
The Island with Three Names: Easter Island, Rapa Nui and “Te Pito o te Henua”

by Dr. Heinrich Kruparz

Who doesn't know about the lost island somewhere in the vastness of the southern ocean: Easter Island! The Dutch captain Roggeveen and his ship's crew were the first Europeans to sight this island and named its discovery after the calendar day: It was Easter Sunday, April 6th, 1722. A few decades before a firestorm of calamity had blown over the island, as one of the two ethnic groups of the island was almost wiped out by a fire set during a civil war in 1680, with which the rulership of the so-called “Long Ears” came to an abrupt end. Thereupon the “Short Ears” claimed the hilly landscape of grass and bushes between the three (actually four) long extinct volcanoes for themselves alone. The former forests had already long ago fallen victim to human unreasonableness and life on the little island became meager and monotone, since the construction of boats, and therefore fishing on the open sea had become impossible.

To pass the time, they had invented a game, namely competing to be the first to bring back an egg from a kind of sea swallow from the nearby rock cliffs against which the waves crashed. Whoever of the daring ones was able to do this was supposed to be the uncrowned king of the island for a year! This implies a social ranking among the islanders and in fact there was one, a hierarchy very similar to the Hawaiian as well as the Indian caste system of the past. On this occasion priests recited old songs from wooden tablets (see picture page 266), which showed glyphs carved into them. Today these “ron-go-rongo glyphs” are world famous, although hardly decoded!

However the isolated existence on Easter Island, called Rapa Nui by the Polynesians, was no longer removed from the rest of the world after 1722. After Roggeveen other sailors came and went, probably very much to the satisfaction of the frustrated island womanhood, however pirates attacked the male population to carry them off to be slaves on the Peruvian Guano Islands. And not least: Missionaries discovered the islands as a grateful destination for the diffusion of the faith, during which all “pagan” cultural goods soon fell prey

to the flames (the rongo-rongo wooden tablets!). So the path was cleared to incorporate the island into a civilized state (Chile, 1888) and to subjugate it to the demands of a national economy, for which sheep cultivation and tourism were possibly lucrative ventures.

Tourism on the island exists above all – paradoxically – from something dead, and we find these stone colossi, stripped of their power, pictured on every Easter Island brochure: the Moai statues. These sculptures were cut out of the mountainside of the volcano Rano Raraku, as incomplete torsos prove. They were brought, once completed, to their designated place. This sounds very simple, but the HOW remains as much an unsolved puzzle to the science concerned. In the course of their “development” they became ever larger, so that the last of their kind attained an estimated 80 tons. In addition these stone giants had “hats” placed upon their heads, cylindrical forms of red tuff, which could weigh 12 tons on their own. These Moai stand on stone platforms (Ahus) – as far as they have not been damaged or toppled over – and in places they stand in rows of seven apiece. They look with stiff eyes of coral limestone in the direction of the center of the island and not to the vast ocean, which actually would have been to be expected. The white coral eyes in the dark gray basalt faces lend them a remote appearance!

With this, the same questions push themselves forward again:

- Who sculptured these statues out of the rock?
- How did their transport take place over sticks and stones, whereupon these colossi weighing tons were set up, and above all:
- What was their purpose? We don't know, but the analogy to Nan Madol is obvious:

Around 600 of these stone giants of the little Easter Island correspond to the complex encompassing a square kilometer at Pohnpei off the tiny island of Temwen! Isn't the unconventional viewpoint also right here: What should giant creations be doing in such constricted spaces? Right now we cannot completely answer this question – apart from the long-insupportable classical doctrine, which closes its eyes to the facts and is not capable of a synopsis! In the attempt to offer a possibility of explanation which is more just to the facts, I would now like to let some of those experts have a word.

Above all there are two explorers who have done competent research on Easter Island: The famous Norwegian Thor Heyerdahl as well as the Belgian A. Métraux. I have already introduced the American travel writer D. H. Childress; his statements will also be valuable for our considerations, for he was not only a profound authority on the South Seas, but also seemed to be on the track of some Pacific puzzles.

Heyerdahl's Easter Island expedition is put down in writing in his book *Aku Aku*, where alongside the descriptions of his research on site the photographic records contain very important statements (p. 96, 97 and 145 of the aforementioned book): The expedition's participants dug up Moai which were stuck deep in the earth, what uncovered engravings and other details on these "stone men". I will give my commentary on this in the conclusions (page 324). I also take the already cited measurements and weights of the stone monuments from Heyerdahl's descriptions. In order to call these gigantic values to mind, they will be here briefly summarized once again:

A 12-meter body of a Moai weighs80 tons;

with a "hat" (Pukao or Pukeo) of12 tons.

Largest known Pukeo: 3 m in diameter, 2.5 m in height, its weight: Basic circle area times height gives the volume times the specific weight of the volcanic tuff of at least 2, from which can be calculated:

Radius of the cylinder $r = 1.5$ m, its height $H = 2.5$ m, the specific weight of the tuff 2.0;

$r^2 \times \pi \times H \times \text{spec. weight}$ gives:

$(1.5)^2 \times \pi \times H = 3/2$ to the square $\times \pi \times H = 9/4 \times \pi \times H = 27/4 \times 2.5 = 6.75 \times 2.5 = 16,8$ m cubic meter $\times 2 = 33.6$ tons.

Only the "hat" of a Moai weighs 33.6 tons! But classical archaeology treats such weights "easily", and that with regard to an island on which there was no wood soon after settlement! The largest Moai, which still lies unfinished in the quarry, has a length of 21 meters. I do not even dare to estimate its weight (see picture page 265)!

A. Métraux is another "insider" with regard to the ethnography of Rapa Nui. He was a member of the Franco-Belgian expedition of 1934–35; his report is titled: "Ethnology of Easter Island" (Bulletin 160, Bishop Museum Press, Honolulu, 1971). In it we find three core statements:

1) The question of the ethnologist named: "Was there an original population on Easter Island?" (The ominous angel!).

2) The present inhabitants do not know how these Moai statues were transported. Their meaning also remains unknown to them!

3) The sudden abandonment of the work in the quarry of Rano Raraku: An event came long which must have shaken this island to its foundations! (Incidentally, this statement also applies to Tiahuanaco!) And Heyerdahl's expedition dug out a kneeling, bearded stone man – as they have also been found in Mohenjo Daro and Tiahuanaco.

The perfectly joined stone walls of Vinapu on Easter Island, which possess a length of 30 and a height of 2.35 meters, also call to mind the Peruvian-Bolivian megalithic culture. At the conclusion of our consideration of the megalithic structures we will return to the west coast of South America again.

D. H. Childress seems to have found these Moai worthy of his especial attention, for he carefully counted them all: On the slope of the Rano Raraku volcano there are 276, from which 193 were completely finished, while another 83 were still being chiseled out of the rock as a catastrophe began which caused the end of this stonemasonry. He shows in his opinion three reasons for the great age of the "stone men":

- The island inhabitants of today have no connection to them. The Moai stand in time and space without any context.

- Lichens grow on the basaltic rock of the colossi and this symbiotic algae-fungus growths is known to flourish very slow, what explains why it takes ages before they cover a larger surface, such as is the case with the Moai.

- Many Moai are sticking deep in the Earth as the result of millennia of erosion, what piled up detritus material around them. (see picture page 265).

I will give my opinion on this last important point in this chapter's concluding remarks. If we leave the megalithic witnesses for now and nevertheless remain true to Easter Island, we stumble unavoidably across the most puzzling which the entire Pacific cultural area has to offer: the Rongo-Rongo alphabet.

There a name stands out which ethnography has to thank for a groundbreaking discovery, which still causing a headache for the orthodox science: In 1932 the Hungarian linguist Wilhelm von Hevesy found out that the letters of the writings on the cylindrical seals of Mohenjo Daro and the glyphs on the Rongo-Rongo tablets not only showed similarities, but believe it or not, 160 characters were proved to be either completely or almost identical! Hevesy published the result of his comparative study, which created a justifiable uproar in the academic world, in 1934 in the scientific periodical of the time: *Oriental Literature Journal*, 37th Volume, Issue 11, p. 665–673 (Hinrichs Buchhandlung, Leipzig, 1934, by way of the Library for Oriental Studies, Univ. of Vienna). A comparison of the two scripts can be found on page 261.

Both scripts are composed in “Bustrophedon”, of which Hevesy considered the Easter Island script to be the original form. This loan word is how the ancient Greeks referred to the way in which a field was plowed: “as an ox turns”, therefore from left to right, then from right to left, etc.

Let us linger on the few remaining tablets that are preserved, which were holy to the people of Rapa Nui as the proof of an unknown settlement history. The type of wood used is supposed to have been from the Toromiro tree (hibiscus), but the question arises as to whether this plant from the mallow family could once have reached the kind of height necessary to provide boards of up to 90 centimeters in length on this tiny island? A Rongo-Rongo tablet of this size shows around 1,500 characters. The description of such a table was: ko (little piece) hau (type of wood) rongo-rongo (news or its brings: the singer). All together, therefore: ko hau rongo-rongo; but we still lack the necessary know-how: is this code deciphered (see picture page 266)?

The first discovery of a written tablet took place in 1851⁴⁴, but the first attempt to interpret the glyphs is dated to 1864, when the Pater

44 On the South Seas island of Woleai (south of Guam, in the Carolines, 7°24 North and 143°5 East), about 60 written characters similar to the Rongo Rongo glyphs were discovered 1913.

Eyraud interviewed the islanders. But even then there was no explanation on the part of the Polynesians for the characters. These pictographs are masterful in style, where the signs include the following representations: man, bird-man, bird, double-headed bird, body parts, sea animals and plants. In addition there are ships, weapons, ornaments and geometric motifs as well as heavenly bodies, so that 600 individual signs are known to this day. And what can be said about these glyphs in connection with the antipodeans in Mohenjo Daro?

In the well-illustrated work *Ancient India* (Heinr. G. Franz, Bertelsmann-Verlag, Munich, 1990), there is a section about the seals and the Indus script ("India", p. 69). From this monograph further details about the Indus Valley civilization can be taken. Newer excavations confirm the cultural meaning of the two former metropolises of Harappa and Mohenjo Daro far beyond their borders. The number of the inhabitants of the latter city may have been around 50,000 people. The chessboard-like complex shows precise spatial planning, where an upper city with a kind of citadel can be distinguished from a lower city. After many decades of recurring excavation work, streets have been uncovered which were bordered by houses with brick walls up to four meters high. The question is where the fuel for all these millions and millions of fired bricks came, of which the one or more-storied buildings were erected. They seem to have been very lavish with their fuel in general, as the "Great Bath" complex (11.7 x 6.9 m and a depth of 2.4 meters) is implying. In general the hygienic conditions of the time were unique: There were houses with private water supply as well as publicly accessible springs. The canal system was built accordingly.

In the aforementioned illustrated volume we read about the seals, which were mostly used to mark trade goods: Around 4,200 of these pieces of art à miniature, mostly created from soap stone, are known up to now. Almost all of these cylindrical seals bear inscriptions, on which – according to the opinion of the interpreter – 200 to 400 characters can be distinguished. The size of these square stone carvings (in many cases representing animal motifs) ranges between 17 and 30 millimeters (see picture page 260).

Now it occurs to me, while I write these informations down: At Mohenjo Daro this kind of seals served to stamp goods for consumption. In contrast the mostly identical glyphs on the rongo-rongo tablets of Easter Island are to be understood as possible memory aids for the recitation of holy songs. What a contrast: Here trade and art, there religious devotion, which draws on the use of written characters! Has an academic ever attempted to explain this discrepancy? Now I have my own thoughts about this:

In the beginning, as was already explained, stood the Golden Age with humanity's full divine consciousness. Near the end of the time cycle materialism rules. The answer to this exposed contrast is near at hand: The original form of these characters are the hieroglyphs (the "holy characters") on the rongo-rongo tablets. The Indus culture is correspondingly an oasis which emerged much later from dispersed refugees out of Rutas Mu!

The information in the chapter on Mohenjo Daro in the aforementioned illustrated book excites the impression that everything is at least already researched in its general outlines and the history of the Indus culture is as clear as the sun over the Indian Subcontinent. But this author's description is false! It is simply misleading in that the total agreement of the characters from Mohenjo Daro on one side and Easter Island on the other is not spoken of at all. A scientist describes a cultural entity without even mentioning the puzzle of its connection with a culture around 20,000 km away: what is uncomfortable is better concealed!

Let us remember the so-called Indus Valley Culture: It was already excavated in the years 1924 to 1929 by the archaeologist E. Mackay. One of the two centers, Mohenjo Daro, lies in Sind, around 320 km north of Karachi, while Harappa is situated in the Punjab. The first site was a giant hill of rubble, which hid the foundations of red fired brick walls. Here a more delicately built race of people once lived with a considerable brain capacity, who must have put great emphasis on hygiene, as the sanitary systems found seem to suggest. This pre-Āryan Indian people had highly developed craftsmanship and knew of metal smelting, because some of their tools were made of bronze casts. But something special were the cylinder seals, whose

engraved drawings were pressed into soft clay. So seal amulets have been developed as well as “stamps” to seal trade goods. The former show, among other things, very skilled depictions of animals, which bear witness to a special degree of artistic ability!

The Finnish Prof. A. Parpola wrote a treatise on these seals of the Indus Valley script (*Deciphering the Indus Script*; Cambridge Univ. Press, 1994). But the Indus Valley depictions were first decoded due to the lifelong study of the autodidact K. Schildmann. This was made possible through the pictures of animals (see picture page 260) on copper plates from Mohenjo Daro and Harappa, which bore the corresponding names of these beings. The identification of the same is known from the language of the modern Hindus, so that a comparison of languages was made possible. This led to the following important conclusion:

The language of the Indus Valley Texts was the pre-Vedic Sanskrit of an advanced global culture with the world language of the later Sanskrit: The proto-Sanskrit of the Indus Valley script.

The content of these texts included not only trade, but above all the world of the gods, as is it is known in Hinduism, in addition to the political and military systems (of the Rama kingdom). Catastrophes are mentioned and the battle of the gods against the demons is described. With regard to the qualitative value of the text, it can be determined that it

- identifies the aspects of an advanced civilization and expresses its philosophical thinking,
- manifests itself through an artistic script in pictorial symbols and
- shows many finely engraved animal depictions on many cylinder seals.

Since this script was disseminated by its translator worldwide, the following localities with correspondingly inscribed artefacts have been named:

1. Glozel⁴⁵ in France.

⁴⁵ At Glozel, near Lyon in the French Central Massif, about 20 km from Vichy, a gravesite was discovered in 1924, in which ancient ceramics showing written characters were found.

2. In a cave, called Burrows Cave, in Illinois, USA.
3. In a collection of artefacts of unknown age in Cuenca, Ecuador.
4. In the numerous settlements of the Indus Valley which have been found in the meantime, which stretch into the today's desert Thar.

With regard to the Burrows find it is interesting that in this hidden place, first discovered in 1982, an inscribed stone was brought to the daylight which shows the engraved drawing of a map of the Mississippi. The headwaters of this river are especially inscribed with proto-Sanskrit names. This find will be a very particular thorn in the eye of the establishment archaeologists of the USA, and these persons have not shied away from destroying disagreeable artifacts which prove the great age of the settlement of North America!

The Indus Valley script is related to the rongo-rongo glyphs of Easter Island through its written characters.

A confirmation of this assumption can be found in the research results of a study by the anthropologist H. Petri, which I dug up here in Vienna, so to speak: *A Series of Skulls from Easter Island* – (Messages of the Anthropological Society in Vienna, 1936, Vol. 66, p. 17–29). On page 28 it says: “There exists an almost identical match in their total structure with the skulls of Mohenjo Daro.” (see picture page 265).

In order to temporarily close the circle of nationalities who did research on Rapa Nui, I will now mention a Pole named Szalek, while the insights of the Russian we already know, Muldashev, have not yet been completely published.⁴⁶ The title of the Polish professor's publication is almost longer than the work itself, but for all that it is even more spectacular, namely the inclusion of Nan Madol in the connection between Mohenjo Daro and Rapa Nui:

Dr. B. Z. Szalek: “The Axis 27° N – 27° S as a Geographic Proof for the Dravidian Interpretation of the Easter-Island and Mohenjo Daro

46 E. Muldashev just recently visited Easter Island to look the moais in the eyes for himself. His preliminary report is printed in the Russian magazine “Argumenti i Fakti”, Issues 19 through 22 from 2007, available through their German editorial staff at Wiesbaden (see page 324).

Inscriptions." (Zeitschrift Migration & Diffusion, Odyssee-Verlag, Vienna, Vol. 1, Nr. 1, January to March 2000, p. 95–118.)

In it the author declares the common origin of the script of Mohenjo Daro and Easter Island, and this was Proto (Ancient-) Dravidian, what seems refuted by Schildmann's work. But the interesting thing is the assumption of a world axis along 27°–27° with Nan Madol at halfway! This is the umbilical cord of Rapa Nui, the "Navel of the World": Te Pito o te Henua!

The proof for the claim that Nan Madol lies at the midpoint between Rapa Nui and Mohenjo Daro is actually provided by the coordinates (data according to Dr. Szalek):

Indus culture: 27°17' N

Easter Island: 27°00' S (0.02% difference in latitude)

Indus culture: 68°05' E

Easter Island: 109°20' W (1.41% difference in longitude)

Nan Madol: 6°59' N, 158°12' E

Thus there can be no more doubt about the connection between Easter Island and the Indus culture! As a result of this chain of thought, two possible explanations offer themselves:

- The Pacific land mass sank while a part of the refugees finally managed to get to India, where they founded the Indus culture. So the script also made its way to Mohenjo Daro.

- Both cultural areas existed at the same time, the one in the Pacific (with Rapa Nui at its southeastern point) and an equal one on the Indian Subcontinent, between the two of which an active intellectual exchange took place. If we just briefly turn our attention to India, another congruence can be found in the sense of: The long-ears! We have already encountered them on Easter Island, we meet them in the Buddha statues of Central as well as East Asia, and the Moai also had long ears! Symbols of wisdom?

In later immigration waves (remigration waves!) the Polynesians entered the stage of the Rapa Nui drama and in a certain sense they are their descendants – the epigones of the giants of Rutas Mu! This is my opinion with regard to the sequence of events and I would like to add to it with the descriptions of other researchers. In his book *Between the Continents* (Bertelsmann-Verlag, Gütersloh, 1975, p. 84),

Th. Heyerdahl writes: 'The Polynesians of the "uru-keu type" (my note: red-white) are white, red-haired people. Their ancestry from an earlier race of blond-haired, white-skinned "gods", who previously inhabited the islands... – And on p. 93 we read of the giant blond ancestors of the Easter Islanders.

A brief yet meaningful statement from HPB could come very near to the facts; it says: "The third root race lay in the "belt of the Earth". Easter Island represents a remnant of it. Its stone monuments bear witness to the giants of Lemuria, which lay in the Pacific as well as in the Indian Ocean. A Lemurian city existed around 50 km west of nowadays Easter Island. By the way, about giants: The Polynesians, as the tallest known people, are the remnants of one of the oldest races."

So much for the "Grande Dame" of theosophy. We will encounter her once more, when we talk about mysterious tribes as well of giants. The latter did exist and their skeletons were found worldwide, among other places in the Pacific:

– Nan Madol: Japanese archaeologists found here a giant skeleton of (well) over two meters in height in 1928.

There is a certain probability to the idea that a sunken city of the former Rutas Mu could have existed in the surroundings of Rapa Nui. That is to say, there really is a shallow area as well as a larger, sediment-covered underwater plateau near Easter Island. Are these extensions of the "East Pacific Ridge"? I already spoke of its side arm, which branches off in the direction of South America named the "Nazca Ridge", in connection with the refugees from Rutas Mu, who according to the tales of "White Bear", then built Tiahuanaco in present Bolivia. As we already know, J. Blumrich recorded these facts in his book about the "Seven Worlds", and in conclusion I would like to repeat his opinion (p. 210–211 of the aforementioned book):

"The manufacturing of a multiplicity of these giant sculptures (i.e. the Moai; my note) had no relationship to the small size of the island. But it would have been reasonable for a land mass which stretched over part of the Earth!"

In the following summary I will attempt to throw some light on the lost past of Easter Island.

1. Moai have been excavated which show engravings or reliefs on the torsos under the earth, as is apparent from Th. Heyerdahl's book *Aku Aku* (opposite of p. 96, 97 and 145; in this book on page 265).

2. The assumption that the island inhabitants put up these statues a few centuries ago and buried them so deep in the ground that these depictions disappeared, lacks all logic.

3. From this it follows that at the time of their production the Moai, which today are sticking deep in the ground, also had their rumps freely visible, which nevertheless since then have been covered by weathering debris and soil. This took unbelievably long epochs: therefore the Moai date from time immemorial!

4. Almost all of these stone figures do not look towards the ocean, but in the direction of the island's interior, as if they wanted to focus all their power on the center of the island. This orientation of the Moai does not eliminate the possibility that there may have been a greater land mass around it, where in recent times the area of Easter Island possibly rose up like a plateau.

5. The antipodal situation of Easter Island and Mohenjo Daro could very well have had meaning as two poles of an energy stream in the distant past. But this flow long ago came to a standstill: Mohenjo Daro sank in rubble and ash, while the Moai stare into nowhere. Was Nan Madol the transformer of this energy transfer?

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