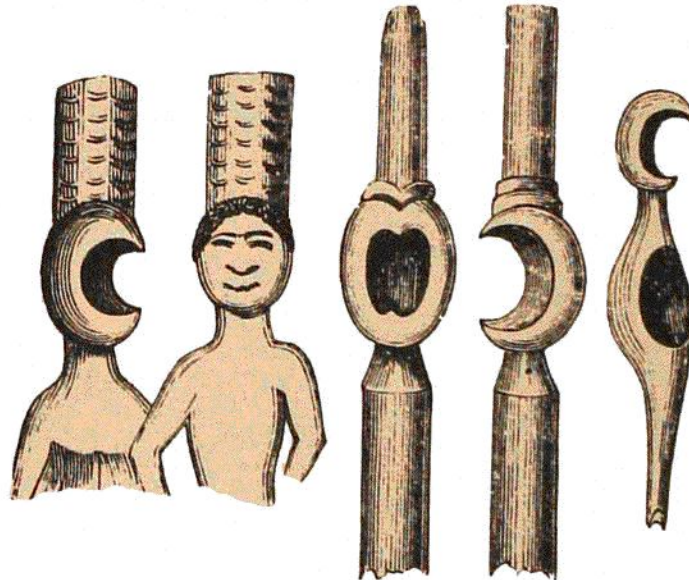


objects surmounted by straight continuations of the posts are carved.

The gods are all shown with widely-open mouths, so that their faces assume a sort of crescent shape, and on comparing them with the posts in question, it seems almost certain that these latter really represented gods' faces, according to a sort of conventional mode of rendering them, or symbolic representation. Some of the images with well-marked human figures are shown with tall feather crowns on their heads, and together with them are figures with a mere crescent, to represent the face, yet wearing exactly similar crowns. One image has a simple crescent to represent the head, closely like that of the Hook-ornament.



WOODEN GODS, FROM ELLIS'S SKETCH OF THE HARE O KEAVE.

Showing the gradations from the form of the human face to that of the crescent or hook.

A further figure of a Sandwich Island Deity, also from the writings of Mr. Ellis,\* bears out this conclusion, as does also one of the plates of Captain Cook's "Third Voyage,"† in which Cook is shown seated at the base of a wooden idol, in order that he may be worshipped by the sacrifice of a pig. The idol is post-like in appearance, and with a wide crescent-shaped opening for a mouth. No doubt many of these post-like images were, when in use, decorated with ornaments and cloths, and thus, as in Tahiti, made to look more human in appearance.

\* "Narrative of a Tour through Hawaii," etc., p. 437. By William Ellis. 2nd Ed. London, Fisher & Son, 1827.

† "A Voyage to the Pacific Ocean." Pl. 60, Vol. III., p. 13. Cook and King. London, G. Nicol, 1785.