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Does Death End All?

He Discusses Sir Oliver Lodge's Assertion that We Exist After Bodily Death.

By GARRETT P. SERVISS.

The old, old question, the question of questions, which every human being, at some time or other, asks himself or herself—"Does death end all?"—has been brought to the front again by a remarkable statement made by Sir Oliver Lodge, in a lecture in England.

Sir Oliver Lodge is at the same time president of the Society for Psychical Research and a distinguished physicist, who made important researches in electricity, and who holds a professorship in a great British university.

He now asserts, "with all the strength of conviction that I can muster," that we are not limited to the few years that we live on this earth, but that we persist after bodily death, and that people who have died physically, still take an interest in what is going on upon the earth, that they help us, and know more about things than we do, and are able, from time to time, to communicate with us.

He declares that he makes this assertion on definite scientific grounds, and then adds: "I say it because I know that certain (dead) friends of mine still exist, because I have talked with them. . . . I have conversed with them as I could converse with any one in this audience."

He goes yet further, and avers that he knows that man is surrounded by other intelligences. "We here, on this planet, are limited in certain ways and blind to much that is going on, but I tell you that we are surrounded by beings working with us, co-operating and helping, such as people in visions have had some perception of, and that which religion tells us saints and angels are. That the Master, Himself, is helping us, I believe, literally true."

Nothing could be more straightforward and flat-footed than these statements, and no man of science, however much he may differ from him concerning this question, can dispute the soundness and accuracy of Prof. Lodge's attainments and achievements in physical science. In that field he is not only a successful educator; he is one of the original authorities, I have met Prof. Lodge, and I believe that he is perfectly conscientious, and very carefully observant of the exact truth in all that he says.

This being so, what are we to think of his assertion that he has scientifically demonstrated—at any rate to his own satisfaction—that dead people continue to exist as disembodied spirits and are able to communicate with and influence the living? Unfortunately Prof. Lodge does not put before us the evidence on which he relies. He asks us to accept his judgment that it is convincing. He says that he can converse with his dead friends, some of whom were distinguished scientific men and thinkers when living, as he could converse with persons yet "in the body." But he does not tell us what they say. His testimony is not only confined to general assertions, but it is second-hand. The jury, that is the intelligent public, is not confronted with the witnesses, and not permitted to hear, or read, their words exactly as they are given.

For this reason, if for no other, judgments must be suspended. Prof. Lodge's assertions would be far more apt to meet with acceptance if we had not had so much unconvincing material of the same kind from other sources. Prof. Hyslop has written several books to prove the existence of the same things that Prof. Lodge asserts about the dead, and has given, in a good deal of detail, the "conversations" that occurred between himself and certain disembodied spirits, through an intervening "medium"—usually, I believe, the celebrated Mrs. Piper—but the matter of these communications has been found, by unprejudiced and intelligent readers, to be inconsequential, so unilluminating, and often so trifling, if not frivolous, that no serious conclusions could be founded upon it.

Nevertheless, Prof. Hyslop himself finds all this very convincing. The explanation offered, both by him and by Prof. Lodge, for the disconnection of communicating with the dead, is the like telling of a very important message to a sleeping person. But this certainly can afford no explanation of the utterly absurd character of many of these communications.

Another thing which tends to cast discredit upon any communication, purporting to come from the dead is that it is usually, if not invariably, sent through a third person, the so-called "medium." This fact inevitably affords an opportunity for fraud and deception, but the public has seen so much of these things in connection with spiritualistic performances that a very sound foundation would have to be laid amidst this mediumistic quagmire before a logical mind could persuade itself to accept anything issuing from it.

It will be observed that Prof. Lodge correlates the spiritualistic phenomena in whose reality he believes with tenets of the Christian religion. Here he will encounter another kind of opposition than that offered on the score of exact science. He will probably be told that life after death, as Christianity comprehends it, is not at all the sort of thing which he ascribes to his disembodied scientific friends who converse with him about former and present affairs on the earth.

He will be told that the immortality of the soul is a truth of revelation and his attempt to prove it by scientific experiment a delusion.

Still, the great question will never lose its fascination, and every effort to furnish a definite reply to it will awaken the interest of mankind.

How to Cultivate Expression

Any Girl Can Do Wonders If She Really Tries To



Miss Adele Rowland, one of the beauties in the cast of "The Only Girl."

By JANE McLEAN.

Some people do not believe that repose of feature can ever be as attractive as vivacity, but in some cases it is even more beautiful. Expression is a gift of the gods; repose of feature or gravity is what we make it. We may make our faces express a great deal or we may wear a mask when we are not smiling, it is all voluntary.

These pictures illustrate expression in repose. The features are apparently without a smile, which ordinarily reveals the general droop of the features which is almost sure to set in as a reaction after one has been taking and using plenty of facial movements. But the features have not drooped, there is a life about each separate feature which shows that although the face is in repose admirable control is being exerted not to allow the features to droop and become insignificant.

Many people when seeing the picture of a girl considered pretty will gasp with incredulity when they see her minus her expression. Many girls exclaim with

tears in their eyes, "I take a miserable picture, because all my looks lie in my facial expression."

Yet girls can make their pictures attractive if they will. They can force expression out if they will exert enough will power, and think hard enough about the thing in mind. Notice in these pictures that the mouth is not allowed to droop at the corners. That is the chief essential when the features are quiet. A famous moving picture star said once, "When I first went into moving pictures I had my greatest difficulty making my features look attractive in repose. But I worked over it and finally won out."

Be careful to always force a smile to the eyes. The easiest way to do this is to think hard of some pleasant thing. To have yourself in mind constantly fosters self-consciousness, but it will soon become second nature and it is really worth fighting for after all. The eyes and lips are the most important features to remember and all details such as the arrangement of the hair should be carefully thought out so as to gain the most becoming effect.

Unless one has perfect features, to be attractive in repose sounds difficult, but it is quite within the power of anyone who will try hard enough and it is distinctly worth while.



Miss Claire Standish, also in "The Only Girl" cast, now playing at the Lyric.

Laughing at Trouble

By BEATRICE FAIRFAX.

Build for yourself a strong box. Fashion each part with care; When it's strong as your heart can make it.

Put all your troubles there. Hide all your sorrows in it. No world will never dream half—Build for yourself a strong box. Then sit on the lid and laugh.

There is a whole sermon in that little verse. I suggest that everyone act upon its advice at once!

No trouble in all the world ever became one whit more endurable through being whined over and complained about. And no one ever became a bit more endurable to friends by sitting about and singing the saga of his woes.

The popular individual in this rather selfish and materialistic world of ours is the one who can bring something desirable as his contribution to society. And come that a cheerful, even disposition that has the effect of sunshine ready to dispel any clouds, however lowering.

But, of course, you cannot radiate sunshine if your heart is a leaden lump in your bosom and your mind is intoning a refrain of misery. If you have troubles and are thinking about them ever so little, you are bound to reflect a bit of your mental process in your conversation. And if you have troubles and brood over them they will envelop in a cloud of gloom you and anyone who is unfortunate enough to come within the radius of your murky atmosphere.

And you will get a reputation for being a "wet blanket" for all joy that won't be the least of your troubles.

So now suppose you consider the architectural suggestion with which we started out.

"Build yourself a strong box." It can be done. Just use grit for the flooring, and for the sides invincible determination not to give in to any mere feeling of discouragement or hate. Clamp the corners with the shining steel of hope that things will take a turn for the better.

There is no reason why people should

know of the woes that attack you. The world's sympathy won't help you to endure nearly so much as will your own refusal to suffer. And the world's half sneering pity will only make you pity yourself for having become an object of pity. So you see there is another definite gain in having your woes hidden away in that strong box.

As for sitting on the lid and laughing—

that is not quite so easy. But it can be done. Do it first to hide any trace of suffering from prying eyes. Soon you will come to feel yourself and presently you will be laughing, not as an exercise in gaining strength of character, but because laughing has come to be the natural expression of your cheerful nature.

Take my word for it, this can be done. Try it now—today.

Advice to Lovelorn

By BEATRICE FAIRFAX.

"How Happy Could I Be with Either?" Dear Miss Fairfax: We are two young ladies, each 18, both deeply in love with a young man three years our senior. He has not yet expressed his love for either of us, but has always paid us more attention than any of his other young lady friends. As we both adore this young man, and it would surely break the heart of the one who gave him up, and as we dearly love each other (we are lifetime friends), we are in a dilemma as to how to settle this matter without breaking the bonds of so lasting a friendship.

You would better keep the "bonds of a lifetime friendship" for each other than to try to induce this young man to show a preference for one of you. Probably he cares seriously for neither and is attentive to you because it is pleasant and safe to take two good friends out for an evening's entertainment. If he cared particularly and especially for either of you he would show it.

"Hushfulness and Girls." Dear Miss Fairfax: Will you tell me how this freakish man, as you call them, can do away with hushfulness. I use no tobacco of any sort, nor do I drink, but to find one of those nice girls on the shelf, as you talk about, is beyond my knowledge how to get one. I don't dance nor attend church. Can you answer? LONESOME.

not dance nor go to church, try visiting among your married friends; you surely have some, and there you in all likelihood will meet some girl who is worth knowing. And with this start, it will be easy to widen your circle of acquaintance, and maybe in time you will find the one you are looking for. Don't worry about your hushfulness; it has been said to resemble the plating on cheap spoons—as it wears off it shows the brass underneath.

Love and Jealousy.

Dear Miss Fairfax: Please tell me in your Lovelorn column about what age a girl should marry. I am a young girl 23 years of age and have had several offers of marriage, but have declined all, as I am not ready for any such adventure. I don't have to know a cure for jealousy. I am intensely jealous of the young man I am going with at present, and he is equally as jealous. Jealousy is a dangerous monster and I would appreciate knowing how to even conceal my feelings, as it seems to please him to think that I care enough for him to be jealous.

KATHERINE W. The right man has not yet asked you to wed him, or you would not be speculating so calmly on the proper age for marriage. When the "prize" comes along, and he will in good season, you will know without being told. There is no cure for jealousy. It is "the green-eyed monster that doth mock the meek it feeds on," and while Iago warned Othello to beware of it, he, too, was consumed by the passion and led into the commission of crimes that made those of the Moor seem mild by contrast. It is useless, unreasonable, and all the more persistent because it is useless and unreasonable.

AFTERNOON GOWN of white satin combined with white tulle, trimmed with bands of ermine. The long sleeves are of Tulle.



Fashion has been kind this season to the women who must continue to combine the qualities of the evening gown with those of the afternoon frock. The wide introduction of diaphanous sleeves and the semi-low neck, that are features of the daytime dresses, make the combination less difficult than in other seasons.

The gown in the sketch offers a good illustration of that sort of model. It is made of white satin combined with white tulle.

The corsage has a V neck, outlined with a narrow band of ermine to match the trimming about the armholes. The sleeves are of tulle, made very long and held in about the wrist by ermine bands.

At the back of the neck there is a collar cut in a military and made of white velvet. Its shape is very much more becoming and infinitely more comfortable to the majority of women than the departing Medici effects. The women in possession of odd pieces of fur may have the collar of her frock made of fur.

This model suggests to the inventive woman all sorts of combination possibilities. For example, the foundation skirt can be made of some one of the rich, dark-plaited velvets with the long over-panels of plain velvet or of cloth. In that case the sleeves would be of chiffon, matching the color of the plain fabric, and fancy braid could be substituted for the fur bands of the original garment.

By cutting the neck a little lower and using lace flounces where the original model shows tulle, a full evening corsage could be evolved. The upper fabric might be of metal striped satin and velvet in some delicate nuance.

White is the supreme choice for the evening gown this season, and in cloth it is highly favored for daytime garments. Made of white chiffon velvet or white peas de sole, trimmed with sealskin or other bands, the model in the sketch would be immensely attractive, and not altogether impractical.

Women as Hobbies

By GRACE ELLISTON.

There is so much beauty going to waste in the world! And what is more, there are so many useless hobbies! If women would only combine the two, how much better it would be for everyone! The thing to do, then, is to make a hobby of one's self. That may sound selfish, but it isn't, when one considers the attractions to be gained. Then, too, I don't think it is ever selfish to make a hobby of one's charms to the extent of preventing the world from producing one more homely woman. Yes, it is really as important as that.

The thing that women of today are doing is frequently obliterating any beauty that they may have through a misunderstanding of what they possess. Unless you understand your type and know exactly how to go about bringing out your good points you will frequently go too far in the other direction, quite ignorantly, until you come up against a good friend who may give you a pointer.

Often girls come to me and in despair ask me how to make up so as to accentuate their good points. On the stage we use "makeup" to give us what we really don't possess. Some of us are fortunate enough to be beautiful, others are not, and so the clever girls ingeniously pick out the best features they have and go to work to accentuate them. That is exactly what must be done off the stage. A girl should pick out her best feature and subordinate all her other less attractive ones so that a person in talking to her would look no further than her prettiest feature and judge the rest accordingly. It can be done, I assure you, but it means lots of work. All beauty comes essentially from the brain, and no brainless woman, I don't care if her features are perfect, is attractive.

"She must be clever about something, or else she won't have the brain capacity to live up to her features, and people will say after she has lived a lifetime, that they never thought her pretty. That is because she had the features, but she didn't understand how to make them stand out." I should advise every girl to wake up.

Science for Workers

By EDGAR LUCIEN LARKIN.

Question—"A certain astronomer or professor some time ago published an article in a Washington paper claiming that all suns, our own included, are absolutely cold. If he is right, will you kindly explain why we on a hot summer day feel an intense heat descending upon this earth? Where does this heat come from?"—Florence H. Plath, Oakland, Cal.

Answer—Energy comes from all sources, but what it is is entirely unknown. It traverses trillions of miles of space at absolute zero of temperature without any effect until it hits matter. It travels in free space with set specific speed of 186,000 miles per second. If this energy strikes the retina of the eye we say that the effect is light. If it strikes various kinds of matter, we say the effects are various rates of heat.

In the spectroscopic up here I have seen gaseous metals glowing with intense brilliancy in the gases surrounding the sun, and also far less intensity in the distant suns, Sirius, Regal, Yegge, etc. One asked what caused the iron in the sun to turn to gas would answer, heat. But how does heat come hither through 32,82,000 miles of absolutely frigid space and not vanish as heat?

How does the energy of the sun pass through a globe of frigid liquid air at terrific cold, converge to a brilliant, hot focus and set paper and shavings on fire? I do not know. I do not know what heat, light, energy, matter nor anything nor any entity is.

All I can say is that energy reaches the earth from the sun in 49 seconds of time, and when it arrives and strikes the molecules of matter we change the name from energy to heat and light. And also chemism. All of which are at present beyond the understanding of man.

Q—"Would you kindly explain why a rainbow is always circular?"—Lillian T. Lise, San Francisco.

A—A straight line drawn from the center of the sun through the back of one's head through the back and out through the retina of the eye to the sheet of falling drops of rain is scientifically known as the axis of any rainbow. If a person is on a mountain, with sun in the eastern sky and a rainstorm in the west-dry sky, he may see a complete circle of colored light. Semi-circles are when the lower half is cut off by the horizon, and bows, that is, the appearance, may be arcs of circles greater or less than half.

Three great standard laws of light are involved in the production of colored circles and arcs of circles in falling rain. The word bows is not strictly scientific; arcs of circles are the accurate terms. Light received by a drop of rain from the sun is subjected to the laws of light called refraction, dispersion and deflection. Light rays entering the front side of the drop are refracted, bent out of their straight course and reach the rear of the drop. But the ray is composed of many colors and these are bent aside unequally.

This being a fact, a minute band of colors, known as the solar spectrum is formed on the rear interior side of the drop or sphere of water. The bending aside unequally is called dispersion. But the molecules of water in the rear of the drop reflect the colors out of the front of the drop to the eye of the observer. But if a ray of light straight from the sun enters the top of a drop it meets with one internal reflection and one dispersion; while if it enters the bottom of the drop as it falls the ray suffers two interior of the drop reflections and two dispersions.

Case first causes the eye to see the primary circle or arc of circle of colors, and case second, the secondary. Exact mathematics, without which the cause of rain-circles cannot be known, proves that the difference between the entering and departing rays of the primary arcs and complete circles for red rays is angle of 42 degrees and 2 minutes; and for violet rays 40 degrees and 17 minutes. But the secondary arcs are due to the secondary angles of 59 degrees 59 minutes and 54 degrees 5 minutes.

Q—I am desirous of knowing the exact definition of "free moral agent."—M. D. B., a schoolgirl, Santa Ana, Cal.

A—I have studied this question during fifty-four years, and know precisely as much as when I began as a disinclined boy. I have probably fifty books on this subject which I never open. A free moral agent is a human free to do, to act.

But such a delectable person never existed. Each human being is a creature of environment, or, in more accurate language, is a slave. To the school girl or boy I would say: Do not even open a book on this useless subject; every second or minute devoted to it would be time wasted.

But instead, study the laws of nature never less than ten hours daily, and from ten, go up to eighteen hours per day on special occasions.

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