

These soul qualities are admittedly the highest known products of creation.

Can we imagine them dawning upon the mind of the animal-developed man? Surely it is natural to picture this being with intellect developed, pondering over his own intricate existence, becoming conscious of a higher nature than that possessed by his animal fellows. This feeling, together with his appreciation of the wonders of sky, stars, and earth, and his connection with them, would grow in intensity as a desire and aspiration; while still the necessity for the lower qualities akin to the large powerful creatures about him would remain. With these animals he must fight and so suppress the love instincts that were struggling within him; yet the higher aspirations would be beating for freedom, until the two natures would find separation imperative. The result would be that woman would be born. The Genesis story of the creation of Eve may be regarded as the symbol of this development of the spiritual out of the physical.

From Prof. Henry Drummond's "Ascent of Man" I take the following suggestions: The one motive of organic Nature was to make Mothers. Organic Nature did not completely succeed until woman was formed. The Zoologist will admit that; and he will tell you that success was nearly attained when the lower forms of Mammalia (mothers) came into being. In lower nature there are approaches to motherhood, but not an entire arrival. The tree is the mother of many trees, in that young trees are produced from parent trees; but in what other sense can they be called mothers? Mammalia means the care for others, and motherhood suggests more than the capacity for producing offspring. It involves altruism, otherdom, unselfishness, love. Viewed in this light, all lower animals are orphans, for they neither know home nor care—the earth is their only mother or the inhospitable sea. When they wake to the reality of their life, it is to isolation, apathy; and the only attention they get is from those who seek to devour them. Thousands of offspring are born to some mothers in the lower scales—what love can a mother bestow on thousands of children? In the still lower scales of minute infusoria, myriads of mothers die before the offspring begin to live. The Professor pointed out that, to produce a true mother, Nature had to alter its ways. She had, for instance, to arrange so that fewer offspring are produced at birth, and that the young must dwell with the mother.

Thus it is seen that the greatest day of the long evolutionary history was the day in which the first human child was born; not so much because a child had come, as for

the fact that a true mother existed at last. The higher side of man had found expression in a partner of his life who would nurture all the spiritual qualities of the race. Millions of vegetable and animal mothers had lived, but now that a human mother really lived, a new power and life had dawned upon the world. Until this event, higher affections were unknown, because unborn. Tenderness, gentleness, unselfishness, care, self-sacrifice, love—these were non-existent in the world before the advent of the human mother. And that is why the whole organic nature was working through the countless ages to produce the mother, and was never satisfied until the human mother existed. Woman is the wonder, glory, and apex of creation, because she is the personification of the higher qualities of the human race. In woman the *soul* of the race can live and develop.

This is the view that George F. Watts took when he painted a series of pictures dealing with Woman. Two of them were, I think, never publicly exhibited during the artist's life-time. I have seen them several times in the studio, and on more than one occasion have had the privilege of talking with the artist about them. One represented a man form in a drooping, sorrowing attitude, crouching at the foot of a tree. His head was turned to the ground, his limbs were limp as though he was not exerting any power. The tree by which he had fallen was at the top of a hill, suggesting that he was on a lofty platform of existence—perhaps a hint of Darwin's "apex of creation." But his dejected appearance indicated that there was something being suppressed in his nature that was higher than any specimen of the animal creation. If he were merely a clod, the production of the earth, then within him the divine spark moved—making him discontented with his life, which, in its contact with the beasts, would be more or less for self-preservation. Above him the artist painted a group of mystical figures forming clouds, and filling the air with a foggy, sultry, and oppressive atmosphere, making him uncomfortable. He was not content, for he was feeling that he was destined for something higher than his present animal existence. Yet the picture conveys the idea that he was making no attempt to rise and shake himself free from the depressing spell that was upon him.

The other picture is like it in size and composition, but the attitude of the man is not the same. His head is raised, he has lifted his arm, resting his hand lever-fashion on the ground, and he is attempting with all his power to rise. He is straining all his nerves to make them answer the aspiration stirring within him. The limp body of the previous picture has now assumed the power of a giant; and the effort to rise