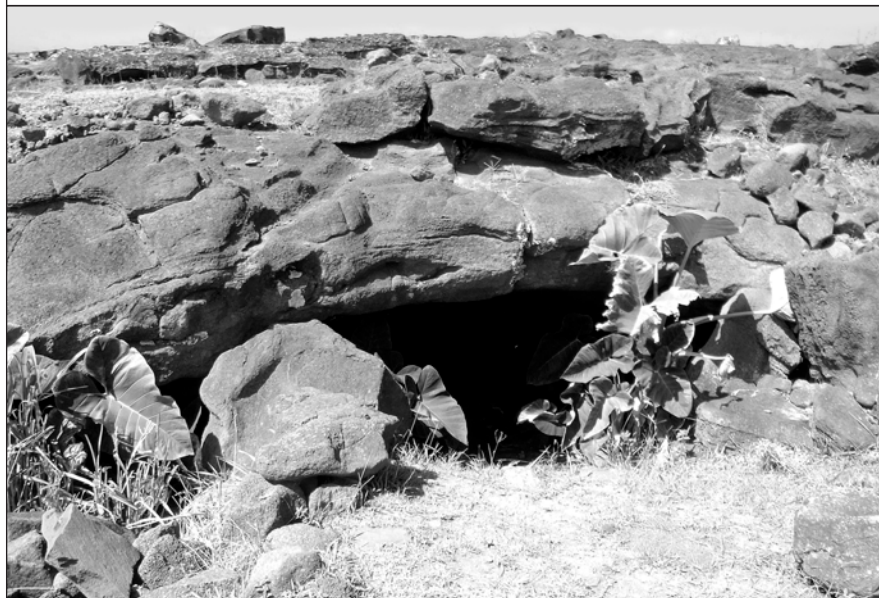


Fig. 2 · 'Ana Ngā Heu · View towards the entrance from interior.

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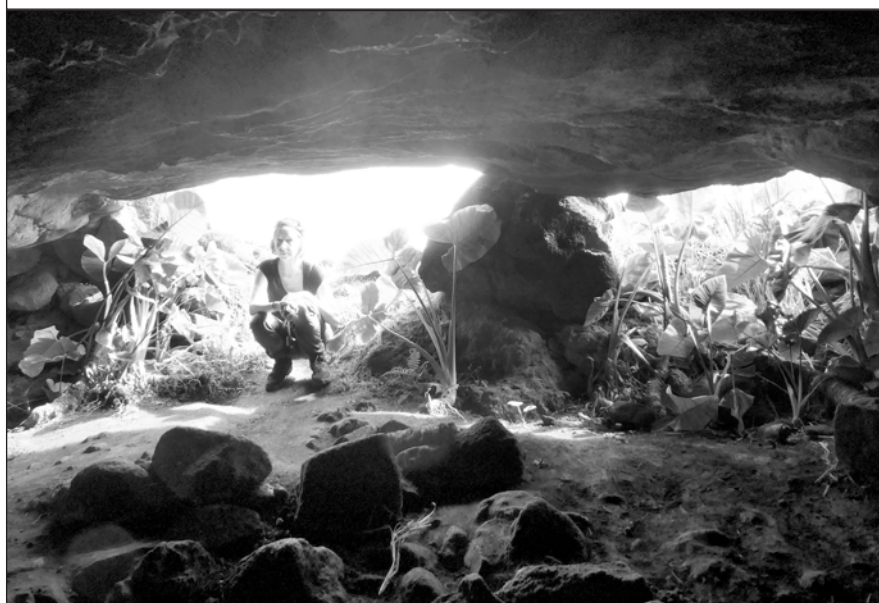


Plate 1

Fig. 3 · 'Ana Ngã Heu · Low ceiling featuring numerous carvings of faces. ©HST



Fig. 4 · 'Ana Ngã Heu · Difficulties in documentation of the cave. ©NST



Fig. 5 · 'Ana Ngã Heu · Orthographic render of 3D model of the ceiling, left part.

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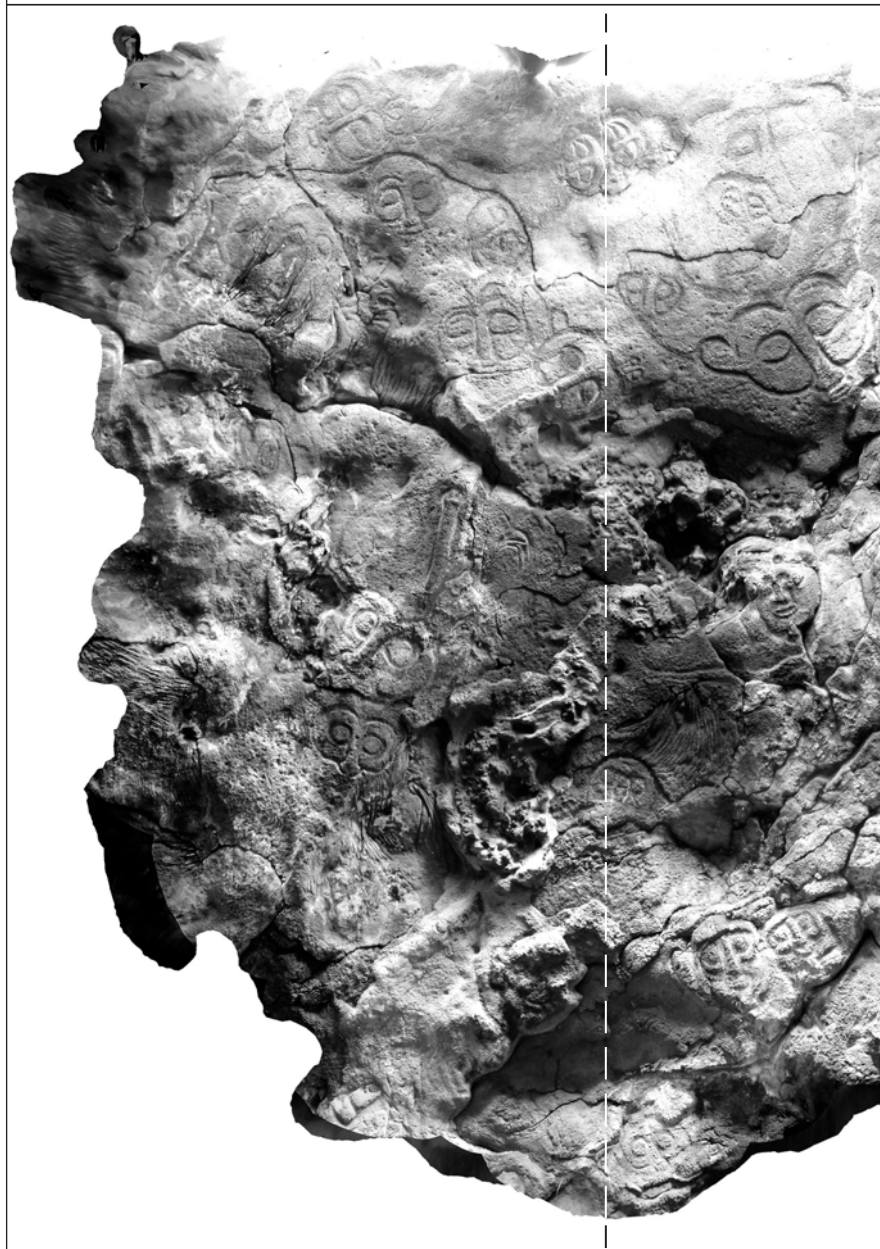


Plate 3

Fig. 6 · 'Ana Ngã Heu · Orthographic render of 3D model of the ceiling, right part.

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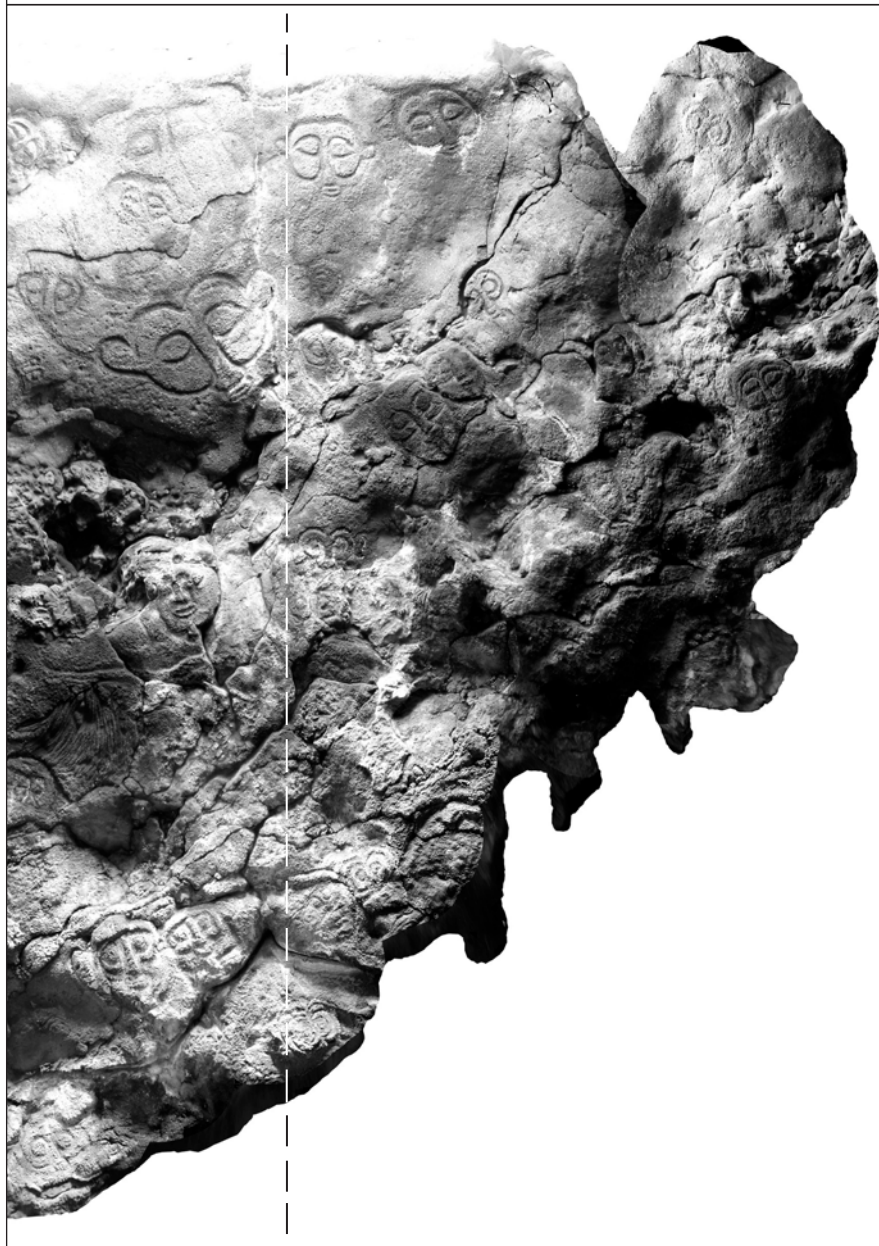


Plate 4

Fig. 7 · 'Ana Ngā Heu · Tracings of the cave's carvings shown in Figure 5.

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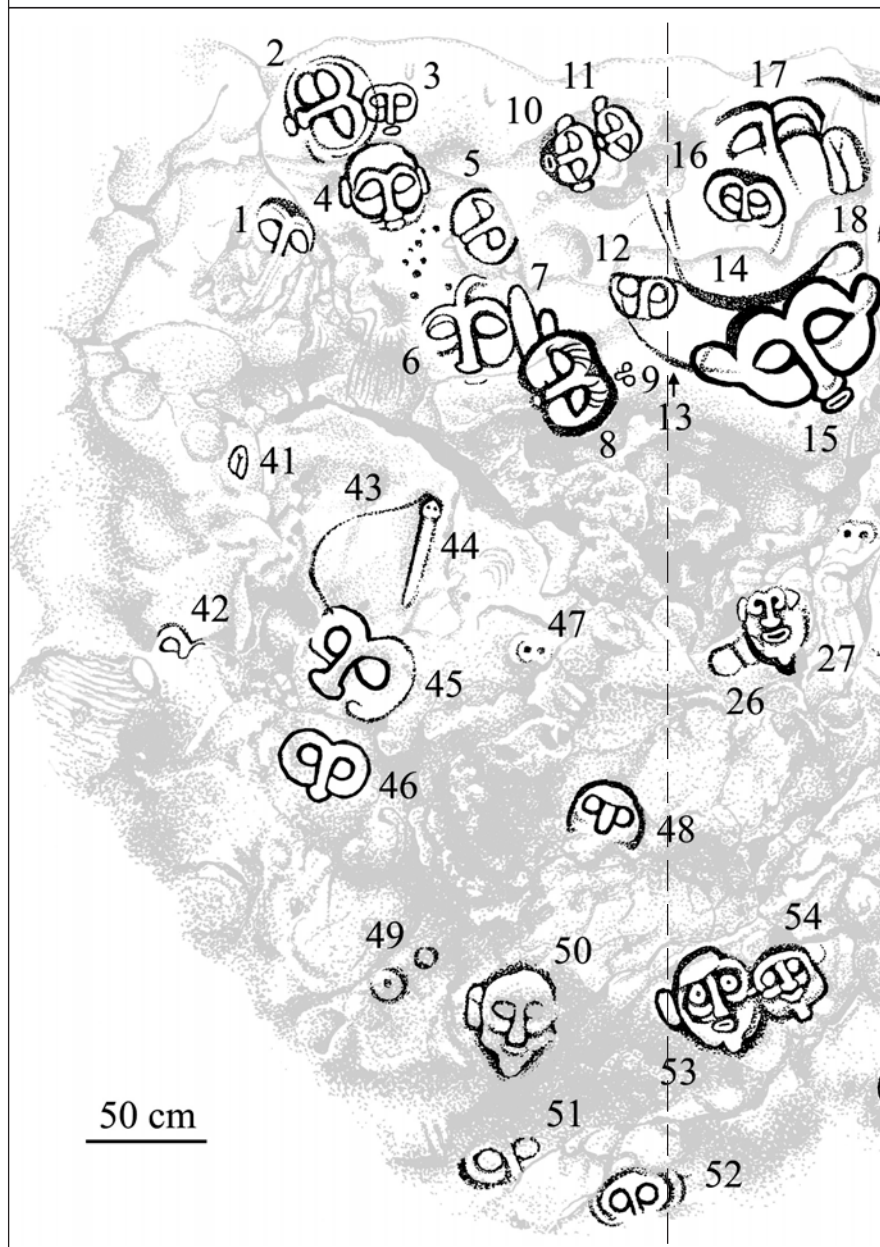


Plate 5

Fig. 8 · 'Ana Ngā Heu · Tracings of the cave's carvings shown in Figure 6.

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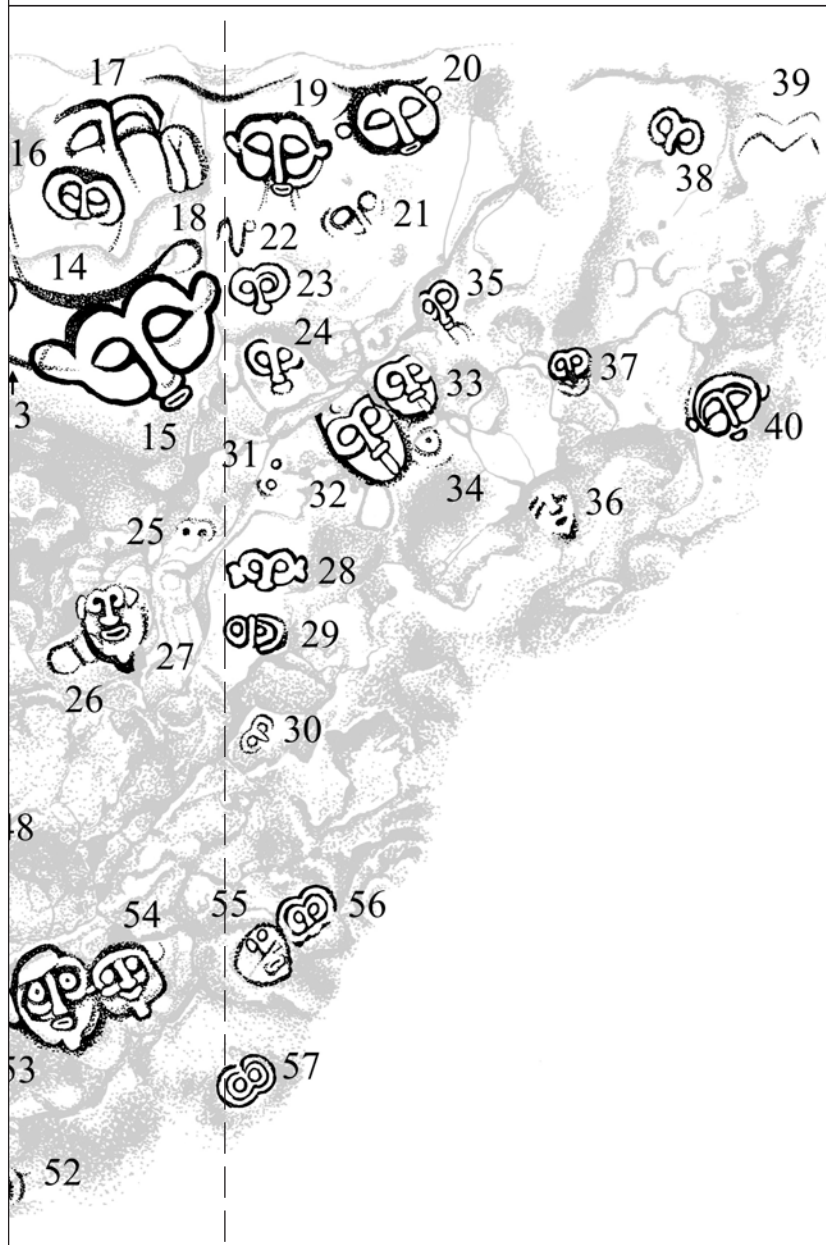


Plate 6

Fig. 9 · 'Ana Ngã Heu · Large face 15 associated with boat 14 and small face mask 16. ©PH



Plate 7

Fig. 10 · 'Ana Ngã Heu · Full face 19 with emphasized cheek pouches.

©PH



Fig. 11. 'Ana Ngã Heu · Full face 20.

©PH



Fig. 12 · 'Ana Ngā Heu · Large face 6 with a beard.

©PH



Plate 9

Fig. 13 · 'Ana Ngã Heu · Face 8, traces of paint on one eye, eyebrows with chevrons. ©NST

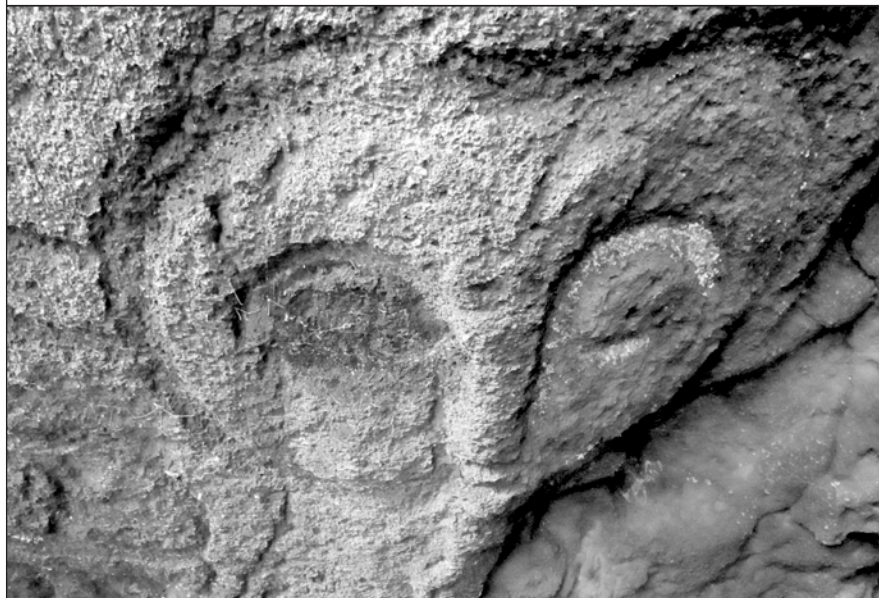


Fig. 14 · 'Ana Ngã Heu · Face 40 with nose and eyebrows joined together. ©HST



Fig. 15 · 'Ana Ngā Heu · Face 4 with nose and eyebrows joined together.

©PH



Plate 11

Fig. 16 · 'Ana Ngã Heu · Group of faces 26–27.

©NST



Fig. 17 · 'Ana Ngã Heu · Group of faces 53–54.

©HST



Fig. 18 · 'Ana Ngã Heu · Group of faces 32–33.

©NST



Fig. 19 · 'Ana Ngã Heu · Group of faces 55–56.

©PH



Plate 13

Fig. 20 · 'Ana Ngã Heu · Group of faces 10–11 with teardrop-shaped eyes.

©PH



Plate 14

Fig. 21 · 'Ana Ngā Heu · Round eyes on a boulder at the entrance and faces 10-11.

©PH



Plate 15

Fig. 22 · 'Ana Ngã Heu · Face 2 with beard implied by crevices in the rock and face 3. ©PH



Plate 16

Fig. 23 · 'Ana Ngã Heu · Face 28 with realistically-shaped ears.

©PH



Fig. 24 · 'Ana Ngã Heu · Face 46 with nose, undulating lava texture suggests a beard. ©HST



Plate 17

Fig. 25 · 'Ana Ngā Heu · Face 37 possibly with arms, may represent a mini-*moai*.

©HST



Plate 18



Plate 19

Fig. 27 · 'Ana Ngā Heu · Boat-shaped petroglyph 43, a phallic (?) motif 44 and face 45. ©PH



Plate 20

Fig. 28 · 'Ana Mata · Exterior view

©NST



Fig. 29 · 'Ana Mata · Two face petroglyphs carved at the cave

©HST



Plate 21

Fig. 30 · 'Ana Mata · Eye mask at the cave AM 1

©HST



Fig. 31 · 'Ana Mata · Eye mask with a long nose AM 2 ©NST similar signs in rongorongo



Xd1

Ia7



Ia1 Ev3 Ia13



Sb4

©PH

Fig. 32 · 'Ana Rano Aroi · Entrance to the cave.

©HST



Fig. 33 · 'Ana Rano Aroi · The interior wall with two face petroglyphs.

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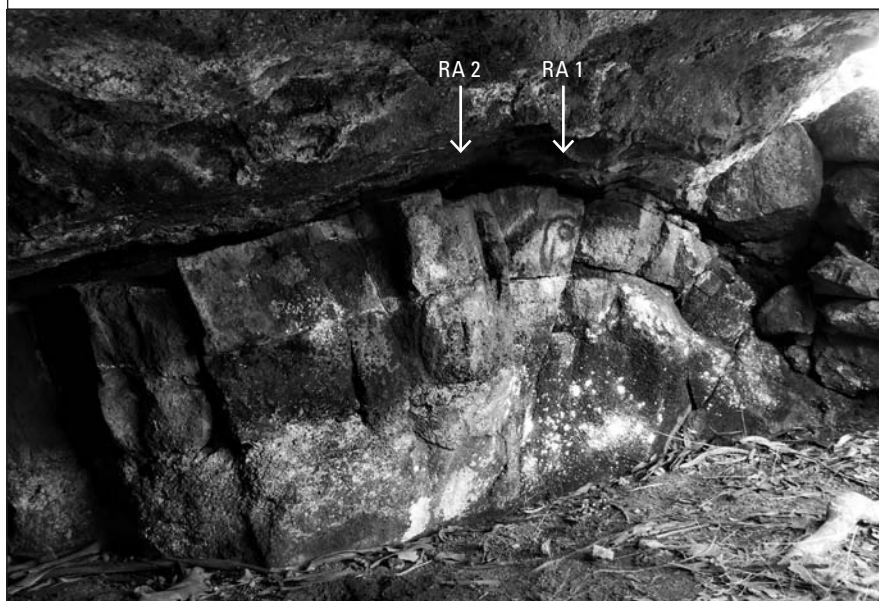


Fig. 34 · 'Ana Rano Aroi · Long-ear face with round eyes. RA 1

©HST



Fig. 35 · 'Ana Rano Aroi · Bas relief with round eyes. RA 2

©HST



Fig. 36 · 'Ana Toki Toki/Mahina · Rock field (*Matavai*) at the entrance to the cave ©HST

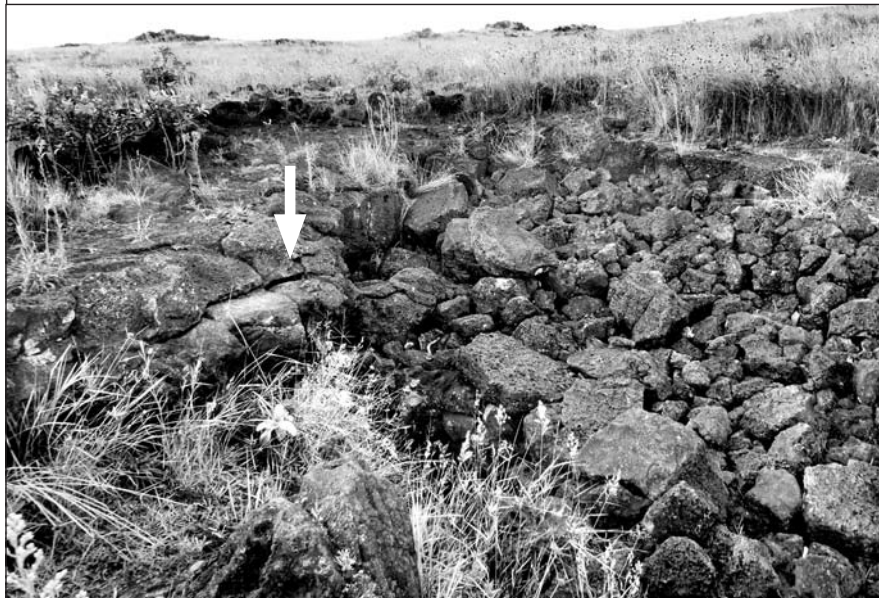


Fig. 37 · Passage between chambers. ©HST



Fig. 38 · Cave entrance from inside. ©HST



Plate 25

Fig. 39 · 'Ana Toki Toki/Mahina · Faces and komari carved at the cave.

©HST



Fig. 40 · 'Ana Toki Toki/Mahina · Eye-and-nose face at the cave.

©HST



Fig. 41 · 'Ana Toki Toki/Mahina · Tentative composite sketch of petroglyphs in the cave. ©PH

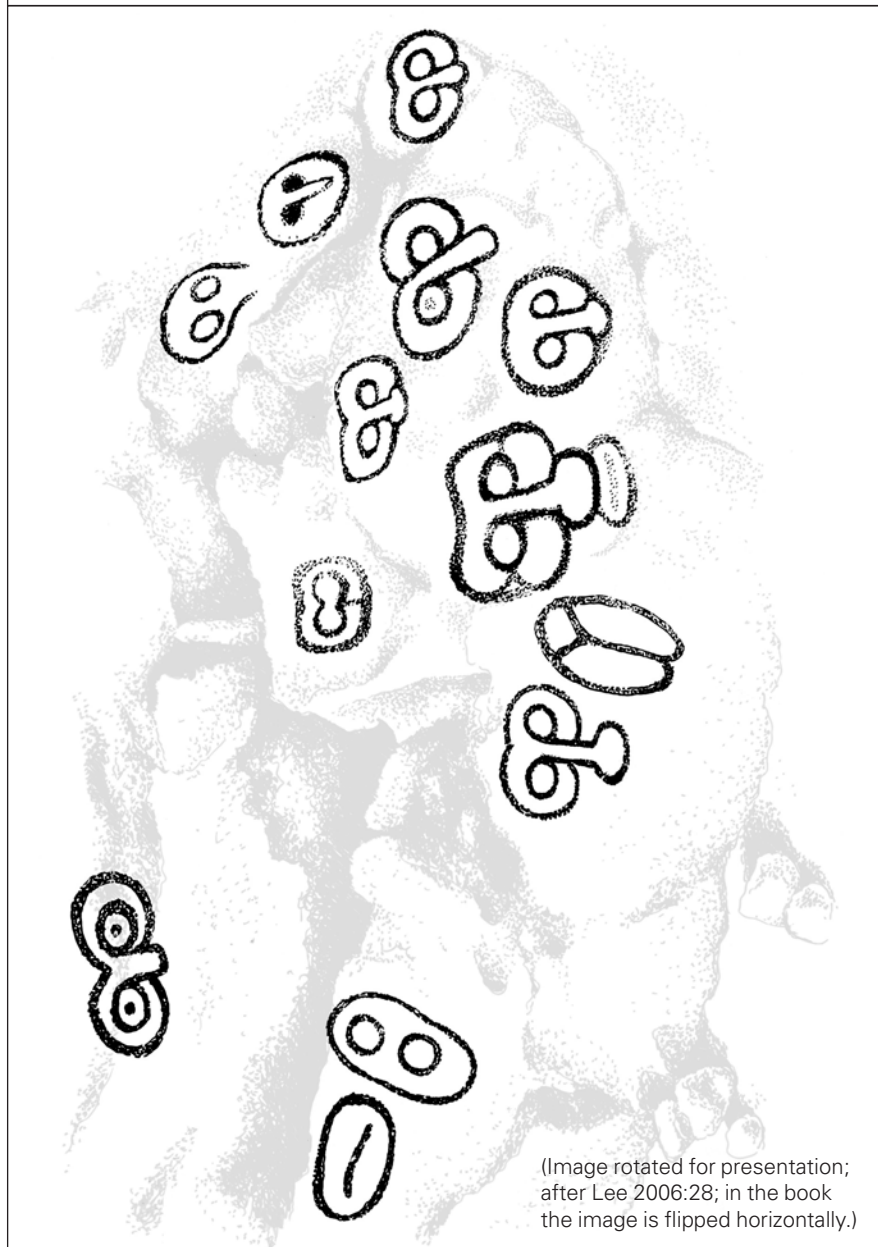


Plate 27

Fig. 42 · 'Ana o Hera · Tentative composite sketch of petroglyphs from the cave. ©PH

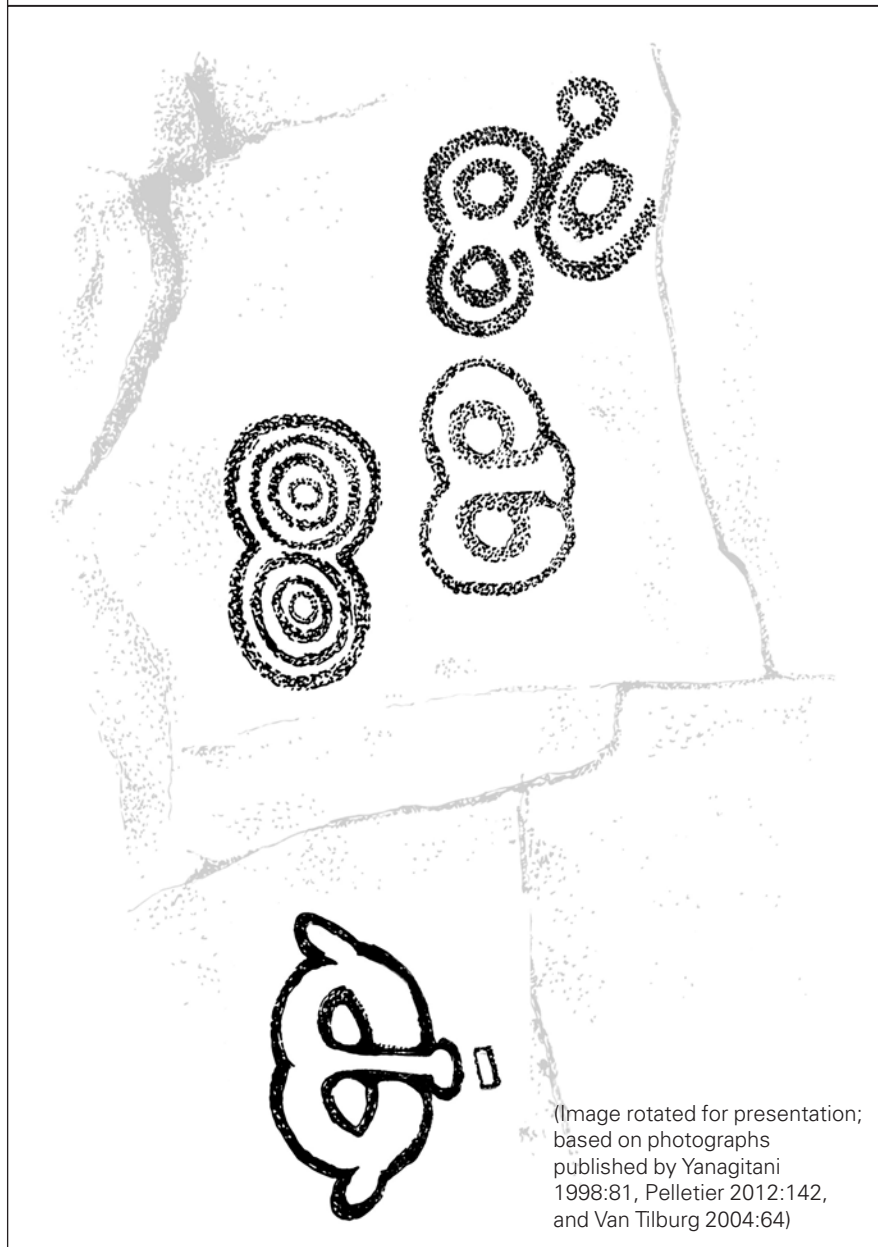


Plate 28