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The Hieroglyphics of Easter Island.

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- From the AUTHOR.—A New Physiognomical Chart of Character. By Dr. J. Simms. 8vo.  
 From the PUBLISHERS.—A Dictionary of Languages. 8vo.  
 From Dr. HOFFMAN.—Mittheilungen der Deutschen Gesellschaft für Natur und Volkerkunde Oslasiens, July 1873. 8vo.

## FOR THE MUSEUM.

From J. GOULD AVERY, Esq.—Two Maori Skulls, found in a cave near Auckland, New Zealand.

The following paper was read by the author:—

*The HIEROGLYPHICS of EASTER ISLAND.* By J. PARK HARRISON, M.A. With Plates xx and xxi.

IN the spring of this year (1873), the cast of an incised tablet from Easter Island, the duplicate of one of those lately presented to the Anthropological Institute by Mr. Edwyn Reed, was exhibited at Burlington House by Mr. Lamprey, of the Royal Geographical Society, from whom I subsequently learned, that the French Missionaries in the Island discovered three tablets of hard wood soon after the visit of H.M.S. "Topaze" in Nov. 1868, in one of the stone houses, called by the natives "Taura Renga," where the kings or chiefs formerly resided.\* Two of these tablets were entrusted to the captain of a Chilean corvette in January 1870, and they were soon after deposited in the National Museum at Santiago de Chile. The third was sent to Paris, but does not appear to have reached its destination owing to the war.

Paper impressions of the tablets at Santiago were communicated to the English Ethnological Society early in 1870. Owing, however, to injuries received in transit, and the want of sufficient information, a doubt arose whether they were anything more than stamps for marking the native cloth,—and this view, it appears from Petermann's "Journal," was adopted in Berlin also,† to which city copies had been despatched. Little attention has, it would appear, been since given to the subject, though casts subsequently made under Mr. Reed's direction were sent early in the present year to London, Berlin, and Cassel.

On a superficial examination of the signs with which the tablets are covered, an eye acquainted with Easter Island

\* The photograph of a drawing of one of these stone houses, is given in Mr. C. Harrison's "Ethnographical Series," published by Mansell

† "Mittheilungen," July 1871.



Incised Tablet, from Easter Island. Front.



Incised Tablet from Easter Island. Back.

iconography would at once detect *Herronias*—(as the natives style the figures of bird-headed men),—*Rapas*, and other forms such as are cut on the back of the larger stone statue in the British Museum, and upon the heads of the wooden images which from time to time have reached this country, and seem so distinctive of Easter Island work. Similar forms are also said to be painted on the walls of the stone houses, and to be sculptured on rocks, and the tuffa crowns of the great images.\* It was soon perceived, however, on a closer examination of some rubbings furnished by Mr. Lamprey, aided by frequent reference to the plaster casts, that there were, in addition to the figures above alluded to, numerous other forms engraved on the tablets, which have no types in Easter Island, but can be identified, with more or less certainty, as belonging to islands far to the West. It would seem evident that the native artist intended to represent actual objects which he had either seen himself or received accounts of from others who had crossed the Pacific.

The wood of which the tablets are formed was identified by Mr. Reed as that of *Edwardsia*, a species of *Mimosa*, which in Chile attains a considerable size; and, from seeds obtained from Easter Island, he ascertained that the tree exists there also. It was recognised previously by Mr. Palmer, the surgeon of the "*Topaze*," on the spot in 1868.

From the report sent to the English Admiralty by Commodore Powell, it appears that the Easter Islanders now make their paddles and diminutive boats of *drift-wood*, of which a certain quantity is carried to their shores by a current from the west; caused by winds which blow in those latitudes for six months in the year in a direction contrary to the Trades. The current is probably the northern limit of that shown in Johnston's Physical Atlas as "*Mentor's Drift*." It laps round Easter Island, and then joins the Chilean stream on its way to the Equator.

No tree was seen in 1868 upon the island the trunk of which was thicker than a man's thigh,—a dimension which would supply but little heart-wood. The historian of "*Roggewin's voyages*," 153 years ago, speaks of fruit trees being numerous, but does not specify their size; and Mr. Foster, the naturalist, who accompanied Capt. Cook, fifty years afterwards, alludes to shrubs only, at the most nine feet high. Yet there would appear to have been formerly larger trees, Mr. Palmer having met with old boles of considerable size in a state of decay. The tablets, therefore, may have been formed of wood grown in Easter Island, though it appears, so far as one can judge

\* See Mr. Palmer's Narrative, "*Ethnological Journal*," vol. i (new series), p. 377.

from the appearance of the plaster casts, to have been used previously for some other purpose; as, for example, canoe planks, or the blades of paddles.

The two tablets are not of the same size. The smaller and more perfect one measures fourteen inches in length, by from  $4\frac{3}{4}$  to 5 inches in breadth, and is about one inch thick. The corners are rounded and a good deal worn, and an indent or hollow exists on one face about  $1\frac{1}{2}$  inches square. It is of some importance to observe that hieroglyphics are engraved in this hollow, in the same way as upon the plain surfaces. (Pl. xx.) The second and larger tablet is much twisted, and has been injured by fire in two places. It is 1 foot  $6\frac{3}{4}$  inches long, by from  $4\frac{1}{4}$  to 5 inches wide, and varies from half-an-inch to an inch in thickness. The sides are bevelled to a sharp edge in order, perhaps, to gain as much space as possible for hieroglyphics.

Eight lines of signs are engraved on each face of the smaller tablet, and twelve lines on the longer, but slightly narrower one. Between each row of signs there is a ridge caused by the union of flutes or sunken channels, and the hieroglyphics inscribed on these sunken channels are consequently protected from injury when the tablets are placed on a bench, or upon the ground. The width of the flutes, from ridge to ridge, in the smaller tablet, is seven-eighths of an inch; in the larger one, three-eighths of an inch. The signs engraved on the latter are consequently much smaller, and they are more delicately executed.

Before proceeding further into details, it will be well to point out some of the reasons which appear to me conclusive, that the tablets were not intended for stamping cloth. All the stamps of which there are specimens in our museums are in *relief*, and the patterns of great sameness. In the case of the Easter Island tablets, the signs are incised, and sunk, as above mentioned, in channels, so that impressions from them could not easily be made. Both faces of the tablets, also, as has been said, are covered with figures, as well as the bevelled edges and hollows, where no use could have been made of the patterns for stamping cloth.

Proceeding now to the description of the hieroglyphics; one of the first points which calls for attention is the singular arrangement, which renders it necessary for a reader to turn the tablets round, or change his position, at the end of every line, if the signs are read in regular order. This is owing to the lines of hieroglyphics being alternately *reversed*, a plan which appears to be unique.

Since, too, the signs in the top line of each tablet, on both faces, stand upside down (as shown by the position of the bird-headed men, etc.), it seems probable that the bottom line on



each tablet, where it will be seen the signs stand upright, is intended to be read first. However this may be, the bottom line in the smaller tablet, containing, as it does, a remarkable Procession, makes this a good starting point, even if it should prove eventually to be at the end instead of at the beginning of the story.

Holding, then, the smaller tablet with this Procession to the right of the reader, the indent already alluded to being immediately over the leading figure (see Plate xx), after reading the signs from right to left—this being the direction in which the heads of animals, as a rule, face the reader—it would be necessary to turn the tablet round at the end of this line, if the second from the bottom, where the signs are upside down, is read next in order. I propose, however, as it will save the necessity of turning the tablet at the end of every line, to read the *third* from the bottom after the first line, and so taking every alternate line up to the seventh, then turn the tablet once for all, and read the second, fourth, sixth, and eighth from the top in a similar way. This, I believe, will prove to be the easiest method, and serve a present purpose, even if, contrary to expectation, it should not be the one that is ultimately adopted.\*

On a close examination of the casts, it appears evident that the tablets used not to be turned whilst held in the hand, otherwise the sides would have been worn as much as the ends, which is not the case. A tablet cannot easily be turned whilst held in the hand, unless one of the sides is grasped; but it may be turned without difficulty whilst lying on the ground, or on a raised bench, without touching the sides.

As regards the signs themselves, it is necessary to observe, first, that the figures, even in the tablet which contains but eight lines of hieroglyphics, are very minute;† they are less than three-quarters of an inch in length. It was impossible, then, for the native artist to give anything more than the general appearance of the objects delineated. The figures are, in fact, like things seen at a distance, which we recognise by their form, and not by the features, unless any chance to be unusually prominent: or, they are like shadow or outline drawings, in which, nevertheless, animals, and even different races

\* The alternate reversion of the lines of hieroglyphics, as well as the ancient Greek method styled Boustrophedon, may possibly have been adopted to prevent the chance of missing a line, which sometimes happens in the case of indifferent scholars, when they have to carry their eye back to the opposite side of a page. It is easy, in the case of the tablets, to see by a glance at the position of the signs, which is the line to be read next in order.

† It will be found desirable to use a strong lens when reading the signs.

of men may be recognised, as, for example, in some of the smallest Egyptian hieroglyphics.

Though, however, we may feel perfectly sure that actual objects are represented on these tablets, it is difficult sometimes, at first, to recognise them, owing to the conventional way in which they are treated. Thus (it may be to economise space), fishes and canoes are set up vertically, and little or no difference is made in their size. So, too, the signs for turtles are placed upright, and are as large as men or trees. And in the case of the signs representing men, whether bird-headed or others, hands and feet are, as a rule, left out; as it would appear from the difficulty and trouble of engraving such small members when the figures themselves are less than an inch in height. But we find them introduced whenever it is desired to give expression to feelings and emotions, such as fear or astonishment.

Certain other conventional methods require to be explained; as, for instance, the elongation of one of the legs of a figure, where it is intended to represent motion, or speed in running: and the addition of a spear or dart to a sign; as, for example, when it is attached to a fish or turtle by a label, to signify that it has been killed or captured by spearing—though in other cases it may perhaps indicate the agent or captor.

After these preliminary remarks, I proceed to describe some of the more important groups or pictures in the smaller tablet, taking the signs in order from the right of the bottom line, and passing over the lines of reversed hieroglyphics as proposed in the early part of this communication.

Unfortunately, the first three signs in this line are almost obliterated, owing to the handling to which the wooden tablet has been, in the course of time, subjected. Comparing, however, the faint marks which are still visible, with more perfect signs in other places, there seems to have been on the right a column with two circles on each side of it probably, a "Sun-stone." Then two converging lines, perhaps to represent a canoe set on end, followed by a man with an Albatross' head (styled *Herronia* in Easter Island), who holds in his hand a baton or staff.\* Another *Herronia* kneels behind with upraised hands; and a third follows in a standing attitude with the arms hanging down at his sides. Then there are two similar figures, and an animal (perhaps from its head and neck a fowl), conventionally treated,

\* A staff from Easter Island was exhibited at the meeting. It is ornamented at the top with a bi-fronted head, having elongated ears. A staff of this kind is still used by the older men in this island as a mark of authority. It may be assumed that the staff represented in the tablets was ornamented in a similar way, but the carving was too small to be shown.



with a crest or comb on the head, and short wings, which appear in the hieroglyphic signs to be distinguished from arms by the containing lines meeting in a point, which is not so in the figures of men. The animal, whatever it is, is represented turning to the left, as if attempting to escape; it may be to symbolise that it was intended for sacrifice. Then follow in procession two more Herronias, in all respects like the third one. Then canoe lines as before, and another Herronia holding a staff, one of the legs being waived, as if injured (?) A seventh ends the Procession, preceded by similar canoe lines and a sign which is enigmatical, but which it has been suggested to me indicates the sea. Both the last figures have much flatter heads than the five in the first division of the Procession.

All seven Herronias are represented with extremely short legs in proportion to their bodies, and this is also a peculiarity in the wooden figures from Easter Island. The rest of the line is filled with hieroglyphics, amongst others a turtle with an arm attached to it, and a paddle with a circular top, of the exact form drawn by Kotzebue, as seen by him in Easter Island; but it is not, I believe, like any found there at the present time.

The next picture that I propose to describe is in the third line from the bottom. On the right there are three men with large balls, or projections, on each side the head. They are not in procession like the Albatross-headed men, but face the front—no doubt for the purpose of showing these projections, which could not be seen in profile. It can scarcely be doubted that the figures represent natives of the Pacific, who *greatly* enlarged the ear lobe. They are represented with shorter bodies, and better proportioned legs than the Albatross-headed men; and this is found to be the case wherever they appear in the tablets.

The third of the figures, from the right, is running or hastening towards four fishes of uniform shape, which, both from the form of the head and position of the fins, as well as from the regular order in which they follow each other, appear to be dolphins, floundering in shallow water. Separated from this group by a column, with three circles on each side, there is a figure, also with enlarged ears, armed with a club, of a form altogether different from any in Easter Island, but common in Fiji, and the Samoa-group. He is represented as running to attack a *snake* with a wide head, and a knob or knot at the end of its tail, very much as serpents are sometimes drawn on ancient monuments both of the old and new world.\*



\* The woodcut is taken from a rubbing of figures on the cast; slight flaws or imperfections in the plaister only being corrected.

It appears to be the *Enigrus*, which, I find from Mr. O'Shannessy, of the British Museum, is found in Fiji and some other islands of the West Pacific, though not a water snake. Its head is broad, and the mouth and throat highly distensible, and it is known to twist its taper tail into a knot. On the left is a figure like the last, also armed with a club, and running towards a bird with a large head and hooked beak, (which, since this communication was read, I conclude may be the *doden*).\* Then follow various hieroglyphics, including a tortoise or amphibious turtle, with its head adorned with symbols like the figures above described, and which probably have some sacred meaning.

Proceeding to the fifth line; amongst various signs, most of which appear to represent forms of animal and vegetable life, a man with enlarged ear lobes is seen running with upraised arms, and hands spread out in terror or surprise at the sight of an encounter between an animal, which stands conventionally upright, and a snake, which has seized it by the head or neck. The animal that comes nearest to this sign in the Pacific, appears to me to be the civet. Adjoining it are three crescents.

In the next picture (which is also on the fifth line), a man with a decidedly prognathous face, is represented as falling backwards, whilst endeavouring to escape from some animal with a long neck, a portion of which is seen projecting from behind an Albatross-headed man, who *holds a dagger or knife in his hand*. At a short distance to the right, with what may be meant for some plant between them, adorned with sacred symbols (perhaps the signs of "Taboo"), there is another animal conventionally treated, also with a long neck, and a spear or dart attached to its body by a label. This sign may possibly be intended to represent the same creature that we have seen attacking the falling figure, but now retreating, owing to a wound received from the Herronia with the dagger.

In the seventh line are various hieroglyphics, some of which are similar to Egyptian signs, *e. g.*, eyes and eyebrows, and a rope with dots or pellets on one side of it. The principal incident in this line is a combat between two animals, one of which appears to me to be a civet, and the other a bird like that in the Procession. To the left there are signs which may very possibly represent an octopus, a ray, and the bird called a darter (*photus ankinga*). They frequent the coasts of Asia and the seas adjoining.

Having arrived at the end of this line, we now turn the

\* A dodo was said, in the "Times," of last December, to have been caught in Samoa. A letter, subsequently, from Professor Owen explains that this must be a *doden*. I have substituted it for "an albatross," which the sign scarcely sufficiently resembles,

tablet round, and reading from the right of the second line from the top (the nearest in imaginary position to the one last read), we see a prognathous or dog-faced man squatting before what looks very much like two idols, one of which is represented as sitting with a small tree or branch in each hand, whilst the other stands beside it and holds one of the same signs.\* A squatting figure, also with a prognathous face, appears to be making an offering. He is followed by a bird like a douden sedent. Another dog-faced man, holding a hand up to his head, sits immediately behind, and then a pelican holding a fish.

Several fishes of different forms, and various signs and hieroglyphics, follow, *e.g.*, a hatchet with an ornamented handle, and a club with a small knob at one extremity, and a star-shaped boss, like many in the Solomon Islands, at the other. A man with large ear ornaments, holding an *Herronia* by the hand, appears to be associated with them.

In the fourth line from the top, several figures with prognathous or dog-like faces and high bushy hair, are represented holding hands and dancing. Then, in the middle of the line are numerous fishes, in the midst of which are two signs, formed of straight lines like a pillar, to each of which an arm is attached; on the right, with outspread hands, is another dog-faced man. Then comes a woman of the same type, dancing and holding a fish, followed by five other women, also dancing, *viz.*, two couples holding hands, and one dancing by herself. A dog-faced man stands in the middle of the line with an instrument in the shape of a U,—perhaps the hieroglyphic for a fishing net. One of the fishes, the capture of which appears to be celebrated in this line of iconographs is distinguished from the rest by a peculiar arrangement of the fins, which is not met with amongst the deep-sea fish which frequent the Pacific near Easter Island. The *cheilodipterus truncatus*, however, of the Solomon Islands, has, I find from a drawing in the "Cruise of the Curaçoa," precisely the arrangement of fins of which I was in search.

In the sixth line from the top is a sign which may be intended to represent the bread-fruit tree. Then two Albatrosses on each side of a column. Then, between two figures with prognathous faces (who each hold up an arm with the hand spread out), we see a sitting figure with enlarged ear lobes and both arms upraised. From the form of the body it may perhaps be intended for a woman. Then the sitting figure of a man, also with enlarged ear lobes; and next to him an *Herronia*, with a bow of Eastern type in one hand, and an arrow or dart in the other. His head looks to the right, but he appears as if about

\* Or perhaps they are human arms.

to turn in the other direction to attack a creature like a pelican, conventionally treated, with which a woman with enlarged ears seems terrified. She sits with her arms raised. A dog-faced man with a spear attached to his foot is advancing from the left. Then follow several signs representing plants and animals, amongst others a tortoise or amphibious turtle, with a peculiar mark on its back; and a lobster. There is also a singular creature with a spear attached to it, and a bird very like a *penguin*, or *gorfou*.

The signs in the eighth or last line on this face of the tablet are unfortunately almost invisible in the photograph: I will therefore mention them all in the order in which they stand, describing the figures, as before, from the right, as follows:—

Two signs (worn and indistinct), like pillars; a fish; another fish; three indistinct signs; two crescents over a circle; a fish-hook (?) with a human head of a prognathous type; fruit or edible root (?); the same repeated; a compound sign of a type before considered as representing a plant or tree with a branch on one side and a sharp implement like a spear attached to it by a label on the other; two crescents over a circle; a ring or circle with flowing lines proceeding from it (like one in the adjoining or seventh line from the bottom); an instrument like a harpoon; a bird-headed man holding a tree or branch (?) with a spear (?) attached to it, in one hand, and some cutting instrument in the other; three crescents over a circle; a palm tree (?); a compound hieroglyphic representing an almond-shaped sign with an arm (?) projecting from one side, and another arm terminating with a circle or disc, on the other; two crescents above a circle; a pillar or trunk of a tree (?), with a prickly branch projecting from it on one side, and a spear, or some acute sign attached to it by a label, on the other; a spear-head (?), with indistinct signs on each side; a double fish-hook, armed with shark's teeth (?), with a ring at the end; a man with large ear lobes holding some pointed instrument in his hand; a bird-headed man holding a fish to which a spear is attached by a label, in his right hand a knife (?); and two remarkable signs to the left, near the end of the line. They represent two sitting figures, one smaller than the other, with hideous faces, and peculiar head-dresses. The larger one holds in its hands two clubs or sceptres; the arms of the other are hanging down. They appear to be idols (but may be figures representing Chiefs); in either case they are altogether unlike anything in the Pacific. I have an indistinct recollection of having met them in connection with some people in the "East."



Reversing the tablet; the signs in the two bottom lines and

also in nearly the whole of the two top lines, are found to be of much the same character as on the face already described.

Commencing, as before, on the right of the bottom line (Pl. xxi), we see two figures with enlarged ear-lobes, with arms upraised, and hands spread out as if astonished at the sight of some singular creatures near to them on either side. Two figures, also with enlarged ears, but standing up, appear to be punting themselves in coricles, or diminutive canoes, formed like crescents. Smaller fishes than any represented elsewhere are placed on each side. A sitting figure, nearly obliterated, owing to its position near the end of the tablet, is represented with upraised arms, and a remarkable ornament round the head.

Passing over the intermediate lines, for reasons which will be given presently, in the seventh line from the bottom (or second from the top), the greater part of the signs seem to relate to an accident which appears to have happened to a native. An arm is seen attached to the tail of six fishes. Between two of them a man with large ear-lobes is running with a club in his hand. Further on another with a prognathous face is represented in a falling or kneeling posture, *with only the stump of one arm*. He holds up the other as if calling for assistance; near him are two Herronias, one of them with a staff or spear; the other with his hand raised to his head, and with the sign of a staff standing before him. Further on there is another Herronia holding a fish by the neck.

A man with large ears and with a club in his hand appears to be running towards one of the fish, with the arm attached to it. It seems probable that the native represented with only one arm has been rescued from sharks by the man with the club, and that the six fishes indicate the number of sharks by which he was attacked. On the left there is a creature like a pelican conventionally treated.

In the four middle lines and in a portion of the second line from the top, the signs are arranged in compartments or paragraphs, each of which commences (*or* ends) with the sitting figure of a negrito holding a staff, at the right side of which there are generally five, but sometimes six, short marks or notches. There are in all thirty-one of these figures, and consequently the same number of compartments, containing from one to six signs. It seems probable that they are the names of chiefs, and that the signs are enigmatical. The whole of these signs will be described at the end of the paper.

There has been no time to examine the larger tablet, except in a cursory way. The signs engraved on it are, as has been already said, considerably smaller than in the tablet which has been just described, and the execution more delicate and clear. This would seem to indicate that it is of later date. And the

repetition of signs seems suggestive of a subsequent adoption of Polynesian words. It may, by-and-bye, supply a key to the hieroglyphics which I have not attempted to decipher.

As regards the meaning of the iconographic signs and pictures, sufficient evidence has perhaps been adduced that they represent, as suggested in the early part of this communication, forms of life as well as weapons, and incidents (some apparently religious) which belong to islands many thousand miles to the west. In Easter Island, it is well ascertained that the only quadruped is a rat, and the only land bird a domestic fowl; and the natives have certainly neither dog-faces nor negrito-like heads.

When the traditions of the Island, assisted and kept up, as they would have been by these inscribed tablets, and other monuments, state that a chief arrived many ages ago from Oparo or Rapaiti, with many followers, and that they had been driven away from that island by force, it seems probable that the Heronias represented on the tablets represent those exiles. Assuming this to be so, the peculiarities noticeable in the ethnography of Easter Island, which were probably introduced by them, may assist us by-and-bye in gaining an approximate idea of the date of this most interesting but involuntary voyage.

At Oparo, we learn from a drawing by Captain Vine Hall, there is a temple or castle in five stages, surrounded by walls which enclose early stone houses. There are also platforms of squared stone on the side of one of the hills, which appear, like those in Easter Island, to be intended for statues. The natives of Oparo, according to their own traditions, in former times were in a state of constant warfare, though their island is not more than twenty miles round. If the occupants of the castle were the people with whom they fought this would be accounted for, as it may be assumed that they were strangers who had been carried to the island by currents or gales. If forced to take to their boats they would have drifted almost as a physical necessity to Easter Island. Two nationalities may, however, have arrived together at Oparo, and in course of time quarrelled. Those found on the Island, when re-discovered, appear to have been good sailors, and a very tall race like the people of Tonga.

The signs which it has been thought probable form the names of chiefs or kings, commence near the end of the second line from the top of the reverse face of the tablet. There are thirty-one paragraphs.

I. Sitting figure with staff. 1. Fish. 2. Three small circles. 3. Shell? 4. Hatchet ornamented. 5. Tree? Sugar-cane?

II. Sitting figure with staff. Three signs much worn owing to their being at the end of the tablet.

In the fourth line,—

III. Sitting figure with staff. 1. Turtle. 2. Tree, with



branch? 3. Staff or pillar. 4. Large turtle. 5. Hatchet (personified). 6. Staff or pillar. 7. Large turtle.

IV. Sitting figure with staff. 1. Staff or pillar. 2. Fish. 3. Staff or pillar. 4. Rapa.

V. Sitting figure with staff. 1. Various hatches, with chevron above. 2. Turtle. 3. Three small circles. 4. Turtle. 5. Sign like *e* (italic.) 6. Large-eared figure, clothed? holding an enigmatic sign, with three arches attached.

VI. Sitting figure with staff, preceded by five chevrons. 1. Albatross (or *doden*?) 2. Dog-faced man holding turtle. 3. Shield or gorget? 4. Pillars, with three arches or half circles attached. 5. Large-eared figure holding up his arms, with some signs attached to one of them.

VII. Sitting figure with staff; and three signs which are almost entirely obliterated near the end of the line.

In the sixth line from the top,—

VIII. Sitting figure with staff. 1. Shark. 2. Fish-hook?

IX. Sitting figure with staff. 1. Man with mask? holding some unknown instrument in his hand.

X. Sitting figure with staff. I. Two Herronias embracing. 2. Three small circles.

XI. Sitting figure with staff. 1. Fish, with label attached, and two chevrons above. 2. Fish-hook? 3. Beetle or some other insect. 4. Turtle laying eggs. 5. Figure with mask or high cranium and with *no* signs to indicate large ears; he holds a staff *with* large ears at the top, like those in Easter Island, and raises the other arm.

XII. Sitting figure with staff. 1. Herronia. 2. Figure, with *one* large ear? holding a club in his hand, with one leg injured? 3. Herronia, with a club in his hand, and a spear? attached to the same arm that holds the club.

XIII. Sitting figure with staff. 1. Hieroglyphic like the body of some animal with two chevrons in place of a head. 2. Cock crowing? 3. Bird with tuft or crest on its head. 4. Man with *two* pelicans' heads (a Janus figure?).

Here the tablet is to be turned. In the third line from the bottom,—

XIV. Sitting figure with staff. 1. Imperfect figure, apparently of a man with his arms raised. 2. Canoe sign?

XV. Sitting figure with staff. 1. One fish attacking another. 2. Figure with large ears, clothed? and holding a staff.

XVI. Sitting figure with staff. 1. Two fishes, one above the other. 2. Pillar.

XVII. Sitting figure with staff. Albatross (or *doden*?).

XVIII. Sitting figure with staff. 1. Sitting or kneeling figure with large ears, and uplifted arms.

XIX. Sitting figure with staff. 1. Dog-faced figure or negrito, with stump of an arm. 2. Herronia, with some weapon or instrument in his hand. 3. Staff or pillar. 4. Plant? Club?

XX. Sitting figure with staff. Two dog-faced figures or negritos sitting back to back, each with only one arm; one of them holds his hand to his face, or beckons.

XXI. Sitting figure with staff. 1. Staff or pillar. 2. Pelican. 3. Beetle.

XXII. Sitting figure with staff. 1. Hatchet with ornamented handle. 2. Staff or pillar. 3. Fruit tree?

In the fifth line from the bottom,—

XXIII. Sitting figure with staff. 1. An insect. 2. Staff or pillar. 3. A cone? a shell? or fruit?

XXIV. Sitting figure with staff. 1. Double-headed pelican. 2. Four diamonds or small circles united.

XXV. Sitting figure with staff. 1. A compound hieroglyphical sign. 3. A shield or gorget? 4. Herronia with club.

XXVI. Sitting figure with staff. 1. Dog-faced man or negrito dancing with a club in his hand; he raises the other.

XXVII. Sitting figure with staff. 1. Staff or pillar. 2. A plant or club.?

XXVIII. Sitting figure with staff. Dog-faced man or negrito, holding a club in one hand and raising the other.

XXIX. Sitting figure with staff. 1. Several small circles or dots. 2. Pillar or tree? with arm.

XXX. Sitting figure with staff. Pillar or tree? with arm and hand: a second sign like a sword or knife is attached to the arm.

XXXI. Sitting figure with staff. 1. Staff or pillar. 2. Infant with enlarged ears? 3. Figure with large ears.

#### DISCUSSION.

Señor GONZALEZ DE LA ROSA said, the MS. which I here exhibit in illustration of Mr. Harrison's paper, contains some relations of expeditions made to the Pacific Islands by order of the Viceroy of Peru, from 1770 to 1774, but only the last eight pages are relating to the Easter Island. The voyage was undertaken in 1770 by Captain Don Phelipe Gonzalez, S.N., with two war ships, *S. Lorenzo*, and *Sa. Rosalia*. The 15th November they took possession of the Island on behalf of H. C. M. Carlos III, and for that reason, the MS. said, they gave to the Island the name of *S. Carlos* instead of *David*, as it was formerly called. On that occasion, after the deed of possession had been signed by all the expeditioners, they invited the *Caciques* to do the same, as a act of donation to the King of Spain. Then the chiefs drew the characters contained in the MS., the correctness and authenticity of which is testified by S. Antonio Romero, the secretary of the expedition. The striking

likeness of the characters with those of the inscriptions described by Mr. Harrison is worth consideration. It seems evident that the signs of the inscriptions might be old, but on the other hand they might be of a recent date, since we see in the native writing nearly the same characters. That proves that the existing race of Easter Island have the use of hieroglyphic writing, and that by intercourse with the present population it would be possible to discover the secret of deciphering the old inscriptions. Great light on this and other ethnological questions could be obtained if an accurate survey of the Easter Island were made. The MS. also contains a curious map of the Island, with soundings, and the following description of the inhabitants: "The number of natives seems to be about 1,200; they are amiable and did not bear any weapons when they came to us; the men are tall, strong and well constituted, of great vivacity and agility; the women are few and generally short; all are of a dark colour, but not at all black, and their figure is well formed; the pronunciation is easy, because they used to repeat without difficulty all that we said: in spite of that we were unable to understand their language."

Mr. HARRISON in reply, said the interesting discovery by Señor de la Rosa of the signature by Easter Islanders one hundred years ago to a treaty with the Spanish Admiral Gonzalez, shows that some traces of the custom of using hieroglyphics existed at that date. The sign of a sitting figure, as I have pointed out, occurs in connection with signs which there is reason to believe represent names. The signature by the chief on the above-mentioned occasion may merely show that he drew the sign of an Herronia—the only sign in the deed like any of those in the tablets—to indicate he was a chief. It is well known that the islanders keep up, or did so until a not very distant period, the art of drawing, as is shown by the pictures of ships in full sail on the walls of some of the houses.

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Professor T. McKenny Hughes read the following papers:

EXPLORATION *of* CAVE HA, *near* GIGGLESWICK, SETTLE, YORKSHIRE. By T. MCKENNY HUGHES. [With Plate xxii].

IMMEDIATELY above the talus which slopes up to the limestone cliffs on the north side of the road between Austwick and Giggleswick, a fine half-dome shaped cave can be seen from the road as it rises the hill beyond Crow Nest. It is a locality well known in the district, not only for its beauty, but also as the haunt of the boggart of Cave Ha.

The origin of the name "Cave Ha" is not clear, as it appears sometimes to be applied to the cave and sometimes to the hill. In the dialect of the country it might be the Cave Haw or Hill, or it might mean Cave Hall, in allusion to the roofed chamber of the cave,\* or, less likely, it might be derived from Cave Hole.

\* Hall is always called Ha in that district.