

humans at our stage of evolution—sufficient to justify to our own consciences our treatment of animals?

There was an extraordinary fallacy in Huxley's famous distinction between "the cosmic process" and "the ethical process." Huxley was apparently blind to the unity of nature. Although an aggressive agnostic, he categorically asserted that man is at war with nature and must combat the cosmic process. As if this were a possible enterprise! Huxley overlooked the evidence as to the existence of what he called the "ethical process," in the animal kingdom and among the primitive savages. But, while Huxley was wrong in his attempted distinction, for man is a part of nature and has no instincts, proclivities and sentiments that are not "cosmic," he dimly perceived the fact that man is ascending and improving his environment by emphasizing, developing and applying his social instincts and curbing his anti-social ones. We have elevated competition to a higher plane, and cooperation, or association, is more and more taking the place of strife. It is folly to suppose that strife and struggle can ever be eliminated, but it is not folly to hold that we can further refine the struggle for life. Should not, then, this process of purification and elevation extend to our treatment of animals?

Natural morality, to repeat, is tentative. It has grown up slowly, and is still growing. We can explain "naturally" why we condemn lying, slander, theft, brutal physical assaults, and the like. Other things we cannot readily explain, and we may even entertain doubts concerning their legitimacy and necessity, or their permanence. Natural morality is not merely a body of doctrines; it also furnishes a point of view, a manner of approach. If it fails to teach us to treat every problem scientifically and historically—to realize that no field or corner of human conduct is exempt from natural law—it has failed in its essential part.

MISCELLANEOUS.

APHRODITE AS MOTHER GODDESS.

In the volume on Greek and Roman Mythology (edited by William S. Fox of Princeton) of the excellent series of the *Mythology of All Races*, published in thirteen volumes by the Marshall Jones Company of Boston, a brief chapter is given to each of the major Hellenic divinities. The treatment of Aphrodite in art is thus briefly summarized:

"Through three or four centuries the Greeks were slowly evolving an

ideal type of Aphrodite. In archaic art she appears fully clothed, generally with a veil and head-cloth, and with one hand either outstretched or pressed on her bosom and holding some attribute—the apple, pomegranate, flower, or dove—while the other hand either falls at her side or grasps a fold of her garment. Up to the middle of the fourth century the full clothing of her figure predominates, although even as soon as the later half of the fifth century parts of her body were bared. At this period she is depicted as without passion, though capable of it; but it was only in the hands of the Hellenistic sculptors that she lost her dignity of pure womanhood and became sensuous and conscious of her charms.”

Our frontispiece is a reproduction of the frontispiece of this volume which is taken from a marble statue dating from the fourth or third century B. C. It was found on the Greek mainland, and is now preserved in the Royal Ontario Museum of Archeology in Toronto. The statue is thus described on the protecting fly-leaf:

“On Aphrodite’s left arm originally rested an infant, the fingers of whose little hand may still be seen on the drapery of its mother’s bosom. The goddess is looking straight before her, not, however, with her vision concentrated on a definite object, but rather abstractedly, as if serenely proud of her motherhood. She seems to represent here that special development of the earth goddess who typified the kindly, fostering care of the soil, and reminds one of certain Asiatic images of the divine mother and child.”

PREHISTORIC MONUMENTS.

BY THE EDITOR.

Before primitive man could build houses he lived in caves, and so it is natural that the most important monuments of primeval life are found in limestone regions where caves abound in geological formations. An important discovery made in 1913 by Count Bégouen in the cave of Tuc d’Audoubert is of artistic interest, for it has brought to light the figures of two bisons modelled in clay hidden in the depths of a subterranean recess. He tells of his experience and success in *Die Woche* of June 7, 1913.

Count Bégouen and his sons undertook to explore this cave, and followed the sparkling brook which emerges from the rock as seen in the adjoined photograph. They felt sure that here they were at the entrance of an archaic cave. After about one hundred yards the course of the brook left them on dry land and they found themselves in a beautiful hall covered with shining crystal stalactites. Here they found some animal drawings of the glacial period scratched in the wall, bisons, wild horses and reindeer, and so realistically that even the arrow heads with which the animals were killed are distinctly and artistically portrayed. After passing through narrow passages often so low that they had to creep through on hands and knees, the explorers finally came to a place where the way was entirely blocked. After hewing down the obstructing pillars and stalactites they entered a section of the cave where no human foot had trod for thousands of years. Here footprints of the cave-bears were still visible on the ground in undisturbed freshness, and skeletons of the same animals lay intact in the corners. There were also human footprints, and these together with the artistic carvings on the walls proved that the place had once been inhabited. But Count Bégouen’s