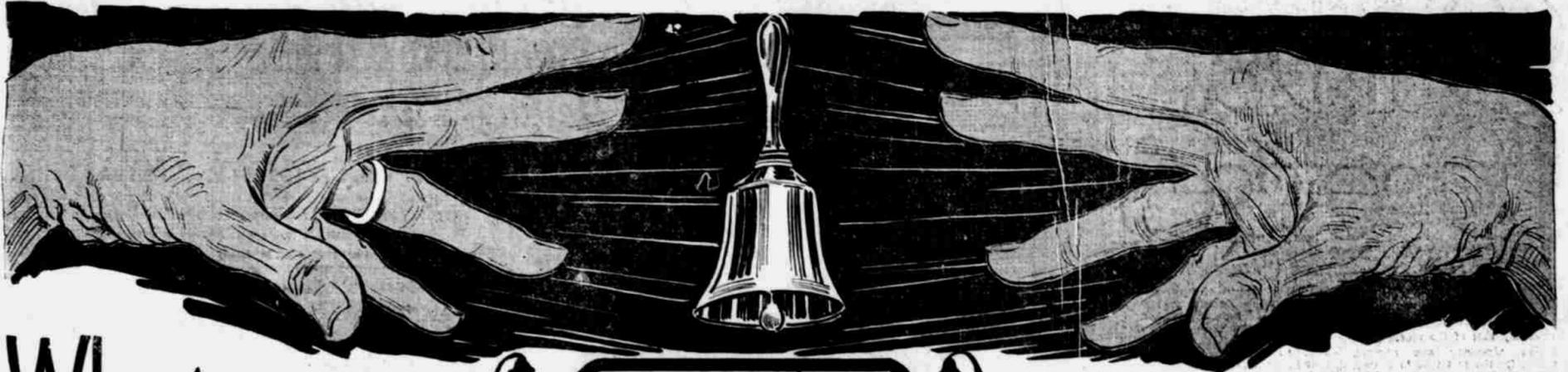


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What are These "Rigid" Human Rays?

The Strange "Power" of Mdlle. Tomczyk to Lift Bells, Bottles and Other Objects Without Touching Them Explained by a Novel Scientific Theory

THE case of Mlle. Tomczyk, a young medium of Polish origin, is exciting intense interest in Paris and in psychical research circles all over the world. The account of her latest delings is reported by the Journal of the American Society for Psychical Research, edited by Professor James H. Hyslop.

Mlle. Tomczyk exhibits a power to raise objects without touching them to a degree never before observed. With each hand held more than a foot away from a small bell she was able to raise it several feet in the air and lift it up and down.

The extraordinary power she displayed and her manner of doing these things have given rise to a theory among the scientists who observed her that her body gives forth what they call "rigid rays," which have the power of moving solid objects. Other observations have led to the belief that many human bodies emit these rigid rays.

Mlle. Tomczyk has been brought to Paris by Dr. Ochorowicz, a physician of standing in his and her own country. The experiments described here were performed in the presence of Professor Richet, of the Sorbonne, the leading psychical research investigator of Paris; Mme. Curie, the great radium expert, and other scientists, who were satisfied of the absence of fraud. Mme. Curie was especially interested in the theory of the rigid rays.

Associated with the phenomena was a psychological personality known as "Little Stasia." Mlle. Tomczyk's name is Stasia and she is sometimes spoken of as "Big Stasia." During the experiments Mlle. Tomczyk was in a hypnotic condition and she stated that "Little Stasia" was hovering about.

"Little Stasia," according to spiritistic experts, appears to be a projection from the personality of two living persons. She has exhibited a power to move concrete objects. The explanation of the phenomena here described may be traced to this personality or to the rigid rays or to both.

remarkably successful. The bell immediately rose to a considerable height in front of the medium. This was photographed.

"The observers," says the report, "were able to guarantee again that the hands of the medium had been examined before the experiment. After the examination the medium did not touch any one or conceal her hands, and she did not touch the bell either before or during the experiment. The movements of the bell and her hands were not always synchronous.

"No one observed, either during the examination of the hands before or after the experiments, or at the moment of the trial, or in the photographs taken, any material connection between the hands of the medium and the object levitated."

Then a very interesting experiment was performed with scales. A little celluloid ball was placed on a pair of scales, making a weight just sufficient to put the scales down on that side. The medium held her hands under the scales.

"Some minutes later," says the report, "the tray with the ball arose violently and then was arrested, while the ball leaped off the tray, as if hurried by a shock of some kind."

A very peculiar chemical experiment was then carried out. A drop of ferrocyanide of potassium and a drop of chloride of iron solution were placed on a white cardboard, a few inches apart. The medium moved her hands above them at a height of several inches and blue lines were found connecting the two drops.

In order to prove that no thread could be employed to produce these results, a photographic apparatus was used which would have shown the finest kind of silk thread.

The finger nails of the medium were examined by passing a knife under them and the most rigid precautions in other ways that science could suggest were employed to exclude fraud.

In a later seance a celluloid ball was laid upon a dynamometer on the table.

"After a brief period of waiting," the report continues, "we remarked some insignificant movements of the ball, which immediately afterward rolled as much as one-half the length of the dynamometer."

"During these movements the medium several times raised her hands above the table as much as eight inches. At her request Dr. Ochorowicz put his hands behind the medium's head, after which the ball rolled again to the centre of the dynamometer, but instead of continuing its course it jumped on to the table and turned toward the medium."



"Mdlle. Tomczyk held her hands at a distance of fourteen inches on each side of the bell, and it rose as she raised them."

the heating of the ball to the temperature of the human body. Another experiment consisted of an attempt at mediumistic action through a transparent screen. The assistants took a transparent celluloid funnel and placed under it a small celluloid ball.

The hands of the medium, after examination, were placed flat on the table on both sides of the funnel. At first they remained immobile some minutes and then the medium raised them to an altitude of an inch or two. Some ten seconds later the funnel itself moved

"When the medium has accumulated the current," he says, "the rigid rays surround and clasp the object in the given position which most frequently remained the same while it was being raised."

"These phenomena seem only explicable on the theory that there are invisible rigid rays, as little understood as the X-rays once were, which possess a power of raising solid objects, proportioned to the psychic force of the subject"

first, but immediately at the request of the assistants it remained still, while the ball rolled toward the body of the medium.

After another experiment Mlle. Tomczyk, trembling and sobbing, appeared exhausted.

The most obvious explanation of the phenomenon of the raising of objects would be that some extremely minute thread were used. Every imaginable precaution was exercised to exclude such a fraud. Finally an experiment was devised in which, if any thread connecting the medium's hands had been used it must have passed through a solid brass rod.

From all these facts Dr. Ochorowicz came to the conclusion that the phenomena were produced by certain invisible rays, which produced the same effect as a physical thread.

parently been photographed by him in connection with these experiments and he distinguishes two kinds at least.

One of these he calls "rigid rays." They are not visible to the eye and can be photographed only in a special manner. He thinks it is these "rigid rays" that enable the trance personality to levitate the objects mentioned.

The personality calling herself "Little Stasia" appeared to be in some way connected with these experiments.

"It appeared clear to me at first that it was a simple etheric and psychical double," writes Dr. Ochorowicz. "My later experiments have somewhat shaken this 'animic' point of view, using the terminology of Aksakof, and especially an unexpected phenomenon—the obtaining of 'Little Stasia's' photograph in an empty room, with all light excluded, while the medium in a normal condition and myself were in an adjoining room."

Entirely without warning, during a conversation between Dr. Ochorowicz and Mlle. Tomczyk, "Little Stasia" sent the following message by alphabetic rays:

"I wish to have a photograph of myself taken. Prepare the apparatus, place it near the middle of the room. Adjust it for two metres."

"Little Stasia" further demanded that a Turkish towel should be furnished with the other apparatus so that she could cover herself. Dr. Ochorowicz left a camera with a newly purchased photographic plate in the room, a chair and other arrangements as requested. The room was left entirely dark and Dr. Ochorowicz says that no one entered the apartment.

The doctor and the medium sat watching the door of the room for

some minutes, when Mlle. Tomczyk declared that she saw a light like a flash of lightning.

The doctor took the plate and developed from it a picture of a female head with many curious features about it.

"In examining very carefully the relative position of the camera, the table and the chair," he says, "I arrived at this conclusion, that it was physically impossible for any living person, adult or not, to place herself in the position necessary to obtain a negative such as this; if seated the head would be beyond the level of the camera."

"Kneeling down she would not be able to show as much as an image of her stomach. Only a person smaller than an infant of six years, having a head still smaller, and with neither legs nor stomach, could possibly take a position necessary for producing a corresponding negative."

Dr. Fontenay, a psychical research expert, came to the conclusion that "Little Stasia," having the power to move physical objects, had arranged a picture before the camera and had, in some way furnished the necessary light.

"I think," says Dr. Fontenay, "we are before a photograph of a photograph; before the photograph of a plane object, cut out and placed on the back of the chair and a towel."

"Dr. Ochorowicz recognizes that 'Little Stasia' has the power to produce apparitions. What then might have occurred? She might have brought in a cut-out picture; she might have brought in some magnifying glass; she might have operated as I have supposed in order to get the plate."

"It is extraordinary! It is insane, if you will. But this is the least removed from known precedents."

"Old Fashions Make the Ugliest Woman Pretty" Says Mlle. Mistinguette, Polaire's Only Rival for a Minus Record in Looks

Paris, January 18. Mlle. Mistinguette, the quaint little Parisian actress, who claims to be uglier than Mlle. Polaire, who claims to be the ugliest woman in the world, has found a new way of interesting Parisians.

Having proved that she was as ugly as it was possible to be, she has now undertaken

to prove that certain old fashions will make even the ugliest woman pretty.

Mistinguette, by the way, was a bit nettled by that delightful widely discussed romance that the ghost of the great Napoleon was making love to Polaire in the house where he first courted Josephine. She planned to do something to offset Polaire's vogue and she has succeeded.

Mlle. Mistinguette now appears both in society and on the stage in various costumes of earlier generations, ranging from 1830 back to the time of Marie Antoinette, Gainsborough's Duchess of Devonshire, and earlier.

She explains that she believes in embellishing the female form divine as much as possible. If she believed in scanty costumes she would wear nothing, or next to nothing. But she doesn't.

Lots of frills, fold upon fold of rich material, Niagaras of lace and silk—these are the things that Mlle. Mistinguette says a woman needs to make her look pretty.

And here are her photographs to prove the truth of her assertions. One of them shows a costume similar to that worn by the famous Marquise de Montespan, in the time of King Louis XIV.

It is made of dark brown silk velvet. The short waist appears still shorter by the extreme length of the white lace yoke, which extends also over the shoulders. The sleeves have large puffs, while below the elbows extend tremendous cuffs of lace ruffles reaching well over the wrist.

The skirt is fastened to the waist line with a double row of shirring. The very wide skirt has a shirred ruffle a little below the knee, and is finished with four small ruffles. The top of the skirt is embroidered in a lighter shade of brown. The collar shows the same lace ruffles as the sleeves.

And now look and see if you think these costumes make an ugly woman pretty. Of course, neither Mlle. Mistinguette nor Mlle. Polaire is really as ugly as she pretends to be.

"I have a flat, pancake figure," said one.

"I have a clothes-rack shape," retorted the other.

"I have a wasp waist and barrel body," said one.

"I have a long body and short legs," retorted the other.

"I have big, flat feet," said one.

"I have candlestick calves," retorted the other.

"I have a fish-like profile," said one.

"I have goggle eyes with ragged lashes," retorted the other.

"I have big teeth and a silly grin," said one.

"I am so ugly that I scare people to death," retorted the other.

The fact is that each has youth, sprightliness, intelligence, good teeth and plenty of deviltry. And ugliness, like beauty, is a matter of taste, after all.



The Scrawny, Homely Mistinguette Changed Into a Grande Dame by Madame de Montespan's Costume.



Mlle. Mistinguette in an Eighteenth-Century Costume Which Transforms Her Ugliness Into Prettiness.