

# PHRENOLOGY MAKES THAW A LUNATIC



FEATURES OF HARRY THAW AS THEY APPEARED AFTER THE MURDER OF STANFORD WHITE.

BY MISS JESSIE A. FOWLER.

(Jessie Allen Fowler, the acknowledged leader in this country in the science and study of phrenology, physiognomy and calligraphy, after a thorough examination of the police photographs of Harry Thaw, has prepared the following statement for The Press.)

If I were asked if Harry Thaw showed any inherent trait of insanity in his head or face, I should say that if an unbalanced head and a strong animal nature were indications of insanity, then Harry Thaw could certainly be placed in this class.

In Harry Thaw we have the animal type of face and head which indicates that his want of mental balance could easily lead him to commit a crime during a fit of passion, and his want of balance might also lead him to become momentarily insane.

Were I analyzing insanity, instead of Harry Thaw's character, I should say that seldom do we find a well balanced person giving way to crime, nor do they become unhinged.

In Harry Thaw's case, a display of lawlessness and a craze for personal liberty, with a reckless re-



Nostrils indicate passion; lips a sign of an unbalanced mind and sensuous nature.

gard for the dictates of propriety, order and decorum, show that he stands a very good chance to become a criminal through insane tendencies of mind.

In several ways the degenerate elements of his character show themselves:

The full base to his head. It



The nose is short and thick, which is another indication of impulse. The nostrils are also dilated, and we have never failed to find that when they are so the person shows a very expressive and passionate response to anything that does not accord with his sentiments.

The eyes are dark and flash uncontrollable emotion. The face may indicate calmness as a whole, but when dissected feature by feature, it gives one of the most fruitful examples of recklessness and disregard for law and equity of anyone that can be found.

There is youth indicated in the fullness of the cheeks and the round and slightly indented chin, but the projection of the lower lip and the heavy upper lip indicate jealousy.

Self esteem, manliness and self respect seem to be lost sight of through his small development in the crown of the head. Were self esteem larger, he would value his own nature more highly and show more regard for the principles of life which regulate the liberty of all by appreciating that all should be governed by morality.

The chin is one that invariably accompanies a large cerebellum, which again indicates the passionate type of mind, and a lack of balance and moral restraint.

Thus the photographs indicate that the subject has lived in the basilar part of his brain to such an extent that he has hardly recognized the beautiful attributes of his spiritual and moral nature. This would be possible, however, if he sets to work to develop and train his higher aspirations, for no man is so depraved that with proper environments he can not improve in a most decided and beneficial way.

His head is flat in the superior region, indicating that he has no respect for things that are moral, high toned or cultured; that his conscientiousness fails to stimulate him to acts of righteousness as such, unless inclination run that way. There is a distinct deficiency in the conscientious faculty; and what he would recognize as his duty, namely, to take vengeance in his own hands, most persons would recognize as reckless passion.

The voluptuous lips form another sign of the type which Dr. Maudsley, of England, and others, have indicated as a murderous type of character.

The position of the ear in relation to the head and face. The ear is low set, and where this is the case a person should always beware of the passionate tendencies of the individual.

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# At the Theatres

## THE SPOKANE.

Whether "The Strength of the Weak," presented last night by Florence Roberts and her company, is of any real value depends upon the age, experience and temperament of the spectator. The scheme of the play is not the sort that sends the audience home happy. In plain English it concerns in the betrayal of a young girl by an elderly married man and ends in the suicide of the girl when the plot develops her deceiver and the man who is determined to wed her in spite of her confessed past as father and son. Between the first and last act a great deal of emotional acting falls to the part of Miss Roberts in her encounters with the faithless and the faithful in turn. The object of the play is the portrayal of the injustice done a woman by social custom who has fallen into error and makes an attempt to atone for the past. Strong emphasis is laid on the comparison between such a woman and the man who has violated the moral law, but finds no barrier erected against him because of that fact. In her role Miss Roberts maintains her reputation for emotional acting. The two prominent male characters, the father and son, are average, but not entirely equal to the demands of their parts. The balance of the company merely supplies filler incidental to the play.

The effect of the production is one of the elements of the "problem." It depicts a deplorable phase of humanity with which the public is already familiar and teaches nothing except that a woman who goes wrong is certain to get the worst of it in the end, no matter what her efforts may deserve. The denouement of father and son adds a complicated piece of machinery to the plot, and this conveys nothing edifying or instructive to the auditor. Such a thing might happen in this peculiar world, but there is no good reason that why Florence Roberts should portray the possibility on the stage.

That the plot, such as it is, is ingeniously worked out, and that the star performs the work she has to do in capable manner, is the best that can be said of the play. That there is any excuse for its presentation is insupportable from the standpoint of sane morality. It digs in the mire and brings nothing better than suicide to the sufferer.

The play is on the bill until Wednesday evening, when Miss Roberts presents "Magda" as her closing engagement.

In addition to Florence Roberts this week the Spokane has Miss Rose Melville in "Sis Hopkins" for Friday and Saturday. The old time fun-maker is said to be as strong in his company this year as at any time in the past.

**THE AUDITORIUM.**  
Jessie Shirley in the role of Catherine, the Russian empress whose reputation still lingers in history, was the leading figure last night in her company's production of "The Triumph of an Empress." George McQuarrie was cast in the part of a grand duke at Catherine's court and acquitted himself about as a grand duke of that time and place might be expected to appear in the absence of proof. The rest of the company carried the same even balance usually supplied the leading roles. The play is one of court intrigue and was accepted with satisfaction by a crowded house. This play is the bill for the week.

**THE COLUMBIA.**  
"The Belle of Japan," which opened a week's engagement yesterday, is well staged and acted. The scenes of the play are laid in Japan. The comedy, specialties and singing are good. Miss Bessie Clifton has the dual role of an American girl and a Japanese Geisha. Her Japanese accent made a good impression, though her pronunciation was not at all times distinct. She is well supported. G. Harris Eldon as Sam Speeder, an American agent, furnished a great deal of the comedy. Miss Mabel Bailey, as Prudence Bassett, did some character impersonating that won applause. S. Goto, a real Japanese, did some juggling in the specialty line that made a hit. Miss Virginia Bannister, in the role of Diana Gaines, also did well. The piece will be repeated every evening this week, with the usual Saturday matinee.

**THE WASHINGTON.**  
A bill of good vaudeville yesterday afternoon to a packed house. Three good acrobatic numbers are included. The three Poirers in a novelty bar and trapeze act. Reba and Inez Kaufman have an act new in this section. The two lit-

tle girls sing and dance cleverly. Inza and Lorella have a clever comedy acrobatic act. Jay Bogert in blackface monologue tells some old jokes and a number of new ones. The Kimball brothers have a pleasing singing and dancing act, and the Leffel trio a double bar act up to the usual standard of such performances. Charles Allman has a good illustrated song, and the moving pictures are amusing.

**GOVE THE FREAKY BANTAM**  
Here is a picture of Percy Cove, who hails from Everett, Wash. He hung around San Francisco several weeks in search of battle, and was particularly desirous of getting on with Frankie Neil. Cove is one of the freaks of the prize ring. He is 5 feet 10 inches

**THE WASHINGTON.**  
The Only High Class Vaudeville House in Spokane. Five Distinct Eastern Features!

**ONE WEEK COMMENCING SUNDAY AFTERNOON, NOV. 25, 1906**  
Robert Rogers and Louise McIntosh in the uproariously funny sketch "Out of Sight," by Edward Locke. The Riegler and Ziegler Trio, Roman ring artists. Carrollton and Hodges, the genuine black-face comedians, singers and dancers. Washingtonscope, "How the Office Boy Saw the Ball Game." The Great Earl, banjoist, a favorite on two continents. Amy Stanley, the chic English sourette. Illustrated song, "When the Sun is Sinking in the Golden West." Charles Allman, baritone.

Prices—Lower floor, 25c; balcony, 15c; children 10c. Two performances Sunday afternoon.

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## OUTBURSTS OF EVERETT TRUE



## THE FOOTBALL DEATH ROLL

The death roll of the 1906 football season shows the new rules have done but little toward lessening the fatalities. Ten young men have paid with their lives for the brief glory of the gridiron, while last year there were 13 deaths due to football accidents. The variance is so small it might have arisen if the rules had never been changed. In the past six years there have been 82 deaths on the football field.

Among the more serious accidents chronicled the proportion is about the same, something like 100 in 1906 and nearly 90 this year.

Here are the victims: John C. Kennedy, 19, Troy, N. Y., kicked in head during practice game at Lawrenceville, N. J. A blood vessel burst as result of injury, causing death.

Cameron Paulin, 21, skull fractured in a scrimmage at the University of Toronto, October 3; died next day.

W. Glenn Ellis, 21, kicked in head

Charles Surdan, 18, Morrissetown, N. J. Neck while making a flying tackle in a high school game.

Louie A. Grisler, 21, Ohio Wesleyan university. Fell dead from heart trouble after running down a punt.

Harry Fulwider, 18, West Liberty, O. Died from blood poisoning caused by a wound received in a game.

Leo C. Brown, 18, halfback of the Houghton, Mich., high school team. Kicked above the heart in a game, never rallied.

James Curtis, 25, Great Falls, Ontario. Received fatal internal injuries in a game with Indians.

Lycol Nicol, 16, Lafayette, Ind., son of the athletic director of Purdue university. Was kicked in the abdomen while playing in a high school game.

Chas. T. Hyatt, 16, Roscoe, Ill., student at the Ohio Military institute, College Hill. A broken shoulder sustained in a football game developed blood poisoning, causing death.

Not one of the big colleges had a fatal accident. This speaks well for the training the candidates must undergo there and for the class of athletes who participate. Yet these "big" fellows are generally the pick of the smaller college and high school students where the accidents occur. Curtis, one of Michigan's stars, had a leg broken.

The game must be especially rough in Canada. Three of the deaths are recorded from there, and the University of Toronto is the only college to have two fatalities.

The list of more serious accidents shows:

Brain concussion, 3; fractured skull, 2; broken legs, 10; broken noses, 5; broken collarbones, 5; broken arms, 6; broken hands, 4; various, 52

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