

borne in each fully manned canoe. Hence it seems probable that the people would wish to carry a representation of a god constantly with them, and the comparison of the form of the Hook-ornament with that of the crescent-shaped and hollow-faced images of gods, seems to leave little doubt, that the hook represented the head of a god; and thus, as a religious emblem, suspended round the neck, corresponded to those in vogue in the case of so many other religions. It may thus well be compared to the well-known jade "Tikis" of New Zealand, similarly worn, which, however, represented ancestors and tutelary deities rather than gods.*

It must have been a matter of great labour to work hard ivory or stone into the form of the Hook-ornament. The curves in all examples seem to correspond closely; and there is a ridge on the outer-curved surface of the hook, which appears to represent the crest of the helmet. The necklace and ornament is termed in Hawaiian "Lei palaoa," simply "whale's tooth necklace."

These speculations as to the meaning of the Hook-ornament will, I hope, elicit further information on the subject. General Lane Fox has rendered familiar to ethnologists the curious transitions of form which representations of the human face may undergo in savage decoration under the process of successive copyings. The details of the representation gradually dwindle away; a mere simple transverse crescent remains to represent the entire face of a man on some of the paddles of New Ireland.†

Many similar degenerations of form in copying of decoration are well known; and a well-marked instance is to be seen in the crockets on the pinnacles of the Bodleian Library at Oxford. Towards the bases of the pinnacles the crockets are carved in the form of well-defined gargoyle-like animals, with open mouths; but in tracing the successive crockets upwards the shape is seen to degenerate gradually in each until towards the tops of the pinnacles the crockets have merely a sort of scroll-form, the origin of which could not possibly be guessed if it were looked at separately.

It seems probable that a very large proportion of what appears, in savage art, to be mere simple pattern ornamentation is in reality derived originally from degeneration of outline

* The origin of tattooing in Polynesia is supposed possibly to have been from the desire to mark the body permanently with the figure of the tutelary deity. Waitz, "Anthropologie der Naturvölker," 6^{ter} Th. Leipzig, 1872, s. 34—35.

† General A. Lane Fox, F.R.S., "Address to the Department of Anthropology." Report of the British Association, 1872.