THE COOS BAY TIMES, MARSHFIELD, OREGON, TUESDAY, JULY 8, 1913-EVENING EDITION.

THE DEMOCRACY OF DEATH By Dr. Frank Crane, Nowhere does convention lay its paralyzing hand upon poor mortals so hardly as at the funeral.

A man can live as independently A man can live as independently as he pleases, wear a soft shirt, eat with his knife and refuse to go to receptions, and altogether imagine that he is an individual, but when he dies, custom with Jron hand and velvet glove invades his house and takes charge and takes charge.

The great high priestess of fu-nerals is Mrs. Grundy. The sensi-tive, torn hearts of the family shrink from any sort of conflict, and so they submit to the absurd, expensive and vulgar things that make of the funeral a horror.

The widow is anxious that all respect be shown. Hence she submits to the extortions of the funeral director and consents to the pur-chase of a casket that costs six times what it is worth and ten times what she can afford.

Why should people who never ride in carriages in their lifetime be made to pay for carriages for all the relatives and friends out of the insurance money that belongs to the widow and children?

A decent respect for the dead and for the opinion of our neighbors demands that there he some ceremony, as solemn, as reverential as can be made. But above all things, their rites should be purged of display, extravagance and show. They should be simple, heartful and genuine.

It is not the money spent that matters so much. In our grief we care nothing for that, and only wish we could squander millions if by so doing we could show the depth of our sorrow. But that is precicely the point of error; for the expenditure of money does not ex-press grief, it expresses pride; it is a disposition to make a show which is entirely out of place.

The grief of bereavement is es-sentially private and shrinking. A funeral should be an affair of the utmost privacy and simplicity. That,

of all places, is no place to parade. And what a spectacle is the modern graveyard, with its distinctions of rich and poor more sharply mark-ed than among the living. By all means let a man live in a palace if he chooses, but why should he wish to project the class lines of wealth into that region where riches and poverty are no more? 'At least the realm of death is a democracy. At least in "God's Acre" men ought to be willing to lie still in bare man-hood, all together in their invest-ure of clay, equal at last, prince and pauper, there where there is no more

"The boast of heraldry, The pomp of power.

If we can have no real democ-racy while we are alive, at least permit us to have the democracy of death.

SHOCKING FRAUD.

The latest fraud some of the Bandon ladies are perpetrating on their dearest enemies is wear-ing sand paper sewed to their stockings in order to make those envious believe the rasping swish is caused by silk petticoats,

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TO PLACE.

wanted him to follow in his foot-steps, Paul read law and took his degree of LL, B. at the New York Law School, becoming a member of the bar. Having done all this by 1898, he went abroad to see the art galleries of Europe, and immediately began to work at paint-

HEN

national repute.

He studied alone, traveled exten-sively for five years, returned home and then opened a studio in New York. Before he was 30 years old he was a National Academician, and his pictures were instantly successful. One has to go back to Sir Thomas Lawrence, the great English artist, to find success at an equally early age.

Although he began as a land-scape painter. Dougherty soon turn-ed his attention to marines, and by

Copyright, 1913, by The Associated Newspaper School, Inc. HEN PAUL DOUGHERTY bor, where many of his most im-was old enough to choose a portant pictures have been painted. He has also worked along the Corexpressed the desire to become nish coast in England, at the paint a painter. But he thought he ought to have a good, solid foundation in an educational way; so he went He came, however, of an intellec-tual family, his father being one

No. 2. PAUL DOUGHERTY, "The Inrush."

American Sea Painters

"LEARN ONE THING EVERY DAY"

of the distinguished members of the Brooklyn bar, and his brother, Walter Hampden, an actor of interhe has a wealth of artistic things he has picked up all over the world. He is a constant attendant at the Because his father on

a mass of material for subsequent pictures. Every day a different human in-terest story will appear in The limes. You can get a beautiful in-

taglio reproduction of this picture. with five others, equally attractive, 7 by 9½ inches in size, with this week's "Mentor," In "The Mentor"

to the Brooklyn Polytechnic, where he graduated at the early age of 19. He came, however, of an intellec-erty has enormous physical activity and energy and is a constant work-er. In New York he occupies a large studio apartment in one of the co-operative buildings, where

many musical happenings that take place in the metropolis. His wife is a talented performer. His studio is a gathering place for musicians on Sunday afternoons. There throughout the winter may be found many persons well known in the musical and artistic world. At the first sign of spring, however, Dough erty is off for the sea, not to re-

turn until driven in by the winter's cold, and he always comes back with