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A FRENCH SCIENTIST CREATES A REAL TRILBY.

COLONEL DE ROCHAS, an eminent French scientist, has proved that a hypnotized person is affected by vibrations of motion and sound without physical contact.

This process he calls the exteriorization of sensibility.

WHILE UNCONSCIOUS SHE ASSUMES ATTITUDE OF PRAYER.

It is said to be one of the greatest discoveries yet made in hypnotics.

His subject felt that objects were being moved at a distance.

She danced correctly to foreign music of a kind that she knew nothing of before.

Mere suggestion introduced simply by reading an emotional sentence in the presence of the subject will cause the physical expression of that sentiment to be vividly enacted. The results are the most far reaching of any before attained in hypnotic experiments and promise to open a field of investigation that will be followed with a more intense interest than have any of the experiments hitherto conducted. What may be the eventual outcome of the discovery it is impossible to suggest.

The experiments that Colonel de Rochas has been conducting are most convincing. Not only is there the proof of the corroborative statements of other original psychotical thinkers who were present, but there is the proof of actual photographs of the subject enacting certain physical expressions of emotional suggestions contained in the poems and articles which were read to her. They are most graphic in their detail and tell unmistakably that the brain had been directly influenced by the hypnotic suggestion and that it reacts upon them without any conscious volition whatever.

The photographs were taken of a female artist's model whose high-strung nervous temperament rendered her particularly susceptible to hypnotic influence. This trait in her was first discovered by Colonel de Rochas while he was in charge of the erection of a decorative tableau commemorative of the centenary of L'Ecole Polytechnique, for which she was a model. He later subjected her to hypnotic influence at several investigations under the auspices of the Psychological Society. It was there that he first suggested the probability of the exteriorization of sensibility and upon her it was determined to experiment.

The first thought that Colonel de Rochas suggested was that a subject under hypnotic influence could experience the sensations of touch when objects were moved in his neighborhood without being in actual contact with them. He thought, too, that

EFFECT OF A MERRY SONG.

objects could be moved by the subject without physical contact. Both of these theories were proven beyond doubt in the subsequent experiments. He then carried his investigations further, reasoning that if the sense of touch was so keen that the senses of hearing and sight must also be so.

The first experiment was to observe the effect of music played in the presence of a hypnotized person. This was done and it was found that certain sounds produced effects while other were unnoticed, arguing that only those sounds that struck a harmonic chord would affect the subject. Following this up and playing the kind of music that seemed to find the subject in the closest harmony a most remarkable circumstance was developed.

The music of old-time dance airs and other foreign dances with which she could not be familiar were played. She immediately went correctly through the accompanying steps without a mistake of any character. Not only did her feet obey the hidden impulses, but her body and arms swayed in accord with the tempo so that she gracefully danced figures with which she had no acquaintance.

This was a distinct triumph and other experiments along the same line were at once begun. Poems and prose were read to her to see if the sentiment in them would affect the brain and produce a physical demonstration. To this no result was obtained until the hypnotic influence was intensified by various passes and she passed into a profound catalepsy. Her condition was marked by a complete insensibility of the skin and body so that she could be pricked with needles without disturbing her. No physical pain was conveyed to the brain by the nerves.

It was then certain that if she were amenable to any influence it must be a psychic one of suggestion.

EXPRESSION OF DEFIANCE.

The result was then remarkable. The brain became a simple blank page on which any emotion might have been written, finding its expression in physical action completely under the control of those about her. All powers of conscious volition were removed and nullified and with them nearly all the instincts of the moral sense. She simply became a wonderfully sensitive automaton, the muscles obeying implicitly every suggestion brought to bear on the brain by the governing influence. The control of the external influence was complete without physical contact of any description. In fact, physical contact seemed to have a perturbing effect and to serve to modify the action.

The first suggestion that was made to her was in a sentence which suggested meditation. As though obeying the command of some superior being, she assumed at once the attitude of meditation. Her facial expression even suggested the idea, although there is no reason to believe that she actually performed the mental functions. It was a mere physical portrayal, doubtless affected by her accomplished posing. The next suggestion made to her was of gratitude, and similarly this was portrayed by pose and facial expression. In both instances she was undoubtedly in a cataleptic sleep.

Proceeding along the same line of experiment it was found that she should be made to enact the most subtle emotion, whether it be violent or gentle, with the most faithful portrayal. The intensity of her acting was astounding. The most delicate shades and clearest of conceptions were discernible, true to the most artistic form.

The first example of that kind employed was the reading of Racine's "Esther," in which Esther made her sentimental prayer to Ahasuerus. The lines run in this wise:

My Lord, I ne'er beheld, nor even now
The majesty that crowns your august brow,
Than that my soul was so surcharged with dread
Fear through my soul its frightened cohorts led.

As each line suggested a new idea her pose adapted itself to the new meaning. Her face and gestures as eloquently lent themselves to every change in intonation and of sense. First supplication, then combined with fear, but with all expressing intense affection. As the poem proceeded all the changes were developed until glad hallelujahs were sung by every line of her face and figure as the concluding lines were spoken:

Sing, all earth's peoples, shout in every land,
Jerusalem, the beautiful, the grand.

REJOICING AT A HAPPY VERSE.

The same effects were unmistakably traced with our literature. All seemed to have equal influence. The most striking of them perhaps was produced by the reading of Satrine's lamentation in the "Horace" of Corneille, where she so powerfully regrets that war should begin between Alba and Rome, and thus divide her heart between her birthplace and the land where she had given her heart and hand. Her distress was then more convincing than any other sentiment expressed.

But not alone to classics was the influence confined, but the lightest and merriest song awoke a sympathizing chord.

There can be no question about the greatness of the achievement with her. It was a triumph that suggests the most wonderful results for the future. Their importance can be appreciated when it is stated that by such a demonstration the

HER DISTRESS ON HEARING A POEM ON WAR.

stories of Du Maurier's "Trilby" and Conan Doyle's "Parasite" become a dread possibility. To what extent may it not be carried?

In speaking of his discoveries Colonel de Rochas said:

"I was the first to conclusively prove what I have called the exteriorization of sensibility. This principle has since been confirmed by other experimenters. I commenced by observing that there are vibrations which from a distance can work upon the nervous organization of certain persons. These vibrations may come from living organisms, from loadstone, or even from entirely inert bodies, as the metals.

"The result of these investigations was that we were absolutely convinced of the principle of exteriorization of motive power and of its wider application.

"The theory of the exteriorization of motive force is that when music is played the sound vibrations strike the sensory parts of the brain, affecting them more or less accordingly as the sounds find themselves most in harmonic relation with the particular parts. This was proven.

"We then reasoned that as sound produced these effects, that a similar result could be brought about by the purely psychic influences produced by reading. This was also developed. Later I noticed that it was only necessary for me to read any suitable verses from our classic authors in order to have cataleptically acted what the sentiment expressed.

"Summing up the whole subject, while there are many suggestible people, there are, unfortunately, very few so organized as to be capable of rendering in a manner sufficiently graphic the suggested emotion or passion. Still I have gone so far in these investigations that I have hopes others will complete what I have indicated relative to the employment of hypnotism in the arts.

"While my photographs were clear and convincing it was a matter of great difficulty to catch the changing passion and apply it to the portion of the verse that aroused it. Still I was fortunate in getting so many as excellent as I did. I trust when I progress further that even better examples can be adduced."

Three American Beauties who Captivated Germany.

THREE American sisters have captivated Germany by their extraordinary loveliness.

Berlin they were called "The Three American Beauties." It is an uncommon thing to see three sisters almost of the same age and each more beautiful than the other even in America. These three graces are New York women. They were the three Misses Rice before the first married. Then the next married. Unfortunately, the last is engaged.

Now their loveliness as a trio has attracted great attention abroad, especially in the German capital, where the Emperor William is always on the alert to pay homage to beautiful and clever women, and it was first in Berlin that their portraits were published as the "Three American Beauties," and there they have become a decided sensation.

This is the first publication in America of their photographs. It is by Wilhelm, of Madison avenue. The oldest sister is now Mrs. George Lederer, and the other married sister is Mrs. John Seager, of Washington. Miss Florence Rice is still unmarried, but it is whispered that mischievous Cupid is hovering very closely over her head. Miss Rice makes her home with her sister, Mrs. Lederer, in West Seventy-seventh street.

There is a marked resemblance between Mrs. Seager and Miss Rice, both being of the mellow-eyed and dusky Carmen type, and it is difficult to tell them apart. Mrs. Lederer has Titian hair and lighter eyes, and is somewhat fairer than her sisters, and by some thought the most beautiful, but to see them all side by side it would really require a judgment of Paris to say which was the supreme.

BERLIN HAS CHRISTENED THESE "THE THREE AMERICAN BEAUTIES."

Before the oldest of the sisters married they were constantly seen together and always attracted attention by their smart gowns and superb figures. All three are typical American girls, tall and well developed, what Europeans call "Junoesque."

NEW SOCIETY LANGUAGE IN ENGLAND.

ENGLISH high society has a new language, a sort of aristocratic argot. It has been revealed to the public in "The Degenerates," produced by Miss Vaughtry.

Those who have seen "The Degenerates" have been very much puzzled by some of the lines of Lottie Venne in her wonderful impersonation of Mrs. Bennet-Boldero. She talks of something as "deeyle," of some one "diskle." When Mrs. Langtry-Develyan enters a room, Mrs. Bennet-Boldero embraces her with the phrase, "Deeyle." She talks about a friend and "deeyer teasing." The audience can't quite grasp the meaning of these strange phrases; and, indeed, if one of the uninstructed were to go to Ascot or Sandown, and to overhear the conversation of one of the ladies there, he might well imagine that he was listening not to English, but to a foreign tongue.

For instance, what do you make of this sentence, spoken by one lady plunger to another: "I must send a teille to that exple woman to send me a deeyle cossie for that treenie ball." And how are you to understand Mrs. Bennet-Boldero when she tells you that as her next week's article will be the first, she wants to go out like the swan at her "tweets?"

The following glossary has been compiled by a woman of fashion in order that the common herd may understand the new language of society:

My twee	My Sweet.
Tweet	Sweet.
Deeyle	Divine.
Diskle	Disgusting.
Treenie	Tremendous.
Exple	Expensive.
Cossie	Underclothing.
Petrikies	Petticoats.
Frillikies	Frills.
Knickies	Knickerbockers.
Cossie	Costume.
Teagie	Teagown.
Teille	Telegram.
Mackie	Mackin
Unbele	Unbrel
Jelie	Pajam
Nightie	Nightg

The New Southern Beauty Who Has Entranced New York Society.

Continued from Page Seventeen.

the same story twice.

The Langhornes are one of the first families of Virginia. Mrs. Langhorne was a Miss Kean, of Richmond, and her family belongs to the same proud order of humanity. She is also very handsome and as popular as her pretty daughters.

The daughters of the house of Langhorne are named Elizabeth, Irene, Nannie, Phyllis and Nora. The first three are married, the fourth is a debutante and the last is still a little girl in school. They all have great and varied claims to interest and popularity.

The first daughter to be married was Miss Elizabeth Langhorne, who is Mrs. Moncure Perkins, of Richmond. She is a leading young society woman in the Southern capital.

Miss Irene Langhorne married Charles Dana Gibson, the artist and creator of the most popular type of the American girl in the art of to-day. Mrs. C. D. Gibson's form and features have been made familiar to thousands of people through her husband's pictures, although they did not know it. For the past three years the so-called Gibson girl has generally been an excellent likeness of Mrs. Gibson.

Mrs. Gibson is very tall, with clear-cut features, fine complexion and a strikingly erect and graceful carriage. A very fine picture of her may be found in Gibson's sketch of a presentation at Court in London. She is the young woman who is just about to be presented. All the other young women in the room bear an extraordinary family resemblance to her, but that only indicates one of Mr. Gibson's little artistic peculiarities.

Mrs. Gibson was, in fact, presented at Court, and produced a profoundly favorable impression upon the aristocratic and fashionable circles of England. She was much sought after by society, was invited to the Duchess of Devonshire's and other great houses. The bloated British aristocracy is much more ready to take up interesting young people than our Four-Hundred, which on this account lays claim to superior exclusiveness. However, as soon as the British aristocracy takes up an unknown American, the exclusiveness of the Four Hundred melts away. Over there, when a Duchess induces a strikingly handsome and clever young woman to come to her house she considers that she is fortunate, and not that she is conferring an inestimable favor.

The various types of Gibson girls have been reinforced by a very small one, who is now about three years old, and by a Gibson boy, who is still younger.

The third sister, who was formerly Miss Nannie Langhorne, married Robert Shaw, of Boston, a young man who is well known and popular in the society of that city. Mrs. Shaw has very jolly, amiable and unaffected manners, and is said to have somewhat startled the staid people of Boston by some of her pranks. Like her sisters she is fond of horse riding and sports. Coming from a community where society is devoted to open air life and merrymaking, she naturally found some striking contrasts in Boston, where high society is plunged in the study of necromancy, astrology, the lost arts, the occult sciences and dead languages.

Of the four Langhorne sisters who are grown up, only one, Miss Phyllis Langhorne, the debutante, is unmarried.

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