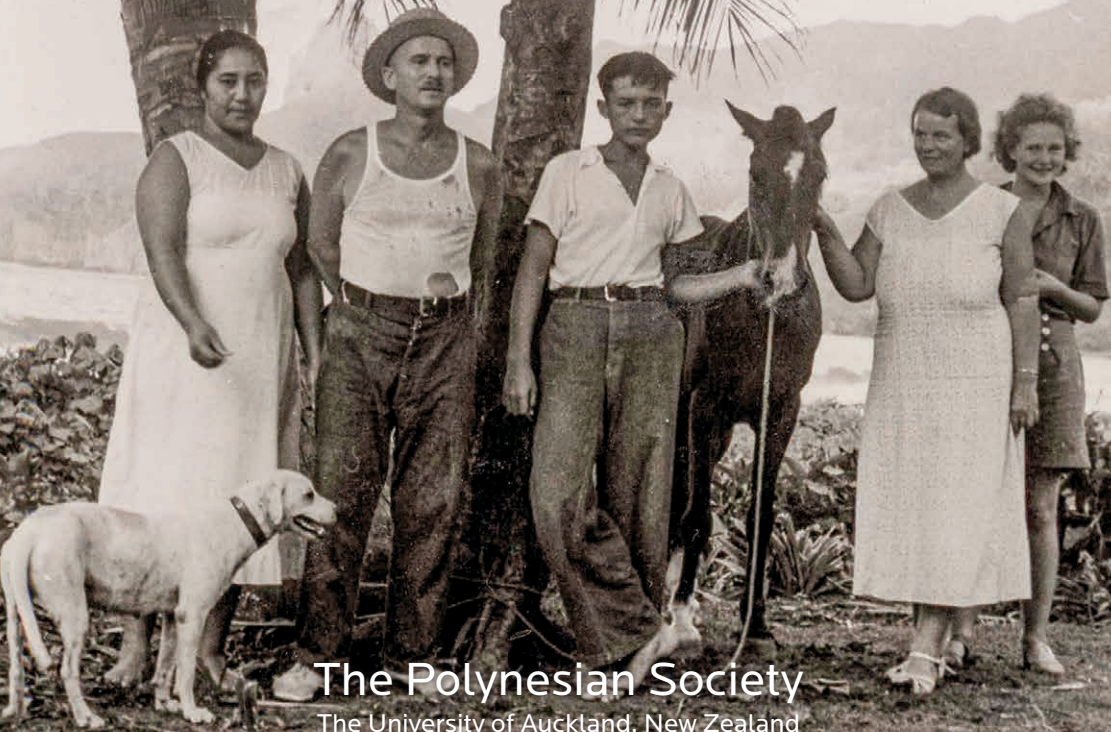
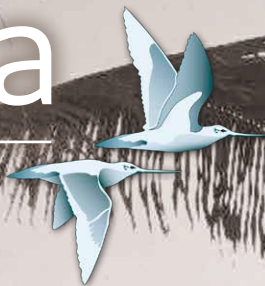


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TE HATI REŃA A ROŃO PU‘A: ONE IDENTIFIED RAPANUI MAN AND ANOTHER YET UNKNOWN

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ABSTRACT: This shorter communication reviews a previous discussion (December 2014 issue) of an unidentified “dancing Rapanui man” and offers a definitive identification of him as Te Hati ReŃa a RoŃo Pu‘a, an elder historically important to Rapa Nui (Easter Island). The vivid dance performance created and presented by Te Hati ReŃa a RoŃo Pu‘a when a “doorpost” was given or sold to American visitors aboard the *Carnegie* anchored at Rapa Nui in late 1916 highlights his active role in the preservation of cultural memory through art. An as yet unidentified man, likely Rapanui based upon his forehead tattoo, was previously identified as Te Hati ReŃa a RoŃo Pu‘a. This identity is withdrawn, and the man, certainly photographed by the Mana Expedition and perhaps while subsequently visiting Mangareva, remains to be identified.

Keywords: Rapa Nui, identity, performance art

In an earlier issue of this journal I explored a brief chapter in the life story of a colourful nameless “dancing Rapanui man” (Van Tilburg 2014). This communication updates the record but raises a new question.

The “dancing Rapanui man” first came to my attention in a collection of photographs in the archives of the Carnegie Institution for Science, Earth and Planets Laboratory (previously Carnegie Institution of Washington, Department of Terrestrial Magnetism) (Van Tilburg 2014: 389; Fig. 1). The collection depicts events during six cruises of the brigantine yacht *Carnegie*, an American research vessel under the command of Captain James P. Ault, US Navy. The first of two brief calls at Rapa Nui by the *Carnegie* took place between arrival 24 December 1916 and departure 2 January 1917. Most of the crew went ashore on Christmas Day and officers attended a reception at the home of Ignacio Vives Solar, a Chilean teacher, administrator and collector who often brokered sales of art and artefacts to visitors (Van Tilburg 2014: 390). Rapa Nui was annexed by Chile in 1888, and in 1916 Vives Solar was only one of several resident colonials.



Figure 1. Rapanui man identified here as *Te Hati Reŋa a Roŋo Pu‘a* (Buenaventura or Ventura), with the Oroŋo “doorpost” in right foreground. Carnegie Institution for Science.

The sources employed here, in addition to the seminal source of Katherine Routledge’s field notes written during the Mana Expedition to Easter Island, 1914–15, were consulted during research conducted from 2015 to the present with the assistance of the Easter Island Statue Project (EISP) research team. In preparing a forthcoming publication describing EISP mapping and excavations in Rano Raraku we audited genealogical data (Hotus y Otros 2007); reviewed three private collections having Routledge photographs; returned to records of the museum objects personally examined with Rapanui artist Cristián Arévalo Pakarati and the late Adrienne L. Kaeppler; consulted photographic collections now online in museums and having duplicates of photographs held by the Carnegie Institution Library (including the Museo Nacional de Historia Natural, Santiago de Chile);¹ revisited Rapanui literature outside of our major focus;² and exchanged views and information with knowledgeable colleagues, including especially Rapanui historian Cristián Moreno Pakarati. As a consequence, new information on the identity of the “dancing Rapanui man” emerged.

ONE IDENTIFIED RAPANUI MAN

The unnamed “dancing Rapanui man” is actually “Fati” or “Hati” as referred to in Katherine Routledge’s Rapa Nui fieldnotes (RGS/WKR), 1914–1915 and, specifically, a partial list of photographic portraits taken during the Mana Expedition to Easter Island. He is Te Hati Reja a Rojo Pu’a³ (Buenaventura or Ventura). Te Hati Reja a Rojo Pu’a was born in Omohi of a subordinate line (fourth son) of the Marama “tribe” (mata), a lineage group that occupied distinct territories in Tu’u, the western, higher-ranked of the island’s two sociopolitical regions. He was an eighth-generation descendant of a man named Tahai, the line’s founder. In 1927 his age was estimated by a Chilean official at around 70 years, making him around 57 when the Mana Expedition was on the island. Te Hati Reja a Rojo Pu’a died just before ethnographer Alfred Métraux (1940) arrived in 1934 and long before linguist Thomas Barthel (1978) arrived in 1957. He should not be confused with another famous Rapanui man named Pua Ara Hoa (Barthel 1978: 288; Fischer 1997: 113–14). Members of the modern Fati family are respected as knowledgeable sources of Rapanui oral traditions and toponymic history, and honoured elders among them have consulted with international scientists in many fields.⁴

As I reported, the “dancing Rapanui man” (Hati Reja) wore a feather headdress and body paint in the photo. The carved and painted object he held is regarded as a rapa or “dance paddle” (due to its size) but is unusual in its shape and painted in the manner of a few larger objects of authority (‘ao). An example of an unpainted rapa (6846) is in the British Museum (Van Tilburg 1994: 120). A painted ‘ao (129,749) in the Smithsonian Institution was collected by the USS *Mohican* in 1886. Crewmen of HMS *Topaze* in 1868 reported that rapa were used in improvised dancing and an ‘ao was held aloft by an important man who led the procession that removed the basalt statue known as Hoa Hakananai’a from Orojo.

The stone objects displayed along the path where Hati Reja danced were traded or sold to the *Carnegie* crew. One of them (the egg-shaped stone) is presumed lost. The recarved foundation stone (paepa) is one of two “doorposts” removed by the Routledges from each side of the entrance to the Orojo building wherein the statue Hoa Hakananai’a was found in 1868 by Lt. Matthew James Harrison, Royal Navy, a crew member on the *Topaze*. The “dance paddle” is shown in the hand of an unidentified man who may have been a resident colonial. He was photographed aboard ship (presumably the *Carnegie*), and the paddle may have been sold or traded at that time. It has not been located as yet in any collection examined.

ANOTHER YET UNKNOWN

In my previous article I included a photographic portrait from the Paul Postle Collection of Routledge photographs (Fig. 2). It depicts an unnamed man with a forehead tattoo of two horizontal lines made up of evenly spaced dots adjoining at the hairline a curved vertical line, also of dots. The tattoo is typical Rapanui (Kaeppler and Van Tilburg 2018). Behind the man is a thick, textured backdrop cloth that is the same used in all known portraits of Rapanui people made at Mataveri by the Mana Expedition to Easter Island (Routledge 1919: fig. 83). I once thought that he and the “dancing Rapanui man” were one and the same. Here, I withdraw that conclusion.

In the Dwyer/Grocott private collection of Routledge materials there is a glass slide of the same tattooed man sitting in a garden with two other unnamed men (Fig. 3). The slide is contained in a fitted box with multiple others, mostly dealing with subsequent visits by the Routledges to the Austral

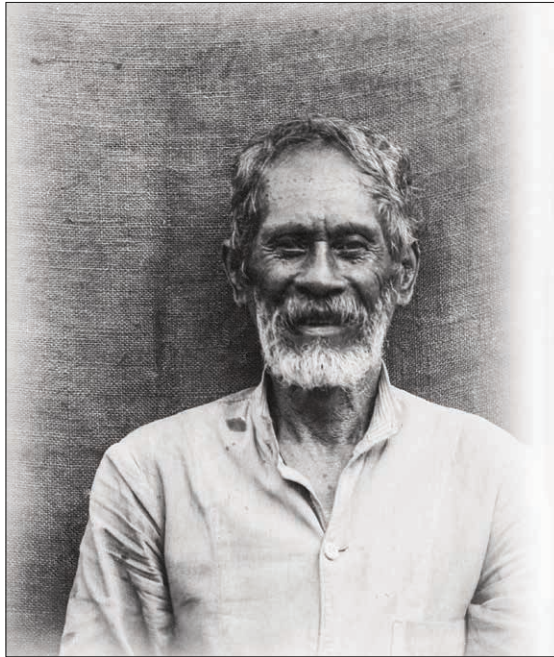


Figure 2. Portrait of an unidentified man with a Rapanui forehead tattoo. Mana Expedition to Easter Island, 1914–1915. Paul Postle Photographic Collection.

Islands and Mangareva, 1921 (Van Tilburg 2003: 209–11). A third private collection, which I am currently examining, is extensive, and I cannot at this point rule out that additional photos may come to light since, as is well known, the Routledge papers were widely scattered both before and after the death of William Scoresby Routledge in 1939.

The unnamed man of interest in the group of three men wears an open-collared, light-coloured shirt with the second button missing that is the same as that worn by the man in the portrait. Moreover, the forehead tattoos on both men are the same. Next to him in the grass is a straw hat of the type bought in Peru by Routledge and given to many of the Rapanui people who worked with the Mana Expedition. The other seated man holds an unbound sheaf of papers and is nicely dressed but barefoot. When this photo was shared with Cristián Moreno Pakarati we concurred that the names for all three men were unknown.



Figure 3. Unnamed man (left) with the same Rapanui tattoo and wearing the same shirt as the man in Figure 2 (above), seated with two other unnamed men in a garden. Mana Expedition to Easter Island, 1914–1915. Dwyer/Grocott Photographic Collection.

To conclude, a photo I previously published in this journal shows a “dancing Rapanui man” who is identified here as Te Hati Reŋa a Roŋo Pu'a. I sourced two of three stone objects arrayed next to him to those purchased by, or presented to, officers of the American research vessel *Carnegie*. Both are basaltic foundation stones (paŋa), and both were collected by the Mana Expedition after the HMS *Topaze* removed the statue Hoa Hakananai'a from a building known as Taūra reŋa at Oroŋo, where they acted as “doorposts” (Van Tilburg 2006). Finally, two photos of a man with a Rapanui-type forehead tattoo were described. Figure 2 is a portrait taken in precisely the same manner as others at the Mataverī headquarters of the Mana Expedition to Easter Island. Figure 3 is a photo of three unnamed men taken outdoors in a garden including banana plants and, in the background, a steep slope. It includes the same man having the same forehead tattoo and wearing the same shirt as in Figure 2.

DISCUSSION

In this shorter communication I have followed my earlier, incomplete attempt to link one unidentified Rapanui man to the history of his island through multiple lines of evidence treated as “enacted archives” (van Dommelen 2002: 129). Insights gained through the generosity of private collectors and interested colleagues corrects and expands the existing record. The “dancing Rapanui man” is identified as Te Hati Reŋa a Roŋo Pu'a. A second man, considered to be Rapanui based on his forehead tattoo, his clothing and the collection provenance, was previously thought by me to be the “dancing Rapanui man”. That identification is withdrawn and a new quest to determine the identity of the second man is underway.

Te Hati Reŋa a Roŋo Pu'a and his community lived within a complex colonial matrix amid nuanced memories of the past. Performance art such as that witnessed by the crew of the *Carnegie* is one way of accessing (or creating) versions of the past. Today the embellished Oroŋo “doorpost” collected by the Mana Expedition to Easter Island is found in the Carnegie Institution for Science and Hoa Hakananai'a stands in the British Museum. Time and distance continue to separate the Rapanui community from these and other treasured objects. Yet, I argue that Te Hati Reŋa a Roŋo Pu'a metaphorically reclaimed the “doorpost” through performance art that enlivened memories of the past.

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residence as the site of Hati Reja's performance. Thanks to Shaun J. Hardy, archivist at the Geophysical Library, Carnegie Institution for Science, for research assistance. Alberto Hotus Chávez is always a font of wisdom and a devoted curator of genealogical detail. Cristián Moreno Pakarati compared photos of the still unnamed Rapanui man with known images of Hati Reja, providing the proper rendering of his name. Finally, thanks to the editorial staff of *Waka Kuaka* for their patience and an anonymous reviewer for helpful comments.

NOTES

1. One of the better photos of Te Hati Reja a Roŋo Pu'a can be found at the Archives of the Museo Nacional de Historia Natural, Santiago de Chile: Número de Inventario: PFA418; Descripción: Retrato de una familia pascuense. El hombre anciano de la izquierda es Buenaventura Hati Renga Pua (1851–1933); Autor: No Identificado.
2. This literature included Barthel (1978: 297), Foerster *et al.* (2014: 157), Hotus y Otros (2007: 269–70) and Štambuk (2010: 96, quoting Zorobabel Fati).
3. Rendering of the nasal velar [ŋ] (e.g., renga/reja and rongo/roŋo) varies in English and Spanish language publications. Hotus y Otros (2007: 269) does not include such renderings. Du Feu (1996) prefers *reja* and *roŋo*. Englert (1978: 261) gives *Taura reja* for the building and, by extension, confirms *reja*.
4. Te Hati Reja a Roŋo Pu'a was the ancestor of famed consultant José Fati Púa Rakei and Zorobabel Fati Teao. Members of this esteemed family have generously shared their knowledge within their community for the benefit of international researchers, including myself.

GLOSSARY

The terms included in this glossary are Rapanui unless otherwise stated.

'ao	wooden double-bladed ceremonial paddle, anthropomorphised male, ~180 cm long, sometimes painted
mata	(lit.) eye; kin group defined as clan or tribe
paerŋa	cut and dressed basalt blocks
rapa	wooden double-bladed "dance paddle", anthropomorphised male, typically 50–80 cm long, sometimes painted

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- Paul Postle Photographic Collection: Katherine and William Scoresby Routledge Images of Africa and Easter Island. Copies of selected photographs on file, Easter Island Statue Project Database (www.eisp.org).

RGS/WKR Royal Geographical Society (with the Institute of British Geographers) Archives: The Routledge Collection, including the Mana Expedition to Easter Island Papers, together with some papers concerning WSR's expedition to cross the John Crow Mountains, Jamaica: Subcategory Diary. This collection is also known as 402/WSR (www.a2a.pro.gov.uk); see Van Tilburg (2003) for a catalogue list of assets at that time.

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