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A Practical and Easy Method of Hypnotizing, Embracing Exclusively the Use of the Hypnotic Ball. By F. T. McIntyre, D. S. T.

A PRACTICAL COURSE
OF
INSTRUCTION
IN
HYPNOTISM

EMBRACING EXCLUSIVELY THE
USE OF THE HYPNOTIC BALL

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INTRODUCTION

The introduction of the Hypnotic Ball in the year 1896, caused widespread interest, and the great success obtained through the use of this device by students who employ it, has surpassed anything ever introduced in the history of hypnotic science.

There is no method of procedure half so accurate or effective as that which embraces the use of the Ball. I do not say this because I am the inventor of the Ball and method of using it, but from facts gathered from all parts of the world, from students who are competent to judge between it and the methods given out by the many professional operators throughout the country. It has been adopted by all of the late schools, institutions and instructors of any note, and has become a standard method of operating. All of the late writers on the subject appreciate the great value of this device by recommending its use.

I shall not dwell upon theory, but will give you that practical instruction which makes operators. I could fill hundreds of pages in "flowery" writing, that would be interesting reading matter, but not instruction, therefore, let us get to work, learn how to use the Ball, and let the results speak for themselves.

But just one word about those concerns selling imitations of my inventions. When any good original thing is placed upon the market, there are a number of persons who live without thinking, who pounce upon it, and offer an imitation to the public at a low price. I can only say that I feel sorry for any student who has purchased an imitation of the Hypnotic Ball from a Publishing Co. or agent. Unless the purchase was made from me, and the Ball and instruction sent from me direct to the student, he has been imposed upon and should demand a return of his money. In purchasing the Suggesti-Phone, or any of my inventions, they must come from me direct, bearing my signature, or they are imitations. No matter from what company, school or agent, the orders must be sent to me personally, and the instruments and courses sent direct to the student. But of this, "more anon."

LESSON I.

PRACTICE BEFORE OPERATING PUBLICLY.

Before trying tests publicly or at private gatherings, you should practice the movements and formulas of suggestion so that you will be able to go through a test without hesitating or making a mistake. You will find the formulas very simple; yet I have known students who, while tightening the hands of a subject,



PRACTICING UPON AN IMAGINARY SUBJECT.

would say at the end of a formula: "You can't open your eyes." In his excitement while bringing the formula to a climax he forgot that he was tightening the hands and unintentionally referred to the eyes, thus spoiling the test. Take this course of instruction to your own room, and practice upon an imaginary subject; use a chair, bed-post, or any object that will serve the purpose. If you do not go through the tests without making errors, practice until you can.

LESSON II.

MODE OF PROCEDURE.

I will presume that you are about to give a demonstration of hypnotism either at your own home for the amusement of a private gathering, or while at a reception.

Begin by explaining to your audience the nature of hypnotism. Quote a little history—tell of the value of suggestion for the treatment of disease and bad habits—dispel all fear of hypnotism by explaining how harmless it is—and then state the purpose of your presence. Insist upon having at least twenty volunteers, for from this number you will be able to affect a sufficient percentage with which to give a satisfactory demonstration.

Arrange the volunteers in a half circle, and seat them so that they will face the audience. Tell each subject to take hold of his left wrist with his right hand, resting same in lap, thus forming a well arranged circle. You are now ready to operate.

Call forward your "confidential subject" and explain to the audience that you wish to show the nature of one or two tests, so that they will have no fear of submitting to your operation.

Proceed to draw him backward with the Ball (as later described) and then draw him forward—TIGHTEN his hands and hypnotize him so that he cannot THROW A CANE FROM HIS HANDS, or one or two other physical tests, then excuse him and have him take his seat with the rest. What I mean by "confidential subject" is one who has previously been hypnotized. Although it is advisable to begin a demonstration this way, still, you can proceed without the "confidential subject," but should you fail to affect the first subject, you will make a poor impression on your audience, which sometimes makes it difficult to give a first class and satisfactory demonstration.

THE FIRST TEST—DRAWING BACKWARD.

Tell the subject to STAND ERECT. (See cuts on next page).

BE SURE to see that his heels are together and that his hands are down at his sides.

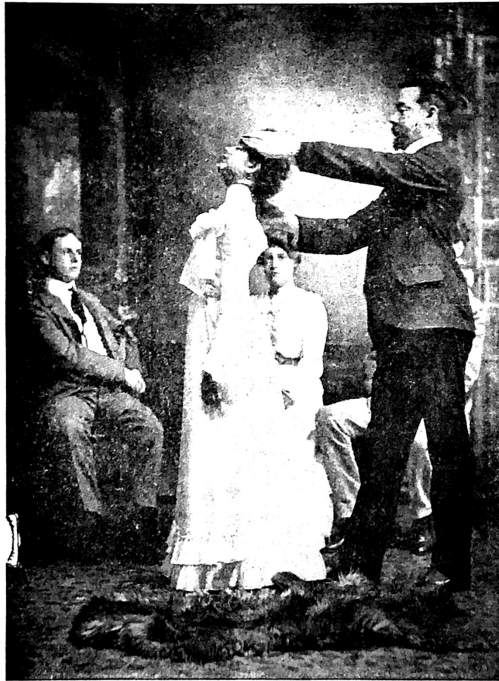
Tell him to look up at the ceiling and then CLOSE HIS EYES.

Now take the "Ball" in your right hand and place it FIRMLY near the base of the brain—under the back of the head on the upper part of the neck.

While in this position reach forward with your left hand and pull his head FIRMLY back against the "BALL"—SO THAT HIS HEAD WILL REST UPON IT.

If he is resisting and not complying with your requests, he will hold his neck stiff and you will hardly be able to pull his head back. If he does this tell him that he must relax all his muscles and give himself up absolutely, and that he must rest his head upon the ball. Tell him not to be afraid of falling, and that you will catch him. After he is in this relaxed condition and you are holding his head up with the Ball, make soothing passes with your left hand across his temple, as though you were drawing him back towards you with these passes. ALWAYS KEEP UP A PRESSURE WITH THE BALL AGAINST THE BASE OF THE BRAIN. While you are thus engaged, say to him in POSITIVE, even tones. "NOW—WHEN—I—REMOVE—THE—BALL,—YOU—WILL—SLOWLY—FALL—BACKWARD.—KEEP—THINKING—OF—FALLING,—KEEP—THINKING—OF—FALLING.—KEEP—THINKING—OF—FALLING.—I—AM—GOING—TO—REMOVE—THE—BALL,—AND—NOW!—YOU—WILL—FALL."

As you say the last word "fall" remove the Ball, and make one more pass over his temple with your left hand after removing the Ball so as to, in a measure, assist in drawing him backwards. Keep pressing the ball until the last word "fall" is spoken, and do not remove it until after the last word has been said. Beginners usually weaken the pressure while talking, and sometimes remove the ball before they are through speaking. Avoid this. Sometimes it is advisable to push the subject forward a little just before removing the Ball;



THE FIRST POSITION. DRAWING BACKWARD TEST.

this overcomes the mental equilibrium, and in difficult subjects it hastens their susceptibility to hypnotic suggestion.

It will not be found necessary, however, to resort to this in all cases, as you can feel if the subject is going to fall.

Let the subject fall well back so as to give him a jar when you catch him, by so doing you excite him and he is therefore more easily influenced in the next test.

Take a graceful position and when you remove the ball, draw toward you

as though you were pulling the subject back with a magnet. You should brace yourself with your right foot forward so as to be ready to catch the subject when he falls.

At the same time as you draw the ball away, repeat to yourself:—"NOW YOU ARE FALLING—YOU MUST FALL."

If he does not fall at first, keep your position and with a quick movement,



THE SECOND POSITION. DRAWING BACKWARD TEST.

put the ball back to within an inch of the place where you had it, and then begin a slow, steady movement, drawing the ball toward you as though you were pulling hard with the ball in order to draw him back. If he continues in his position after you have done this, do it again; and then if you fail, either start all over again or excuse the subject by telling him that you will try him later.

Should you succeed in drawing him backward, try him on the next test, "drawing forward."

LESSON III.

DRAWING THE SUBJECT FORWARD.

If you succeed in drawing the subject backward, the chances are 8 to 2 that you will draw him forward. After drawing him backward take hold of him gently by the shoulder and tell him to turn around and face you.

Say to him: "STAND UP STRAIGHT—HEELS TOGETHER—AND HANDS AT SIDES."



Now hold the ball about five inches from the centre of subject's eyes (as the focus of the vision). Tell him to WATCH THE POINT STEADILY.

Now begin a circular motion with the ball, making the circle about the size of a silver dollar; continue this motion while you are giving the following suggestions:

"WHEN—I—REMOVE—THE—BALL—YOU—WILL—POSITIVELY—FOLLOW—AFTER—IT. KEEP—THINKING—OF—FALLING.—KEEP—THINKING—OF—FALLING.—KEEP—THINKING—OF—FALLING.—AND—NOW—YOU—WILL—FALL." (Emphasize the "now.")

As you say the last word "fall" bring the circular motion to a QUICK STOP, then draw away from the subject as SLOW and EVENLY as YOU POSSIBLY CAN

You must not only move the ball away, but your whole body as well. If the subject saw the ball and your arm moving, and not your whole body, it would tend to break up the condition of fascination. Be sure to take a graceful position on the start, with your right foot forward, thus enabling you to move your head and shoulders backward and away from the subject, without changing the position of your feet, moving your whole position backward from the knees upward. With a little practice you can move a space of one yard.

You must learn to use your own judgment in matters; if the subject starts to follow the ball as soon as you place it before his gaze, act accordingly. I have often drawn subjects both backward and forward without speaking a word.

After you become proficient in the use of the ball you will be able to operate without paying particular attention to the formulas of suggestion and the movements of the ball.

ALWAYS REMEMBER the eyes of the audience are upon you, and if your gestures and positions are graceful, you will be called a clever operator. Be quick to take advantage of your subjects at every opportunity.

After you have succeeded in drawing a subject backward and forward EXCUSE him for the time being. Try all the volunteers on these two tests, and be SURE to REMEMBER the GOOD SUBJECTS, and the seats they occupy.

After you have tried all the volunteers on the preliminary tests, place all of the best and most susceptible subjects together. You can excuse the rest and have them take seats among the spectators. You are now ready to begin the physical tests in hypnotism.

LESSON IV.

TIGHTENING THE HAND. (See cut on next page.)

After proceeding as directed in the foregoing lesson, you are ready to begin the "individual work." It is well to try all of the best subjects separately on physical tests, before trying a number at one time. Select a subject that you are SURE will go through the individual tests. Bring him out to the center of the circle so that the audience and subjects can have a good view of his actions, then proceed with the following tests:

Say to him: "EXTEND—YOUR—RIGHT—ARM—AND—CLENCH—THE—HAND—TIGHT.—MAKE—YOUR—ARM—STIFF —AND—LOOK STEADILY —AT—THIS—BALL. —THINK—THAT —YOU—CANNOT —OPEN—YOUR—HAND. —KEEP —THINKING—THAT—YOU—CANNOT —OPEN—IT. —AND —WHEN —I—COUNT —THREE,—YOU —WILL —NOT —BE —ABLE —TO —OPEN—IT. —NOW —READY. —LOOK—STEADY. — 1—2—3—YOU—CAN'T—OPEN—IT. —TRY—TRY —TRY." You should bring the last sentence to a quick, forceful climax, increasing in loud and rapid tones as you near the end "try, try."

After he has tried for a minute and cannot open his hand, remove the ball from his gaze, and as you bring the ball down to your side, away from his view, say in sharp, quick tones—"ALL RIGHT."

You should stand to one side of the subject and face the audience. *Make as much of your test as possible, by acting your part well.

The work you do with the first subject will largely influence the rest, and in the majority of cases each succeeding subject will follow the actions of the first.

I would advise you to try several tests on the first subject before beginning with the next.

LESSON V.

LOCKING THE HANDS. (See cut on next page.)

In this test you can proceed exactly as in the previous one, using the same formula of suggestion. In all tests you may be SURE to tell the subject to THINK THAT HE "CANNOT." This is very important and should always be emphasized and impressed upon his mind. Say to him: "CLASP—YOUR—HANDS —TOGETHER—TIGHT,—AND—THINK —YOU —CANNOT—



MAKING THE HAND TIGHT OR THE ARM STIFF.

OPEN—THEM." It is always advisable to repeat the words "THINK—YOU —CANNOT." "WATCH—THE—BALL—STEADILY." (Hold it up to within five inches of his eyes).—"AND—WHEN—I—COUNT—THREE,—YOU—CANNOT—OPEN—THEM. —READY. —1—2—3 —YOU —CAN'T —OPEN—THEM.—TRY—TRY—TRY." Be sure to let him try for a few seconds only, then remove the influence by removing the ball quickly, at the same time saying, "ALL RIGHT."

LESSON VI.

CAN'T JUMP OVER CANE.

I will treat the remainder of the "Physical tests" as briefly as possible, feeling that you understand the general principles of producing them.

Place a cane or broom upon the floor in the middle of the room, and select a good subject to start with. Tell him to stand with his feet together, with the toes of his shoes nearly touching the cane. Now tell him to make his legs stiff and



TIGHTENING THE HANDS. (Lesson V.)

rigid, and to place his hands firmly at his sides. You should now take your position directly in front of him, with the ball in your right hand. Place your right foot forward and take a good firm position as though you were going to prevent him from jumping over the cane. Hold the ball up to within a foot of his eyes and say: "NOW—LOOK—AT—THIS —BALL —AND —THINK— THAT —YOU —CANNOT —JUMP —OVER —THE —CANE. —MAKE— YOUR—LEGS—STIFF. —NOW —LOOK—STEADY—AND —WHEN —I

—COUNT—THREE,—YOU—WILL—FIND—YOUR —FEET —STUCK —
TO —THE —FLOOR —AND —YOU —CAN'T —JUMP —OVER —THE—
CANE. —READY. —1—2—3—YOU —CAN'T. —TRY —TRY —TRY."

It is advisable to keep telling him to "try, you can't. Try, you can't," etc. After he has tried a few seconds, say: "ALL RIGHT." Many operators snap their fingers in the subject's face when they say "all right;" this is a good thing to do, but it is not necessary.

CAN'T LET GO OF CANE.

After having the subject try to jump over the cane, pick it up and tell him to take a good tight hold of it. Take your position with the ball in your right hand, and tell him to look steadily at the point in the ball for a few seconds. Letting the subject gaze steadily at the point in the ball for a few seconds before beginning the tests produces the very best results. Now say: "I—WANT—YOU —TO —THINK —THAT —YOU —CAN'T —THROW —THIS —CANE —ON —THE —FLOOR. —GRASP —IT —TIGHTER —TIGHTER —TIGHTER —AND —WHEN —I —COUNT —THREE —YOU —WILL —BE —UNABLE —TO —LET —GO —OF —IT. —READY. —1—2—3—YOU —CAN'T—TRY—TRY—TRY." Be careful that he does not strike you with the cane; and just as he is about to raise it (after he has tried several times), grasp it firmly with your left hand, and say "ALL RIGHT."

CANNOT TAKE FINGER OFF NOSE.

This is a very funny test; therefore, be careful at the start and do not set the subject and everyone present laughing before you have had a chance to try the test. Take your position before the subject; grasp the first finger of his left hand with your left; holding the ball up with your right, and say in earnest tones: "NOW —LOOK —AT —THE —POINT —IN —THE —BALL. —PRESS —YOUR —FINGER —ON —YOUR —NOSE. —HARD. —THINK —YOU —CAN —NOT —TAKE —IT —OFF —AND —WHEN —I —COUNT —THREE,—YOU —WILL —BE —UNABLE —TO —REMOVE —IT. —READY —1—2—3 —YOU —CAN'T. —TRY—TRY—TRY."

This test should be put on quickly and before any one has an idea of the nature of the test. You will readily understand why, after you have tried it several times. As you say the word "hard" place his finger on his nose and you should hold it there FIRMLY until you tell him to try. Much merriment can be drawn out of this test by telling him to pull with the other hand, and to get some one to help him, etc.

GOOD PHYSICAL TESTS.

There are a great many simple and amusing physical tests, but I have only illustrated a few, feeling that you will get a general idea of how to do the work from the previous instruction. You will be able to make up tests yourself, to which you can apply the same formulas of suggestion.

I will name a number of tests that can be produced on the general principles previously stated.

Cannot—Pull fingers apart.

Cannot—Take hand off table.

Cannot—Bend arm.

Cannot—Bend leg—(will walk stiff legged).

Cannot—Take finger off Ball—(will follow you around room).

Will feel electricity in the Ball when you count three.

You can also lock his eyes so that he cannot open them. In this test be sure to let him look at the ball for a minute or two, then tell him to close them tight, and to think that he cannot open them. Proceed now with the "hands tight." Study the physical tests well; act your part, and you will develop into a first class operator.



CANNOT STOP PATTING HANDS.

LESSON VII.

CIRCLE PHYSICAL TESTS.

After the individual work, proceed with the physical tests, using a number of subjects at one time. This work is a little different from the individual tests, and you should use more force in your command. Select several of the most susceptible subjects and place them in a circle.

PATting HANDS.

Take your position about three yards away from the circle, and tell them to look steadily at the ball for a few seconds. Now say: "WHEN—I—TELL—YOU—TO—START,—I—WANT—YOU—TO—BEGIN—PATting—YOUR—HANDS—TOgether,—KEEP—THINKing—ALL—THE—TIME—THAT—YOU—CANNOT—STOP—THEM—AND—WHEN—I—COUNT—THREE,—YOU—WILL—NOT—BE—ABLE—TO—STOP—THEM.—NOW—START—THEM—GOING—FASTER—FASTER.—READY.—1—2—3—YOU CAN'T STOP.—TRY—TRY—TRY." After they have patted their hands for a few seconds say "All Right." Should one or more of the subjects continue to pat hands after you have given the command to stop, go to him separately, take hold of his hand and tell him to stop. If anyone complains of his hands hurting, make several passes on his hands (rubbing them downward) then snap your fingers and say: "NOW—YOU—ARE—ALL—RIGHT." Do not let the subjects continue too long; simply for a few seconds.

REVOLVING HANDS.

This test can be produced in the same manner as the previous one. Tell the subjects to clench their fists tight and to start revolving them around each other in a small circle as fast as they can; and that when you count three, they will find that they cannot stop them, etc. You should start speaking in a slow, positive manner and increase in force as you near the end of the formula. As you say "you CAN'T" take a step forward so as to EMPHASIZE YOUR COMMANDS.

SHAKING HANDS.

Have the subjects stand in pairs, facing each other. Ask them to take hold of hands and that when you tell them to shake, to do so as fast as they can. Do not permit them to start until you are ready. Now say—EVERYBODY—LOOK—AT—THE—BALL—FOR—A—FEW—SECONDS—AND—THINK—EARNESTLY—THAT—YOU—CANNOT—STOP—YOUR—HANDS—AND—WHEN—I—COUNT—THREE—YOU—WILL—NOT—BE—ABLE—TO—STOP—THEM.—NOW—START—THEM—GOING—FASTER—FASTER.—READY—1—2—2—YOU—CAN'T.—TRY—TRY—TRY." Before saying "all right" you can separate two of them thereby making the test very funny; it is very amusing to see a person shaking hands with an imaginary person.

Any circle scene can be used as an individual test if you care to use it as such.

LESSON VIII.

CANNOT SHUT MOUTH.

Hold the ball up to view and tell the subjects to look steadily at it for a few seconds. Now say:—"OPEN—YOUR—MOUTH—WIDE—EVERYBODY, AND—THINK—THAT—YOU—CANNOT—SHUT—IT.—LOOK—STEADY—AT—THE—BALL—AND—WHEN—I—COUNT—THREE,—YOU—WILL—NOT—BE—ABLE—TO—SHUT—IT:—NOW—OPEN—IT—WIDE—WIDER—WIDER.—READY.—1—2—3—YOU—CAN'T—SHUT—IT—TRY—TRY."

Should any particular subject fail to be influenced in one or two of the tests, excuse him and continue the circle tests with the rest.

Believing that you understand by this time how to produce the circle tests I will enumerate some others to which you can apply the foregoing principles.

Cannot—Sit down (standing in front of chair.)

Cannot—Get up from chair.

Cannot—Stop pounding fist on knee.



CANNOT CLOSE THE MOUTH.

Cannot—Stop patting foot on floor.

Cannot—Stop shaking finger at Ball.

Cannot—Stop shaking head (no).

Cannot—Stop shaking head (yes).

Cannot—Stop shaking wrists.

Cannot—Stop saying "Ma, Ma, Ma."

Cannot—Stop saying "you, you, you."

Lesson IX.

The student should pay careful attention to this lesson. Be sure that you thoroughly understand how to awaken the subject, before attempting to induce sleep.

NEVER attempt to awaken a patient who has been hypnotized for the purpose of treatment, in a rough or sudden manner. Always start slowly by snapping the fingers softly. Simply say:—"Now you are all right; wake up; come now, wake up, I say," etc. If you find it difficult to awaken him upon first trial, continue



AWAKENING A SUBJECT.

with more force. It is obvious to any thinking person that if you awaken any one, who is ill, suddenly, even though he be in a natural sleep, there is a possibility of quickening the action of the heart, and thus causing the patient to feel ill after-effects.

A subject who has been hypnotized for entertainment purposes, can be awakened suddenly, without fear of any after effects. Sometimes it is advantageous for the operator to awaken his subject suddenly, and sometimes slowly, de-

pending upon the kind of scene and position the subject is in. If a subject is in a position where no harm can come to him by falling, awaken him suddenly. On the other hand, if he is standing upon a chair, or in an elevated position, awaken him slowly. To awaken a subject, strike your hands together sharply—and say in a loud, positive tone: "WAKE UP," "ALL RIGHT," "WIDE AWAKE," etc. Keep this up until he is thoroughly awake. Should you have trouble, or find it difficult to awaken a subject, tell him to sit down and be quiet. Do not become frightened; for any uneasiness on your part will have an affect upon the subject. After he is seated, tell him to get ready to awaken, and that when you count three, he will POSITIVELY wake up and feel all right. Now say: "READY.—1—2—3—WAKE UP,—I—SAY—WAKE—UP." Keep on commanding him to awake, and when he opens his eyes say "NOW—YOU—ARE—ALL—RIGHT." It is a good policy for the operator to smile. If the subject is awake he will also smile. The smile acts as a suggestion; the subject follows it. Only in extreme cases will it be necessary to resort to the following system.

• When the subject shows signs of trembling, and you cannot awaken him, you must talk to him as though you were disgusted with his actions. Talk to him in the most commanding terms, and tell him that you will not put up with his nonsense. You can even threaten him with some punishment. Say: "NOW—WHEN—I—COUNT —FIVE —IF —YOU —DO —NOT —AWAKEN, —I—WILL—STICK—YOU—WITH—THIS—PIN —(or knife). Now—GET —READY. —1—2—3—4—5—WAKE—UP.—ALL—RIGHT." It is not necessary to throw water into his face, and apply batteries, etc. If the operator will carefully study this method, he can awaken any subject, no matter how difficult.

Have no fears in this regard, for only once in a thousand times, will you find cases like the last mentioned. Keep your hands off hysterical persons, and do not use instruments on them. Use suggestions in a mild manner only. If a person is hysterical, he will display signs of excitement and will tremble all over, in the first tests. Avoid such subjects. Try others in preference.

LESSON X.

INDUCING SLEEP.

Sleep is induced by creating monotony and through suggestion. It is a perfectly natural process, the same as the mother uses in putting her babe to sleep. She takes it in her arms, and while rocking it to and fro, sings a lullaby in even, musical time, and soon the child is sleeping soundly.

Should the child be sleeping, and the mother begin singing, the noise would immediately awaken the child. She could, however, continue the singing after having induced sleep, and the child would continue to sleep until nature had been satisfied.

You have probably noticed that the ticking of a clock creates monotony. When beginning to read a book in a room where a clock is ticking, you hear the tick very plainly; but after a little you forget about the clock, and do not hear the tick.

Take a chicken and place its head under its wings, hold it at arm's length, and begin rocking to and fro; whistle a tune, keeping time with the motion; and after you have rocked it for a short time, you may lay it down and it will remain asleep for several minutes.

Soothing passes are often efficacious. Men, while getting shaved, very often fall into a deep sleep, owing to the soothing passes made by the barber. Such persons will be found quite susceptible to hypnotic influence.

- 1—Always begin by placing the subject in a comfortable position.
- 2—After the subject is seated, or in a reclining position, induce a condition of fatigue by having the subject look steadily at the ball for a minute or two.
- 3—Now tell the subject to close his eyes and begin with the passes and suggestions.

Many courses teach the student certain specific positions for the hand and fingers while making passes, claiming that certain nerve centers are affected thereby, through the magnetic fluid emanating from the hands of the operator.



INDUCING HYPNOSIS.

I have never found it necessary to employ any specific method, and have become convinced that the people teaching these rules must have come to their conclusions through reading the old theories on the subject. From the fact that soothing, efficacious passes can be made with the glass ball (which is a non-conductor), we have conclusive proof that whatever force emanates from the hands of the operator, has no effect whatever in producing hypnosis.

Say to the subject: "THINK—OF—SLEEP.—KEEP—YOUR—MIND—ON—IT—BY —REPEATING—THE —WORD —SLEEP,—MENTALLY.

—GIVE—YOURSELF —UP —ABSOLUTELY —AND —DO—NOT—OF-
FER —ANY —RESISTANCE.” “NOW —YOU —WILL—FIND—YOUR-
SELF —GETTING —VERY —TIRED —YOUR —EYES —ARE—CLOSED
—AND—YOU—ARE—GOING—TO—SLEEP.” While you are giving these
suggestions, keep hold of his head with one hand, and make soothing passes with
the other. You can make the passes across the temple or down the back of the
head in a slow, gentle manner. If your hands become moist so that they have
a distracting influence, use the ball, which has a smooth surface.

Give all suggestions for sleep in a slow, ding-dong fashion. Keep even
time with the passes; that is, every time you give a suggestion, make a pass.
Proceed as though you were keeping time with the pendulum of a large clock.
Continue by saying: “SOON —YOU’LL —BE —SLEEPING —SOUND —
ASLEEP—SOUND—ASLEEP.” You can continue saying, “sound asleep” for
a number of times, or you may change the words to something else. “Dead
asleep” —“dead asleep” —“dead asleep,” etc. As soon as you notice the head begin-
ning to lag, lay it gently to one side so as it will rest comfortably. Should you
let it fall on one side, the jar would awaken the subject. If the subject holds
his neck stiff, or moves his fingers or any part of his body, it denotes conscious-
ness. When this is apparent, continue the suggestions and passes until the desired
condition is produced. Some subjects go to sleep in a few minutes, others in
a half hour. Fifteen minutes is a fair test for first trial. When a subject is
under the influence, he will show signs of falling over. Do not continue to give
suggestions after you notice the head begin to lag, or fall to one side; that is, if
you are putting the subject to sleep for the purpose of making him see things
where none exist.

LESSON XI.

CREATING HALLUCINATIONS.

I will proceed to the next part of the work, presuming that you have a
thorough knowledge of the fundamental principles of the science, the physical
work, and the general method of producing the various stages of hypnosis.

In creating hallucinations it is necessary to induce a condition of sleep. After
the subject shows signs of being “under” (professionally speaking), you are ready
to put him in any scene. Begin by changing your tone of voice from a slow, to
an ordinary commanding manner. Say: “NOW—YOU—ARE—SOUND—
ASLEEP.” “WHEN—I—TELL—YOU—TO—OPEN—YOUR—EYES
—YOU—WILL—SEE—A—VERY—FUNNY—SIGHT.—THE—FUN-
NIEST—THING—YOU—EVER—SAW—IN—ALL—YOUR—LIFE:
—YOU—WILL—LAUGH—VERY—HEARTILY;—IT—WILL—BE—
SO—FUNNY—THAT—YOU—WILL—SCREAM—WITH—MIRTH.
—REMEMBER,—IT’S—THE—FUNNIEST—THING—YOU—EVER—
SAW—IN—ALL—YOUR—LIFE.”

Do not make a mistake by saying: “When I awaken you;” many beginners
do this, instead of saying, “When I tell you to open your eyes.” After you have
given the above suggestion say: “NOW—OPEN—YOUR—EYES:—OPEN
—THEM—I—SAY,—OPEN—YOUR—EYES.” You may have to urge him to
open his eyes; therefore, continue with forceful commands to “OPEN—YOUR—
EYES.” Should he not open them when you command him to do so, place your
left hand on the top of his head and rub upward between his eyes with your left
thumb, all the while commanding him to open his eyes.

When he does so, point out in front of him (see cut) and say: “LOOK—
SEE—THAT—FUNNY—SIGHT. —OH—MY —HOW—FUNNY—IT—IS.
—SEE,—THERE—ARE—TWO —WOMEN —MAKING —UGLY FACES

—AT —EACH —OTHER. —THE —LONGER —YOU—LOOK —THE —
LOUDER —YOU —WILL —LAUGH.”

You can make the scene good by acting your part well. Act as though you actually saw the funny sight yourself. The subject should laugh more heartily than he ever did in his life. The facial expressions will make your audience laugh until “water comes out of the holes they look with,” says Mark Twain.

After he has laughed for several minutes, go to him suddenly and command



CREATING HALLUCINATION.

his attention. Say to him: “LOOK—AT—ME.—DO—YOU—KNOW—THAT
—THE —WOMEN —HAVE —KILLED —EACH —OTHER? —SEE —
THERE—THEY—ARE—BOTH—DEAD.” (Point to the floor). “ONE—
IS —YOUR —MOTHER —JUST —THINK —OF —IT. —HOW —SAD—
YOU —FEEL. —YOU —WILL —CRY —MOURNFULLY. —YOU WILL—
WEEP—BITTERLY,” etc. By this method you can change the laughing to
crying, or, vice versa. After you have kept the subject under your influence
for several minutes, awaken him. When awakening the subject try to catch him
in a ridiculous attitude.

LESSON XII.

THE BEST SCENES FOR ENTERTAINING.

When giving public entertainments, I arranged to give a different performance every night for one week. Starting with a few individual physical tests, then circle physical scenes, and ending the entertainments with scenes, saving one of the best scenes for the last.

I will proceed, feeling that you understand the method of placing the subject in individual scenes.

I would advise you to change from one subject to another, using subjects adapted to certain scenes. Where you have only two or three mental subjects use them alternately.

LESSON XIII.

A GREAT SINGER.

In outlining the following individual scenes, I will begin at the point where the subject has been put to sleep. After he has been put to sleep, say: "NOW—WHEN—I—TELL—YOU—TO—OPEN—YOUR—EYES,—YOU—WILL—FIND—THAT—YOU—ARE—A—GREAT—SINGER.—YOU—HAVE—AN—ENGAGEMENT—TO—SING—THIS—EVENING—AND—WILL—RENDER—YOUR—BEST—AND—MOST—FAVORITE—SELECTION.—NOW—OPEN—YOUR—EYES.—OPEN—THEM,—I—SAY," etc. After he has opened his eyes you must urge him to go upon the stage. (An imaginary one). Take hold of his arm and lead him out to the supposed footlights, and tell him to make a polite bow. After you get him started, he will sing until you tell him to stop. You can make your scenes effective by clever suggestions to the subject while he is singing. Tell him to throw back his shoulders—to place his right hand upon his chest—strike a tragic attitude.

You can stop him from singing if he seems at a loss for words, by telling him that he is a great orator, and that he has been called upon to give a temperance lecture. Start him going on "how whiskey ruined his life," then tell him to explain to the audience the value of rum, "its wonderful curative properties," etc. Changing from one argument to another, as from a Democrat to a Republican, creates an abundance of amusement.

Give him a broom, and tell him it is a banjo—that he will serenade his best girl, etc. You must point to an imaginary window, and give suggestions whenever the subject shows signs of hesitating.

There are many interesting scenes that can be presented with one subject. I will proceed with the scenes where two or more subjects are used, feeling that you have an understanding of the general method of presenting mental scenes. Any of the following scenes can be presented with one subject if you care to use them as individual tests.

SITTING ON A CAKE OF ICE.

Having placed subject No. 2 in the necessary condition, proceed as follows:

Say: "NOW—WHEN—I—TELL—YOU—TO—OPEN—YOUR—EYES,—YOU—WILL—FIND—YOURSELF—SITTING—ON—A—CAKE—OF—ICE.—YOU—WILL—GET—VERY—COLD.—THE—LONGER—YOU—SIT—THERE—THE—COLDER—YOU—WILL—GET.—NOW—OPEN—YOUR—EYES," Proceed as in the laughing test.

LESSON XIV.

CIRCLE MENTAL SCENES.

Place two or more subjects in a circle, and proceed to induce hypnosis as previously outlined. When they show signs of being well under your control, proceed as in the individual mental scenes. Say: "NOW —WHEN —I —TELL —YOU —TO —OPEN —YOUR —EYES, —YOU —WILL —FIND —THE —AIR —FULL —OF —BEES. —YOU —MUST —BE —CAREFUL, —FOR —THE —BEES —WILL —STING —YOU. —REMEMBER! —THE —AIR —IS —FULL —OF —BEES. —YOU —WILL —BRUSH —THEM —FROM —YOUR —HANDS, —FACE, —AND —NECK —READY! —OPEN —YOUR —EYES —EVERYBODY," etc. You may have to go to each one separately and urge him to open his eyes. Watch the subjects carefully, and if any one becomes too rough, awaken him by taking hold of his arm, and saying sharply, "ALL —RIGHT. —WAKE —UP." Do not continue the scene too long; violent exercise tires the subjects.

I will name a number of scenes that can be presented on the principles of the "Bee scene."

"RAINING MONEY."—After they have gathered the money from the floor, tell them it is RED HOT.

"CHAIRS RED HOT."—After they have jumped up, take a chair and chase them around the room. You can also tell them the floor is red hot.

"FLEAS DOWN BACKS."—Tell them you have put a handful of fleas down their backs.

"MOLASSES IN POCKETS."—Subjects should place their hands in pockets before going to sleep.

"RIDING BROOMS."—Tell them that they are horses.

"FISHING SCENE."—Have them fish with broom handles or canes in an imaginary pond.

"GLEE CLUB."—Tell each one to sing a different song—all singing at the same time

"CAKE WALK."—Tell half of the subjects that they are colored ladies. Give the gentlemen canes and old hats, the ladies old dresses, etc. Subjects, when hypnotized, will march or sing with piano accompaniment or other musical instruments.

"MAKING UGLY FACES."—Tell the subjects that ladies in the audience are making ugly faces at them, and that they should make ugly faces at the ladies.

"BICYCLE RIDE."—Place them backwards on chairs and tell them to race for a great prize. Count 1, 2, 3, when you start them.

"SELLING FISH."—Tell them to go around yelling "fresh fish." Give them imaginary baskets. You can have them offer for sale, peanuts, bow-legged crabs, side whiskers, ten cents per plate, etc.

"LEAP FROG."—Tell them they are school boys, and that they will play leap frog.

"RUBBER NOSE."—This is one of the funniest scenes ever presented. Go to each one separately and take hold of his imaginary rubber nose. Tell him to take hold of it and stretch it. He will do all sorts of ridiculous things with it. Pretend to take hold of it, and wherever you go, he will follow. You can pretend to stick it fast to another's back, and wherever the subject goes he will follow. Get several in line; take hold of the first one and run around the room, and the rest will follow. A good climax to this scene can be brought about by waking the first subject. When the influence has been removed, he will wonder why all the subjects are following him.

"BARBER SCENE."—(Two subjects)—Tell one he is a barber, and the other that he has a long beard. Introduce him to the barber, and suggest that he tell the barber how he wants his beard trimmed. Use a feather duster and a cane for the razor and brush.

"THE DENTIST."—Tell one subject that he is a dentist. Have him arrange his (imaginary) office. Suggest to another subject that he has a bad toothache. Have him go to the dentist, who will extract the aching tooth with a cane.

LESSON XV.

THE CATALEPTIC TEST.

Catalepsy is one of the most interesting conditions produced by suggestion. It is a condition in which all the muscles of the body become rigid. A small boy, in this condition, is capable of holding enormous weight on his body, while his heels rest upon the back of a chair, and his shoulders upon another.



THE CATALEPTIC TEST.

To produce the condition have one of your best subjects stand erect, heels together, and hands at sides. Have some one stand behind him so as to keep him from falling while you are putting him to sleep. Before beginning the test, arrange two chairs, having round backs, at about the right distance apart, so that when you lay the subject across them, his heels will rest on one and his shoulders upon the other. Lay small cushions on top of the backs of the chairs, so that the subject will suffer no injuries. Have two persons sit upon the chairs so as to keep them from slipping and to hold the subject on them in order to prevent his falling off. When you have everything ready, tell the subject to take a tight hold of his trousers, and to close his eyes. Now begin to give suggestions of sleep; tell him he will not fall over, but will go to sleep standing. Be

sure to induce a deep condition of sleep before giving suggestions for the rigid condition. After you see that he is well under the influence, suggest as follows: "DO —NOT—BE —AFRAID. —NO —HARM —WILL —COME —TO —YOU.—YOUR —HEART —WILL —BEAT —NORMALLY —AND —ALL —THE —FUNCTIONS —OF —YOUR —BODY —WILL —PERFORM —THEIR—NATURAL —DUTIES." "NOW—YOU—WILL—FIND—THAT —ALL —THE— MUSCLES —OF —YOUR—BODY —ARE —BECOMING —RIGID." "WHEN —I —COUNT —TEN —YOU —WILL —BE —AS —RIGID—AS —IRON." 1—2—3—4—5—6—7—8—9—10—"RIGID!" If the subject is not rigid enough, continue the suggestions until he is in a complete rigid state. Now lift him up carefully and place him across the chairs. After he is placed across the chairs have one or more persons sit or stand upon him for a few seconds. You should stand ready to give suggestions, "Stiff and rigid," in case the subject shows signs of weakening.

I have placed eight subjects in the condition, and, having piled them up to represent "The human wood pile," have, with three persons, climbed the top, thus presenting a very interesting scene. One subject in a cataleptic state is capable of holding 700 pounds. Five or six hundred pounds is, however, a convincing test. Three heavy men, standing upon one subject, presents a good effect. One of my favorite ways of presenting catalepsy is to place the subject across two small wooden horses, and after placing a stout plank across his body, see-saw fashion, walk a trained horse across the plank. In giving public entertainments, I usually have two small ponies play see-saw on a plank placed across the body of a subject. "Breaking the rock," is one of the old, but nevertheless, interesting tests. In order to successfully present this scene, secure a rock weighing about 400 pounds, and one that is easily broken. After placing the subject in the necessary condition, place two small cushions on his body, and lay the rock on the cushion so as to elevate the rock about one inch. Secure a good, strong man; who is the habit of wielding a sledge hammer, and have him deliver several heavy blows, starting lightly, and increasing in force until the rock is broken. It is advisable to place a cloth over the face of the subject, so that the fragments of flying rock will not strike his face. Have two assistants hold the chairs and the subject, and stand ready to push the rock off the subject in case anything goes wrong. A chair slipping, or an assistant failing to hold the subject in his place, might throw the subject to the floor, thus making it a dangerous experiment.

LESSON XVI.

INSTANTANEOUS METHOD.

After you have hypnotized a person several times, he becomes quite susceptible to sudden suggestions. In demonstrating this phase of the phenomenon, always select a subject who is easily influenced. Turn to him quickly, and at a moment when he is not expecting you to do so, say: LOOK —AT —THIS —BALL." (Thrust it quickly to within about five inches of his eyes) "YOUR CHAIR —IS—RED—HOT—GET—UP—QUICK." As soon as he jumps up, he is under your influence. Should you desire to place him in a scene of any kind, it will not be necessary to put him to sleep; simply tell him the chair is all right, then lead him away from it. You can tell him he is a great singer, dancer, speaker, acrobat, or anything your fancy suggests, and he will proceed as though he had been first put to sleep.

The following suggestions will be found very interesting with the same formula as with the "hot chair;"—Sitting on a tack;—a cake of ice;—a rattlesnake;—a wasp;—that he had a terrible toothache;—has lost his pocket-book;—has a stomach-ache, etc., etc.

CONCLUSION.

I have treated these tests as briefly as possible for various reasons. In the first place, if I were to embody in this course of instruction, the many phases of hypnotism and kindred sciences, it would interfere with the instruction relative to the use of the hypnotic ball. I have only given the essential tests, which embrace the use of the ball, but I could fill a thousand pages, giving tests and details wherein the ball could be used. However, if you will study these tests well, you will find that you have covered an extensive field, and through these tests you will be able to use the knowledge in other directions. You can use the ball in Magnetic Healing and in Suggestive Therapeutics, as well as in the tests given in these lessons. It can be used upon yourself when you are suffering, as well as upon others.

When used for healing purposes the subject should be placed in a drowsy, relaxed condition, or light sleep, then the ball should be rubbed gently several times over the seat of the disease or pain, then the subject should be told that when he awakens, or arises, that the pain will be gone, or that he will be much improved.

When used upon yourself, you should place yourself in a relaxed and passive condition, then make soothing passes over the seat of pain or disease, and suggest to yourself that the pain is going away, and that you are improving, etc., etc.

I have not designed this to be a complete course of instruction, but if you will learn to use the ball well, you will be able to master any situation or any phase of the science that may come to your notice. Through the use of the ball your work is made easy, and you must agree with me and every other student who has tried it, that it is the best and most practical method of operating in existence. Certain it is, that you will be able to hypnotize over fifty per cent. more persons through the use of the ball, upon first trial, than by any other known method.

I shall be glad to hear from you at any time, and if there are tests or subjects you wish to know about, I will be happy at all times to answer your letters, and be of service to you in any way possible.

Wishing you success, and hoping to hear from you regarding your progress,
I remain,
Yours truly,

J. T. McIntyre

SUGGESTIVE THERAPEUTICS AND THE SUGGESTI-PHONE.

Obviously, we are making great progress in the Science of Suggestive Therapeutics. Time was when Physicians were loathe to recognize this marvelous curative agent, but to-day, every practitioner of good standing has schooled himself in the law of suggestion and endorses the use of this mighty force in the treatment of most every disease or functional disorder to which the human race is heir. Diseases and habits which sometimes baffle the skill of the world's greatest medical authorities, have been rapidly cured by this potent agency, and the statistics compiled throughout the country during the past few years show a larger percentage of cures through "suggestion" than by all the processes employed combined.

As a profession Suggestive Therapeutics offers greater possibilities and returns, than that of medicine, law, music or art. There is no work so fascinating or gratifying as that of relieving suffering humanity of the ills and weaknesses to which many succumb through ignorance or lack of proper suggestions.

There are few diseases, though many names, and there are many "isms" and methods of cure; but if we were to exclude the suggestions that must necessarily accompany the different systems of treatment, thousands who now recover through the conscious and unconscious use of this God-given remedy, would never survive the attack, but would drift away upon the bosom of that river called, premature death. The family doctor, Magnetic Healing, Osteopathy, Animal Magnetism, Christian Science, and the laying on of hands all alike create that condition of expectation in the mind of the patient through the law of suggestion, and when the patient is cured, "Lo and behold" the "ism" did it.

After an extensive investigation and experience, such as few men in this country have had in this particular field of work, I can conscientiously say that my latest invention "The Suggesti-Phone" is considered by every practitioner or student who has it to be the greatest aid in the treatment of diseases and habits ever brought to light. I have been a successful operator for many years, and cannot see how I could ever accomplish anything without it. It is my constant companion at the institution where I treat many patients daily.

In every case I use it because it does so much for me. It shuts out all distracting noises and influences and every suggestion given through it sinks deep into the very soul of the patient. I am obtaining results which I never obtained before, and I can truthfully say that every physician and healer in the world, no matter what his method may be, should have a Suggesti-Phone and know how to use it. This is the verdict of every man and woman who has one, and it will be yours if you once use it.

Many physicians use electric appliances, "The Static Machine," "The X-Ray," and other expensive devices, many of these costing hundreds of dollars each, but with all these I believe the time will come when a physician without a Suggesti-Phone will be like a surgeon without surgical instruments.

Why not be abreast of the times and have a Suggesti-Phone? They do not cost much and any one can learn to use it in a short time. Many persons who were carpenters, salesmen, and other walks of life, as well as physicians and healers, have procured the Suggesti-Phone and are now coining money through the use of it. I give every student who purchases one of these valuable instruments, complete instructions in every known phase of the science.

No matter if you have taken other courses of instruction, there is yet much to be learned of this great science, and I believe I can give you that practical instruction which will make you a complete success. I have had the pleasure of teaching more physicians and students personally than any other professional instructor in the United States and after touring the country five times giving lectures and demonstrations in colleges, medical institutions and theaters, I feel qualified to give you a class of instructions that cannot be obtained from any books or mail courses in the world.

If you desire further instruction, advice, treatment, hypnotic devices or books, why not communicate with me and use my services to your advantage.

I shall be delighted to hear from you and will send you further particulars concerning any branch of the science, or will answer any question you would care to ask, if stamp is enclosed for reply.

Yours truly,

F. T. McINTYRE.

**ANYBODY CAN USE IT—IT WAS MADE
FOR YOU**



ORDINARY POSITION OF OPERATOR AND ADJUSTMENT
OF THE SUGGESTI-PHONE.

Many students get the idea from the illustrations that the "Phone" is an instrument to be used by Physicians only. This is an erroneous conclusion, for the instrument plays its most important part in the treatment of disease and habits, by all students. While it is a marvel in the production of anæsthesia, still it is mostly used by students of Hypnotism, Magnetic Healing and kindred sciences.

None but students who already have this truly wonderful instrument can appreciate its use. A patient in calling at your office or home to investigate the nature of your methods is immediately impressed when he is shown the Suggesti-Phone. You have something to talk about; something greater than personal magnetism to aid you in securing the patient; or, if you are giving personal instructions, you could have no better aid in securing the pupil, for he sees at once that you are keeping abreast with the times and are qualified to give him the latest and best instruction. Then again, many who see it in use will want to secure one; and there is no reason why you cannot easily earn back the amount you have paid for your instrument, by taking the orders yourself, and sending them to Prof. McIntyre. He will allow you a liberal commission on each sale.

PRICE of Suggesti-Phone, case and course of instruction is \$25. Sent charges prepaid, to any part of the world.



B

Special Private Instructions

Embracing the use of the

Hypnotic-Magnetic Ball



FREDERICK T. MCINTYRE, D. S. T.

**In Self Treatment, Developing Concentration,
Developing Force, Developing Personal Magnetism,
Developing Clairvoyant Powers,
Projecting Thoughts, Absent Treatment,
Telepathy**

Prepared By

Prof. F. T. MCINTYRE
President of the Metropolitan Institute of Sciences

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METROPOLITAN INSTITUTE OF SCIENCES

126 West 34th Street, New York, N. Y.



LESSON 1.

In the bowels of the earth there is a force which has defied the skill of all mankind; a powerful force, and no man knows from whence it comes. In the mind of man also, is a powerful force which acts like fuel to fire; focused upon any particular function or object, it has a power which has baffled all scientific investigations, as has electricity, life and death.

Electricity has been harnessed and utilized for our benefit, and we have become so familiar with its use, that we do not stop to question the course through which it is generated. We simply accept it as a natural law, and content ourselves with the luxuries and benefits it brings.

A wealth of benefit lies within the mysterious chamber of the mind; but how can we harness this intangible force and use it for the up-building of the human family, has been the text of scientists for ages.

There are a number of methods and theories presented, but very few of them stand the test of scientific analysis. Many will tell you to go to a dark room, sit down and relax all your muscles, and will with all your might that you are getting well, but alas, will as hard as you can the result sought, still remains like a far away shoal to a drowning man.

I have tried every known method of science which offers an Hypothesis worthy of investigation and at least have discovered a method through the use of the Hypnotic Ball which surpasses any attempt at using the subjective mind for the self-treatment of diseases and habits, and the general development of unseen forces of mankind.

LESSON 2.

In these private special lessons, I shall not attempt to give instruction embracing the use of the Hypnotic Ball in Hypnotism, for this subject is fully covered in my regular correspondence course, I shall take up the treatment of your case, and will teach you a system which you must follow earnestly, if you hope to obtain the results obtained by others. All I ask is your hearty co-operation in following these instructions, let the results speak for themselves.

You must first study and learn the formulas of suggestion well, so that you can go through the system without hesitating or making errors.

In the treatment of any Chronic Disease, Nervous Disorder or Habit, it is advisable that you first learn to concentrate the vision and mind upon the Ball, to the exclusion of everything else. In the development of concentration, either of the following systems can be used. If you will try either of these systems you will be astonished at the rapidity with which your concentrative powers will grow. This will not only help in the development of concentration and mind force, but will

(2)

improve your continuity of thought, strengthen your memory, and will make possible the phenomenon of thought transference; sensitize your receptive faculties, which will enable you to receive as well as transfer messages to other sensitized minds.

LESSON 3.

SYSTEMS OF DEVELOPING CONCENTRATION.

Seat yourself at a table with the Hypnotic Ball grasped firmly in your right hand. Take hold of the wooden handle, and do not touch the glass bulb. Imagine that you have placed ten tacks in a row on the edge of an ordinary table, about three inches apart, and that you are going to tap the head of each tack with the Ball. Start at imaginary one then as you pass to tack number two, do so with a round movement. Do not move the Ball in a sharp up and down movement, but try and make a complete circle movement as you pass from one imaginary tack to another. Do this from one to ten and each time you come down on the head of the supposed tack, try to imagine that you actually see the tack, at the same time keep count mentally. If you cannot imagine the ten tacks being placed in a row on the table, begin by using real tacks the first few times, then continue without them.

You should go from one to ten and then backwards to number one. Keep this going for at least ten times. If you find that you can form a good mental picture of the tacks at times, and then you lose the count, and also the mental picture of the tacks, you should begin over when you fail to form a mental picture of the tacks and lose the count. You should not look at the point in the Ball during the movements, but at the place where the head of the tack should be.

If you will practise this evenings, or during your spare time, you will be astonished at the results. This is also a good test to have your friends try. It furnishes an abundance of amusement. This process will develop your concentrative powers and strengthen your memory. It will also develop the hidden forces of the subjective mind. It will also develop you to that point where "Auto-suggestion" will be more effective in self treatment for any disorder. This practice should be continued for three weeks.

"The mind is like an electric battery, we cannot see its workings but it moves the man."

SELF TREATMENT.

FORMULA No. 2.

Place the Ball in the top of a small bottle so that the handle of the Ball will fit the neck of the bottle. Place same on a table or mantle in your room, where it can be seen from all parts of the room.

Make up your mind that you will look at the Ball for a few seconds,

at the end of certain intervals, either every five minutes, thirty minutes, or one to five hours, it depending upon how much time you can give to the practice. Make up your mind that you are going to look at the Ball at the end of a certain period. Go about your regular work or pleasure in the house and do not keep your mind constantly on the Ball, but simply try to develop your subjective mind to that plane where you find yourself looking at the Ball when the appointed time is up.

You may forget the time and ball on many occasions and may not develop to that plane where you can entirely divert your mind from the object and thus unconsciously bring it back to the point of object on every period of time, but the practice of this will develop the unconscious use of the subjective mind and will make possible conditions you little dream of.

In the treatment of any disease or habit, this system can be brought into active practice. Let us take as example:—suppose the case is chronic constipation:—every time you succeed in looking at the ball at the appointed time, stand erect and repeat the following suggestions to yourself five times, while you are looking at the ball.

"My bowels will act more freely, I am positively getting well." No matter where you are or what you are doing, gaze at the ball and do as above directed.

Then again, suppose the case is a weakness of any organ of the body, a weak heart, or sexual organs, this formula should be repeated. (the heart) "My heart is getting stronger, I am feeling better each day." Remember each formula should be repeated five times while you are gazing at the ball.

(For indigestion) "My digestive organs are improving, everything I eat agrees with me and I am positively getting well."

(for lungs) "My lungs are getting stronger, I can feel an improvement every day, I will soon be well." After each formula the window should be opened, and several deep breaths of fresh air taken. Always inhale through the nose, and exhale through the mouth.

No matter what organs of the body are weakened or afflicted, simply refer to that organ and repeat mentally, a number of times, that the organs are getting stronger and "I am positively improving." Through this process, an invisible law is brought into play which develops the subjective mind, making it sensitive to "Auto-suggestion" (self-suggestion). The psychological effect produced is, a new pathway of discharge formed in the brain, through which these currents must ever afterwards escape.

The oftener the formula is repeated, the deeper will be the pathway which is plowed through the brain, and consequently a more lasting result. This method of self-treatment has astounded all those who have practiced it. It brings about a cure when every known method fails.

In the treatment of Chronic Diseases, such as Rheumatism, Kidney Trouble, Stomach Trouble or a complication of diseases, the last named process will be found the most efficacious, no matter what your trouble may be, you can use the system with telling results.

In addition to this system, drink a great deal more water than you have been in the habit of doing. That is, be sure to take a good drink

in the morning when you rise, one at ten o'clock, one after dinner, one at three o'clock, one after supper, and one before retiring at night. Your system will use considerable water during the three weeks' treatment.

I would advise that after you repeat a formula, to stand erect, throw back your shoulders and stretch your hands open above your head as far as you can. While in this position take a deep breath, inhale through the nose and exhale through the mouth, then allow your hands to slowly drop back to a normal position by your sides. Do this several times.

LESSON 4.

ANOTHER GOOD SYSTEM OF SELF-TREATMENT.

One of the best systems of curing diseases with the Ball is to make downward passes with the Ball over the seat of the disease or pain. This should be done at night when you retire, or in the morning before you dress.

If you are suffering from pain, grasp the Ball firmly by the wooden handle, in the hand most convenient, and make a series of downward passes quite heavily, on the flesh, directly over the seat of the pain or disease. Make the passes quite heavily but not too hard. Keep up the passes until the pain is gone. I have known cases where this had instantly and permanently removed the pain. The passes with the Ball should always be made on the flesh, directly over the seat of the disease or pain.

You can use these methods in giving treatment to others as well as yourself.

WEAK EYES.

For treating weak eyes or blindness, make several passes over the eyes with the Ball. Start in the socket near the nose, and make the passes outward toward the temple. If treating yourself, you should repeat the following formulas, mentally, each time you make a pass over the eyes with the Ball.

"My eyes are getting stronger, the sight is returning to its normal condition." If you are treating some one else, have them repeat the formulas aloud each time you make a pass with the Ball.

DEAFNESS.

For deafness, start making passes with the ball on the temple over the ear, and bring it down in neck of the ear under the jaw, ending the pass well down on the back. Make this pass quite heavily and fit the Ball in close to the ear. While making these passes repeat the following formulas mentally: "My hearing will soon be restored. I can hear better now." If you are treating some one else, have them repeat the formula aloud.

FOR POOR MEMORY.

For a deficient memory, practice formulas No. 1, Lesson 3. In addition to the exercise given in Lesson 3, use the following formula. Take the ball in the right hand, and tap yourself on top of your head, five times keeping count mentally. After you have done this, count five mentally without tapping with the Ball. Now go to the mental tapping with the Ball and count five more, then back again to the mental count without the tapping on the head. Increase the mental counts without the taps each time, after you have tapped your head each time five times, add one to the mental counts without the taps, but always tap with the ball, five times only. The first time you count mentally without the ball taps, count five, the second mental count will be six, the third seven, the fourth eight, and so on. Continue until you have reached fifty, always tapping in between times on top of the head, five times. If you get confused and forget the count, start all over again and continue the practice until you can. This will strengthen your memory and develop your mental forces.

LESSON 6.

A POSITIVE CURE FOR BACKWARDNESS.

Hundreds of backward men and women have been brought out of a condition of difference through the following use of the Hypnotic Ball and have developed a forceful character which has led them on to victory when they would otherwise have failed.

This may seem a little mysterious to you, but all I ask you to do, is to practice it and let the results speak for its value. Through this method, a law of which you possibly have no knowledge, is brought into action and before you realize it, the habits become subjective, thereby changing your timid nature into one of continuous force. Your human magnetism is generated and forces itself to the surface, causing you to gain many things in life which you would have lost, were you to continue in the grasp of that awful clutch "Backwardness."

Whenever you have a task before you, and you lack the strength, force, courage or energy to go ahead, use the following formulas, but do not under any circumstances let anyone know that you are doing this. To illustrate; suppose you have a task to perform, which is embarrassing to you, and you lack the force to do it; in asking for a better position, an increase in salary; telling your opinion of certain things to a person or an audience; expressing your feelings for another person; letting out the secrets in your heart for one you really love; asking assistance from a person, whether it is of a financial character or his good will, or in selling goods. Many persons would succeed if they would let out the force of character in them. If you have difficulty in this; if you are held back by an unseen force, which seems to step between you and success, then resort to the following method, and you will be surprised at the force it will give you in all of your undertakings.

Have the Hypnotic Ball in your pocket, where you can place your hand upon it at any time, without being observed. If you hesitate in doing anything no matter what it may be, and something seems to whisper to you "Hesitate, Hesitate," place your hand upon the Ball and repeat to yourself mentally, several times, "I will, I can, I shall." You will find that an invisible force will rush to your aid, and you will succeed where you would have failed had you not done this. Never go anywhere or undertake to do anything of importance, without having this silent partner with you. You will be astonished at the force which you will develop. The Ball compels the study of Concentration.

Practice this method for three or six months, and you will so completely rid yourself of backwardness, that you will have developed into a new person, with a force of character which will enable you to undertake any task, no matter how difficult. You can then recommend the Ball and method to someone else who is backward, and who will appreciate a helping hand. The Ball will prove a faithful companion and if constantly carried will lead you out of many a deplorable predicament, into a bright, sunny future.

PROJECTING THOUGHTS—TELEPATHY—CLAIRVOYANCE.

In developing the power of influencing persons at a distance, you should practice well, formulas No. 1 and No. 2 of Lesson 3. You cannot hope for immediate success until you have developed your projecting and receptive powers, which can be done by the exercises mentioned. After you have practiced these formulas for about three weeks, you should be well enough advanced to project and receive impressions.

I will give an example here which will illustrate the system of influencing a person at a distance through the aid of the ball.

Suppose there is a person at a distance you desire to influence into doing a certain thing—seat yourself in a comfortable chair, take the Ball in your hand, which should be resting in your lap, and try to throw yourself into a relaxed passive condition; have no one present when trying to influence a person at a distance.

Now concentrate your gaze on the point in the Ball, and continue to gaze for several minutes before attempting to operate in this entangible law. After you have sat quietly for several minutes, gazing continually at the point in the Ball, think of the person you wish to influence.

Do not stare in a strenuous manner, gaze quietly and leisurely, winking the eyes whenever you desire, and assume a quiet normal, passive condition. Try to draw up a mental picture of the person in mind, and while thus engaged, project your thought as follows:

Imagine whatever you desire the person to do, as having already been done. Try to feel as though your desire has been fulfilled. You have no doubt experienced great joy and pleasure at some time in your life, where a wish has been granted or a desire fulfilled, that is exactly the kind of feeling you should work up, while your attention is fixed upon the mental picture of the person you are trying to influence.

Say to yourself mentally, "How happy I feel, he has granted my wish and it is done." "I knew he would do it and I am so thankful." "It has really come to pass, this brings joy to my soul." etc. You will feel as though the person has already done what you desire, and do not take your eyes from the Ball while you are in this condition of mind. Very often persons with natural clairvoyant powers receive messages via in this condition of mind; something of an entirely foreign nature to the subject in mind, breaks in suddenly, and so intensely leaves an impression that they may make a note of it, and upon investigation, find it to be an actual occurrence. The mind while thus engaged is completely and sensitively to the thoughts projected by others. Be sure that when you are undergoing this test, so as not to be influenced or misled who might at that particular moment be thinking of you. If the impression received while in this condition, should be a desirable one, hold up your hands, close your eyes, take in three deep breaths, and draw them slowly through the mouth and say to yourself mentally, "I will not be moved and shall not be influenced." But avoid the impression of pleasing one allow it to penetrate by remaining in the passive condition.

Most every authority on thought transference will tell you to go to your room, sit down and draw up a mental picture of the person you wish to influence, and to think earnestly that the person will, and must do your bidding, to use all the mental force you can to make the person to do as you desire. But I find in doing this, we interfere with the very law that makes possible the results. You cannot do anything much in a spasmodic way, that being the teaching of those who copy what everybody else has written. They do not know, they cannot transmit nor can they receive, and consequently they tell you what others have told them. My method is new, discovered, and tested and proved by myself to be the only practical hypothesis ever advanced.

Practice in this system will open the doorway to the great storehouse of treasures, which have heretofore been sealed up behind the gates of the mind.

All the great powers work silently. By concentration and with a silent, smooth effort, you will influence people at a distance, when every other method has failed you. The results are not obtained when you will and wish and try to compel a person to do your bidding by projecting your thoughts spasmodically toward the person in mind. They feel glad, as though your wish has been granted. You then place your mind upon the very key which transmits to the mind of the person in the mental picture before you, the desire to do as you have pictured mentally. The deed may not be done immediately, but possibly some other day, even when you are not thinking of the person, the end sought will be done.

By this mental attitude, you start the projected thoughts on their journey through the etherial atoms of space, where they enter in the mind of the subject, if not instantly sometime in the immediate future. Do not be discouraged if you do not get immediate results, be calm, cultivate a hopeful disposition, be patient, and when you least expect it, your hopes and desires will be realized.

Should you happen to meet the person the next day, or shortly after

you have operated on him, cultivate a friendly feeling and while you should not show it outwardly, feel toward him the same as though he has actually done as you have desired. This will in some cases have a wonderful effect upon him. You will notice an uneasiness about him, which will be a manifestation that your invisible force is making headway.

Practice and experience in this phase will develop and strengthen your projective powers as well as sensitize your receptive, subjective, involuntary mind. It will develop your clairvoyant powers to such an extent that you can give readings for those who are not clairvoyant.

GIVING CLAIRVOYANT READINGS.

In giving clairvoyant reading to persons, it is advisable that you sit with your left side to the person, who should be seated beside you, take the ball in your right hand and gaze at it steadily until something comes to you which you feel has a direct bearing upon the person. Take hold of the person's right hand with your left, while you are thus engaged all the time you are sitting. Develop a passive, relaxed condition, gaze steadily, but not strenuously at the point in the ball during the reading.

At first few impressions will come to you from the person sitting but practice and experience will develop startling revelations. An invisible force will place the words in your mouth, your lips will move almost unconsciously, but care must be taken so that nothing of a disagreeable nature is said which would bring sorrow to the sitter, nor implant an injurious suggestion to his mind.

Practice all the exercises in this intangible art, keep instructions a secret, and do not let anyone see these private lessons. If you develop anything of a satisfactory nature, write me of your experience and I promise you that it will be kept confidentially secret, unless you desire and give your consent to having it published in our "Revelations on Psychic Phenomena."

CONCENTRATE AND YOU WILL WIN.

With my thoughts concentrated upon a desire to see you develop both physically and mentally to that plane in life where the master of all nature's invisible forces intend you should be.

I remain,

With best wishes for your success,



C

PRIVATE LESSONS

SECOND EDITION

Practical Instruction

IX

SUGGESTION
HYPNOTISM
And **HEALING**

EMBRACING THE USE OF

**THE OCULAR FATIGUE
PRODUCER**

BY

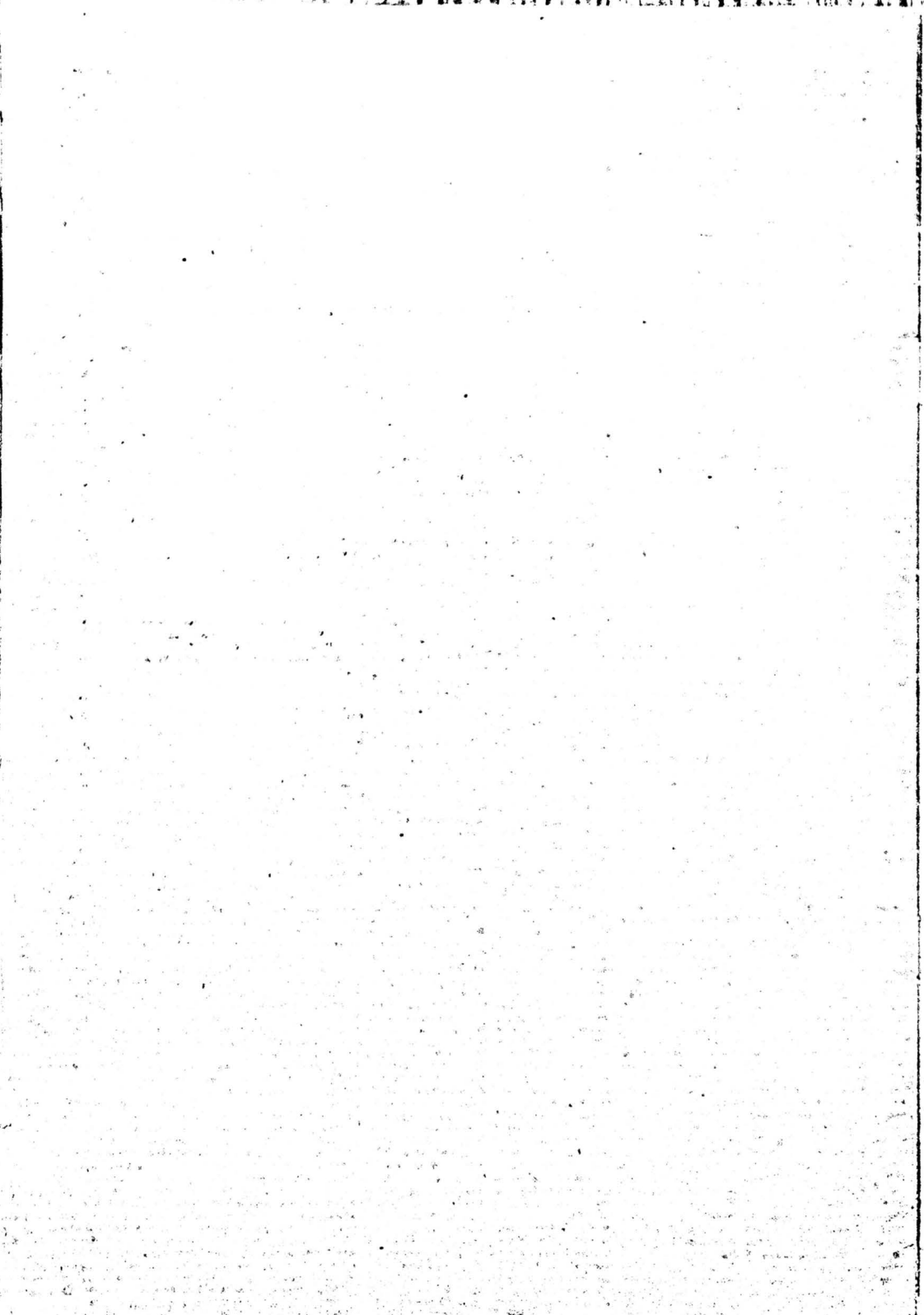
F. T. McINTYRE, D. S. T.

President of the Metropolitan Institute of Sciences

Inventor of "The Ocular Fatigue Producer," "The Hypnotic Ball,"
"The Suggestiphone," etc. Author and Lecturer.

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PRIVATE LESSONS

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PRACTICAL INSTRUCTION

IN

SUGGESTION, HYPNOTISM and HEALING

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The Ocular Fatigue Producer

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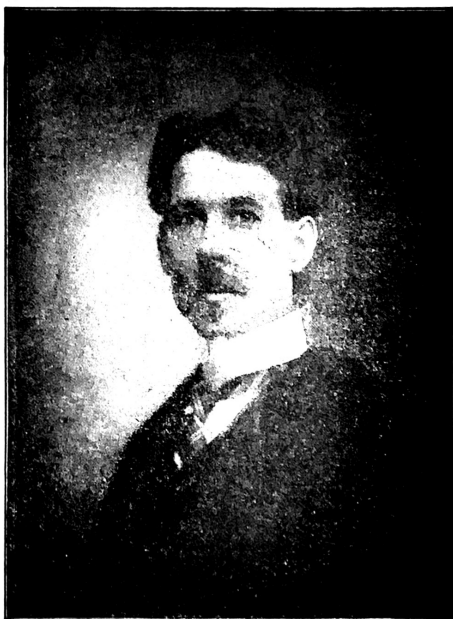
President of The Metropolitan Institute of Sciences, Inventor of "The Ocular Fatigue Producer," "The Hypnotic Ball," "The Suggestiphone," etc., Author and Lecturer

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THE METROPOLITAN INSTITUTE OF SCIENCES

126 West 34th Street, New York, N. Y.

"Full many a pupil has become more famous than his master."



FREDERICK T. McINTYRE, D. S. T.

President and Director in Departments of Instruction of the Metropolitan Institute of Sciences. Inventor of the Suggesti-phone—The Hypnotic Ball—The Ocular Fatigue Producer—The Revolving Hypnotic Ball Mirror, etc., Lecturer and Author of Correspondence Courses and Works on Hypnotism—Personal Magnetism—Suggestive and Psycho-Therapeutics—Magnetic Healing—Self Treatment—Development of the Inner Forces—Thought Transference—Telepathy and Kindred Sciences.

INTRODUCTION

In the following lessons the student will be instructed in the use of **the Ocular Fatigue Producer—How to fascinate subjects in hypnotism—and the various methods of securing “That Passive Condition” for the treatment of disease by suggestion.**

It is obvious to all magnetic-healers and suggestionists that to **begin treating** a patient by any psychic method before inducing a condition of fatigue, is to only partially meet with success. Frequently no results are obtained simply because the patient was not placed in a perfectly passive condition. All operators, at times, experience great difficulty in securing this “passive condition” so **essential** to success, whether it be for the purpose of producing ludicrous hallucinations or for giving treatment. Aware of this difficulty, many students have confined their operations to extraordinary susceptible subjects, showing plainly—a **lack of** proper instruction and practical methods.

Having operated extensively on all classes of people, in many parts of **this** country, I have had opportunity to experiment largely on difficult subjects. I was called upon, in different cities while touring the country to **give** private demonstrations at colleges and clubs, many of which were largely made up of skeptics and doubters, who wished to try the power of hypnotism for **themselves**, and whose susceptibility of suggestion was consequently less pronounced.

I found myself continually looking for some object which I could use in producing ocular fatigue. At times I would use a pencil, a knife point, or a coin, or, sometimes, a diamond ring. In my experiments, however, I found that subjects would invariably look away from a pencil point, and that they would not follow the diamond with sufficient concentration of vision. I therefore determined to construct a device that would induce a condition of fatigue more rapidly than the articles above mentioned, and one that could always be carried in my top vest pocket for instant use. Hence, the introduction of the Ocular Fatigue Producer. You will have to admit that it is a very convenient contrivance. You will find that the subject can follow it with perfect concentration of vision from any part of the room. It fills a long felt want among professional operators and physicians. A subject or patient looking at a pencil point does not attach any importance **what-**

ever to the proceeding; there is a desire to smile, or you will notice a diverted attention, but just say, by way of introducing the instrument, that you will use for the test "The Ocular Fatigue Producer" invented by Prof. F. T. McIntyre, and you will notice a different interest in the matter.

The suggestions that accompany this way of proceeding must be apparent to a professional. The virtue of the instrument lies in its peculiar construction; its spherical-shaped point admits of a perfect concentration of vision, and the subject can follow it to a considerable distance.

I have described thus far the necessity of the device, and I trust that it will prove helpful to you in all your work. It has helped me out of many a predicament, where to have failed in giving a satisfactory private demonstration would have meant an injury to our public entertainments.

If you are a student of psychic phenomena, and understand their laws, you will readily appreciate the device and the instructions which follow. If you are a beginner, I ask your hearty co-operation; and if you follow my methods, you will surely meet with success that will surprise you.

The lessons in this course are NOT designed, however, to thoroughly instruct the student in hypnotism and kindred sciences. It is taken for granted that the student has a general knowledge of the theory of the subject, from other sources. If, however, you have NO knowledge of the mysteries of this truly wonderful power, I would advise that you study my general correspondence course of instruction, embracing the use of the Hypnotic Ball, before attempting to engage in the work in a professional way.

My course of instruction on how to operate with the "Hypnotic Ball," teaches the student how to proceed practically. It embraces the fundamental principles of the science, and shows plainly how to produce the lightest and most difficult tests of the various phenomena.

I have a standing challenge of \$1,000 in gold, open to any instructor who can produce a more complete, practical, and comprehensive course of instruction.

We shall waste no time in quoting history of the science, or the way other people do things. We will dispense with what Moll—Berheim—or this or that authority says. Let us get down to business, and apply modern methods. Do what I say; and consult these higher authorities later.

"Success is obtained by the man who can do things." Here are some of the things. Do them.

HOW TO USE THE *Ocular Fatigue Producer*

BY

FREDERICK T. McINTYRE, D. T. S.

LESSON I.

TESTING FOR SUSCEPTIBILITY TO HYPNOTIC INFLUENCE.

BEGIN by explaining to the subject that you are not going to hypnotize him immediately. Tell him that you wish to try a test to ascertain if he is susceptible or not. Dispel all fear he may have by assuring him that the test is perfectly harmless. If you are going to give a parlor entertainment or small party, I would advise that you first show the test on some friend. The effect produced by showing the test FIRST on some friend in whom you HAVE CONFIDENCE, is instantaneous, and makes your party a success. This test can be used in testing the susceptibility of a patient.

THREE ESSENTIAL POINTS.

- 1.—Place the subject in a standing position with heels together.
- 2.—Tell subject to clasp hands back of neck.
- 3.—Take your position about two yards away from the subject, and hold the instrument up to view, between yourself and the subject, at arm's length.

REMEMBER THESE THREE THINGS. You are now ready for the test.

Tell the subject to look straight at the point. (See cut next page.)

Say to him in slow,—impressive,—and positive tones:

“WATCH —THE —POINT —AS —I —WALK —FORWARD —AND
—BACKWARD —AND —YOU —WILL —FEEL —A —DESIRE —TO —
FALL —FORWARD”

Walk rapidly toward the subject, and move away from him steadily and slowly, always keeping the point on a level with the subject's eyes.

Keep saying to the subject, each time you draw away:

“THINK —OF —FALLING —AND —YOU —WILL —SURELY —
FALL.”

Bring the point up to within six inches of the subject's eyes, then walk back, steadily and slowly, about two yards. Keep repeating the attempts, and sooner or later the subject will fall forward. In the majority of cases the subject will fall after the second attempt.

Six trials are sufficient to ascertain whether he is susceptible. Your having failed to influence him in this test does not necessarily prove that he cannot be hypnotized. It DOES prove, however, that he is not easily influenced. Some other test should be tried; such as “tightening the eyes,” or “tightening the hands.”

Great care must be taken by the operator not to let any person fall upon the floor. In some cases the subject will become hypnotized more quickly than

usual, and will fall upon his face, if the operator fails to catch him. To guard against this, be sure to move away from the subject VERY SLOWLY at the start. Watch him carefully, and if you see him falling do not move your position; simply keep the instrument and the upper portion of your body going slowly, and the subject will fall into your arms.

I have been able to draw a large percentage forward by simply placing the point up to within six inches of the subject's eyes, telling him TO THINK OF FALLING FORWARD, and that, when I drew the point away, he would FOLLOW AFTER IT.

You will soon get the knack, and after you have confidence in yourself, you



will draw many forward on the first trial. Do not allow the subject to smile. If he smiles, stop operating until he has composed himself. You will find it difficult to affect a person if he laughs, or has been drinking intoxicating liquors.

If you should operate upon some person that prides himself upon having "a strong will," give him a good, short lecture.

Tell him that he ought to make a good subject if he has a strong will. Explain to him that he is resisting, if he does not fall forward. If he says that he tried—and that he did not even feel a desire to fall,—then tell him that he **must** have offered an unconscious resistance.

You can convince him that such is the case by the following test:

LESSON II.

PROVING THAT THE SUBJECT OFFERS AN UNCONSCIOUS RESISTANCE.

NEVER resort to this test unless the number of subjects is few, or you wish to continue the demonstration for the benefit of some particular subject.



TESTING FOR UNCONSCIOUS RESISTANCE.

In giving private parties, where you have from 15 to 25 volunteers, do not waste any time in convincing the subject that he resisted, unless he is one of those who enjoy the idea that he cannot be influenced. If he shows this disposition, proceed as follows: Say to the subject:—"Raise your left arm as if you were

going to imitate a chicken flapping its wings." After he has raised his arm to a level position, tell him to REST HIS ELBOW UPON YOUR FIRST FINGER. Hold your finger as if you were going to spin a tambourine upon it, and place it under his elbow, so as to support it, in case he does rest it upon your finger.

• If he does not give up readily, he will find it very hard to rest his arm upon your finger, holding it stiff instead of relaxing it entirely. Every few seconds remove your finger quickly, and you will see his arm remain upraised. He will not be able to understand why he cannot rest his arm upon your finger. You can, if you wish, tease him by saying: "WHY, CAN'T YOU EVEN REST YOUR ARM UPON MY FINGER? NOW TRY HARD." After you see that he cannot do so, press upward a little with your finger, but do not raise his arm.

Now say: "WHEN—I—COUNT—THREE,—I—AM—GOING,—TO—REMOVE—MY—FINGER." Ask him if he is sure he is resting his arm on your finger; then count "1—2—3." Remove your finger quickly, and in nine cases out of ten, the arm will remain in an upraised position. This will prove to him that he was not doing as he thought he was. Tell him that this is unconscious resistance, and that because of this, he is not influenced in the drawing forward test. Sometimes this teaches the subject what is required of him in order to become influenced by hypnotic suggestion. He must give up readily and not offer resistance of any kind. By practicing this test a subject can soon learn to give himself up, and will, in time, become quite susceptible.

The value of this test to a public operator lies in the fact that he proves to an audience that the subject WAS RESISTING. The value of this test to a physician or healer is that it teaches the patient how to give up readily. In cases where the patient cannot be put to sleep immediately, it is advisable to try this test; but never, under any circumstances, where a condition of sleep is desirable, convince the patient that he cannot give up. Do not proceed as though you were operating before an audience. Talk to the patient in a coaxing tone and simply induce him to relax. He will soon understand what is required, and will assist in inducing hypnosis.

LESSON III.

TIRING THE OPTIC NERVE.

If the operator is giving a demonstration and wishes to close the subject's eyes, so that he cannot open them, he should proceed as follows:—This test can be accomplished in either a standing or sitting position and is sometimes used prior to giving treatment by suggestion.

The operator should stand to one side of the subject and hold the Fatigue Producer about four inches away from the eyes of the subject. It is advisable to hold the instrument at the focus of the vision, which is about four and half inches from the centre of the eyes.

Tell the subject to look at the point very steadily. Tell him not to move his head but to follow the point with his eyes. Explain to him that you do not intend to put him to sleep; but that he should nevertheless repeat the word "sleep" mentally every time you move the instrument down. Now begin by moving the instrument up and down about one foot, always keeping the point where the subject can see it. This will cause him to roll his eyes up and down. Keep this motion going until you have made about twenty downward strokes; then tell subject to close his eyes TIGHT.

While you are telling the subject to THINK THAT HE CANNOT OPEN HIS EYES (repeat several times) gently rub the instrument across each eye and then hold it to his forehead, between the eyes. Now say in STRONG, POSITIVE TONES:—"WHEN I COUNT THREE, YOU WILL FIND THAT YOUR EYELIDS ARE STUCK TOGETHER, AND YOU CANNOT OPEN THEM. —READY: —ONE—TWO —THREE —YOU CANNOT OPEN THEM. TRY—TRY—TRY." If he cannot open his eyes be sure that the on-lookers have an opportunity to see the effort he is making. Do not let him remain long; just a few seconds; then—snap your fingers in his face, and say SHARPLY:—"ALL RIGHT. WAKE UP." Keep repeating this until the subject opens his eyes, and smiles. Laughing indicates that he is wide awake, and the influence has been removed. If not successful the first time, try again.

The physician and magnetic healer can make good use of this test. When a patient is to be treated by suggestion, it is sometimes advantageous to try this test. It gives an insight into the susceptibility of the patient; then again it makes the patient more sensitive to suggestion. The patient should be placed in a reclining position, and the operator should proceed as in the foregoing lesson. If you should succeed in closing his eyes so that he cannot open them do not awaken him immediately, but take advantage of his being partially under your influence, and proceed to put him into a deeper sleep. Simply tell him to QUIT TRYING to open his eyes; quiet him down to a passive condition; and continue to give suggestions of "sleep—sleep—sleep. Now you—are—going—fast—fast—asleep,"

etc. When the patient is well under your control, then give suggestion for treatment. Always awaken a patient gradually and in a mild manner.

Should you fail in tightening the patient's eyes so that he cannot open them, do not comment on the failure. Anything you might say would act as a suggestion and interfere with the induction of a passive condition. It is not absolutely necessary to induce hypnosis in order to successfully treat a patient by suggestion. Some of the best results are obtained by merely placing the patient in a RELAXED passive condition.



BEFORE TIGHTENING THE EYES.

LESSON IV.

HOW TO REMOVE THE INFLUENCE.

The student should pay careful attention to this lesson. Be sure that you thoroughly understand how to awaken the subject before attempting to induce sleep.

NEVER attempt to awaken a patient in a rough or sudden manner. Always start slowly by snapping the fingers softly. Simply say:—"Now you are all right; wake up; come now, wake up, I say"; etc. If you find it difficult to awaken him upon the first trial, continue with more force. It is obvious to any thinking person that if you awaken any one who is ill suddenly, even though he be in a natural sleep, there is a possibility of quickening the action of the heart, and thus causing the patient to feel ill after-effects.

A subject who has been hypnotized for entertainment purposes can be awakened suddenly without fear of the after-effects. Sometimes it is advantageous for the operator to awaken his subjects suddenly, and sometimes slowly, depending upon the kind of scene and position the subject is in. If a subject is in a position where no harm can come to him by falling, awaken him suddenly. On the other hand, if he is standing upon a chair, or in an elevated position, awaken him slowly. To awaken a subject, strike your hands together sharply and say in loud, positive tones: "WAKE UP," "ALL RIGHT," "WIDE AWAKE," etc.,. Keep this up until he is thoroughly awake. Should you have trouble, or find it difficult to awaken a subject, tell him to sit down and be quiet. Do not become frightened, for any uneasiness on your part will have an effect upon the subject. After he is seated tell him to get ready to awaken, and that when you count three he will POSITIVELY wake up and feel all right. Now say:—"READY, ONE—TWO—THREE, WAKE UP, SAY, WAKE UP." Keep on commanding him to awake, and when he opens his eyes, say:—"NOW YOU ARE ALL RIGHT." It is a good policy for the operator to smile. If the subject is awake he will also smile. The smile acts as a suggestion; the subject follows it. Only in extreme cases will it be necessary to resort to the following system:

When the subject shows signs of trembling, and you cannot awaken him, you must talk to him as though you were disgusted with his actions. Talk to him in the most commanding terms, and tell him you will not put up with his nonsense. You can even threaten him with some punishment. Say:—"NOW WHEN I COUNT FIVE, IF YOU DO NOT AWAKEN, I WILL STICK YOU WITH THIS PIN (or knife). NOW GET READY, ONE—TWO—THREE—FOUR—FIVE. WAKE UP. ALL RIGHT." It is not necessary to throw water in his face, and apply batteries, etc. If the operator will carefully study this method he can awaken any subject no matter how difficult.

Have no fear in this regard, for only once in a thousand, will you find cases like the last mentioned. Keep your hands off hysterical persons, and do not use instruments on them. Use suggestions in a mild manner only. If a person is hysterical he will display signs of excitement and will tremble all over in the first tests. Avoid such subjects. Try others in preference.

LESSON V.

PHYSICAL TESTS IN HYPNOTISM.

There are many tests which can be executed with the aid of the Ocular Fatigue Producer.

In these tests the subject is fully conscious of his surroundings but loses control of his muscles. The instantaneous work accomplished by the use of this instrument far surpasses that brought about by the old methods of making passes.

I will give one formula of suggestion that can be applied in all the tests named in this lesson. We will take the tightening of the hands for example.

1.—Place the subject in a standing position. Tell him to clasp his hands behind his back, TIGHTLY.

2.—Tell him to look at the point of the instrument steadily and to KEEP THINKING THAT HE CANNOT OPEN HIS HANDS.

3.—Now say:—"LOOK STEADILY, AND WHEN I COUNT THREE, YOU WILL BE UNABLE TO OPEN YOUR HANDS. READY. ONE—TWO—THREE. YOU CANNOT. TRY. TRY." After he has tried and pulled hard for a few seconds, awaken him in the usual manner.

You should start speaking slowly and increase in force and rapidity as you near the end. Work up a good climax and if you use force enough you will effect a large number. The formula is divided into three parts. If you leave out any one part the test will sometimes fail. You must, in all tests, be sure to tell the subject to THINK about it; that is:—to think he cannot open his hands, bend his arm, open his eyes, or perform any other act you wish to prevent in your test. Impress this strongly upon his mind.

A good way for a beginner to learn quickly is for him to go into a room by himself and practice upon an imaginary object. After the formula has been committed to memory and the operator can recite it without any effort, he is ready to give an evening's entertainment.

The tests can be put on with one or a dozen subjects. Three or four subjects going at one time create much merriment.

SOME GOOD TESTS TO BE TRIED AFTER THE PREVIOUS TESTS ARE MADE.

- Cannot stop pounding fist on knee.
- Cannot stop revolving the hands. (Small circles.)
- Cannot stop shaking hands with friend.
- Cannot stop patting hands together.
- Cannot stop patting foot on floor.
- Cannot stop. (Shaking finger at operator.)
- Cannot stop. (Shaking head backward and forward.)
- Cannot sit down. (Legs stiff standing in front of chair.)

Cannot get up. (Holding fast to chair with hands.)
Cannot jump over stick. (On the floor.)
Cannot shut mouth. (First tell him to open it wide.)
Cannot bend arm. (First tell him to make it stiff.)
Cannot bend leg. (First tell him to make it stiff.)
Cannot take finger off nose. (Tell him to press hard.)



TIGHTENING HANDS BEHIND BACK.

Some subjects will not be susceptible to all of the tests. If you cannot affect a subject with some particular test, try any of the other tests.

The operator should continually hold the instrument up to view. When you wish to remove the influence, remove the instrument quickly, and say, "ALL RIGHT." Any subject that continues after the command to stop has been given should be attended to individually.

LESSON VI.

DIFFERENT METHODS OF INDUCING HYPNOSIS.

There are many systems of inducing hynosis (sleep). No single method should be used continually in preference to others.

The operator who relies upon a "favorite system" will sometimes fail to induce the condition, simply because that particular system has interfered with the subject and has kept him awake. I proceed, believing all people are more or less susceptible to suggestion, and if I fail I attribute the failure to "lack of proper method."

Soothing passes are usually efficacious, and where I fail to induce sleep by suggestion only I resort to passes, or the use of instruments.

The idea of an operator placing his fingers all over a subject's face might be disliked by that subject. It would annoy him, and keep him from concentrating his mind upon the suggestion of the operator. On the other hand, the passes might be very soothing to another patient, and by their use sleep could be induced without verbal suggestion. Again, trying to tire the optic nerve with the instrument, without giving verbal suggestion, the operator relying solely upon the instrument to put the patient to sleep, would be an erroneous system to follow.†

It would be difficult to awaken a subject that has been put to sleep with the instrument with suggestion. Suggestion and the use of the instrument combined constitute a method that has proven well nigh invincible. One of the methods that I used upon the stage with varying success was—"The rotary motion of the head," the subject being in a sitting posture; the operator standing behind the subject. The operator placing both hands on the sides of the subject's head, being careful not to touch the ears, starts rolling the subject's head with a mild rotary motion, and at the same time gives suggestion. "CLOSE—YOUR—EYES —AND —THINK—OF —NOTHING —BUT—SLEEP —SLEEP —SLEEP." A complete circle of the head should be made each time the operator says "sleep." The words should be dragged as if the operator was about to stammer; they should be spoken regularly, and as if keeping time with the pendulum of a large clock. After the operator repeats the word SLEEP about a dozen times, he should give the following suggestion:—"YOU—ARE—GETTING—TIRED—SLEEP—SLEEP—SLEEP—(spoken slowly) SOON—YOU—WILL —BE —SLEEPING —SLEEP—SLEEP—NOW —YOU —ARE —GOING —ASLEEP —SLEEP. YOU —ARE — GOING —DEEPER —DEEPER—ASLEEP—SLEEP. NOW—YOU—ARE—SLEEPING—SLEEP—SLEEP."

All the suggestions should be given in a low tone, and in a "ding-dong" fashion. Sleep is induced in this manner by creating a monotony. Any one that is at all musical, can create a good monotony by giving all the suggestions in time; that is keeping time with the motion of the subject's head. With this method the operator will notice that (as the condition is gradually induced) the head of the subject will become heavy, and will yield easily to the motion of the operator. If the head lags and is ready to fall over, lay it gently to one side; do not let it fall over; the jar might awaken the subject. Keep repeating the suggestion over and over until the subject shows signs of being influenced. After the subject is in a profound sleep, the operator is free to speak to any one else. He may proceed to give treatment or suggestions for hallucinations, that is, making the subject see things (where none exists), or he may speak to his audience, or he may put on a test with some other subject, if he so wishes.

ANOTHER METHOD OF INDUCING HYPNOSIS

consists in making passes with the left hand down the back of the head, and at the same time drawing three fingers of the right hand across the forehead and over the temple. The operator should stand on the right side of the subject. Suggestion of sleep should be given in the same manner as in the method where the rotary motion of the head is used. The operator should study the formula of suggestion so that he can go through it without hesitating, or appearing at a loss



ROTARY MOTION OF THE HEAD.

for words. Students should practice the formulas of suggestion in their sleeping room. Practice upon any round object, or some member of your family until you become familiar with the system.

A combination of systems will induce sleep in a larger percentage of subjects or patients than any single method.

1.—Always begin by tiring the optic nerve (as in lesson three).

2.—After the eyes are closed making soothing passes as described in the latter part of this lesson.

3.—Then continue all the while giving suggestion, as above mentioned, until the Hypnotee is asleep.

Use the three as a system, and you will affect a large percentage of subjects.

LESSON VII.

CREATING HALLUCINATIONS.

In teaching you how to produce hallucinations I will outline a simple scene. You can use the same formulas of suggestion for any and all of the scenes mentioned in this lesson. You can also use this method in executing any original scene, or those exhibited by professional operators upon the stage.

The operator should first proceed to induce sleep as described in lesson VI. After the subject has been put asleep, the operator is ready to execute any scene desired. There are many amusing scenes that can be introduced for entertainment purposes. The operator, if at all original, can suggest some very funny acts.

There are several stages of sleep, varying from a light to a deep degree. It is possible to create hallucinations even though the subject be in a very light sleep. It is advisable, however, to induce a deep condition of hypnosis, as the subject will then carry on the part suggested without waking up and spoiling the scene. Very often, if the subject is not sufficiently influenced, he will awaken of his own accord, in the middle of a test or scene.

A subject, when under the influence, will give evidence of it by letting his head fall limp, if he is in a sitting position; or, his hand and arm will be limp and fall to his side, if removed from his lap by the operator. Sometimes a subject will fall from his chair, if not held by the operator. When these signs are noticeable you should begin the test. It is advisable to command the subject to stand up.

Say to him in positive, commanding tones, "NOW—WHEN—I—SAY—OPEN—YOUR—EYES—I—WANT—YOU—TO—LOOK—AT—THIS—INSTRUMENT—IN—MY—HAND—AND—YOU—WILL—SEE—A—LARGE—BUTTERFLY—SITTING—ON—THE—POINT." (Hold the instrument up to view). "NOW—REMEMBER—YOU—WILL—SEE—A—LARGE—BEAUTIFUL—BUTTERFLY. YOU—WILL—ADMIRE—IT—AND—WILL—WANT—TO—CATCH—IT—FOR—YOUR—COLLECTION. IT—WILL—FLY—ALL—AROUND—THE—ROOM—AND—YOU—WILL—HAVE—A—HARD—TASK—CATCHING—IT. GET—READY—NOW—OPEN—YOUR—EYES." If he should not open his eyes at once, go to him and rub your left thumb up to the center of his forehead, at the same time COMMANDING him to open his eyes. "OPEN—YOUR—EYES—I—SAY—OPEN—YOUR—EYES." After he opens his eyes, you should say: "LOOK—AT—THIS—BEAUTIFUL—BUTTERFLY. COME—CATCH—IT—BEFORE—IT—FLIES—AWAY." Keep at him until he sees it; the expression of his face will be one of admiration and joy. After you have succeeded in creating hallucinations you can say, "THERE IT GOES," pointing in the direction desired, as if you actually saw it yourself. Enter into the work as if you were playing a part; for you can make your scenes very amusing by good acting. After you succeeded in having him chase the imaginary butterfly awaken him by saying "It is gone." It is always well to rid the mind of one scene before changing to another. Tell him it has gone away and will not come back again, etc. Take great care not to say "Wake up" until you are ready to awaken him. You can say this by changing the scene, "LOOK—HERE—SEE—THIS—ELEPHANT." Point to it and act your part; you can tell him anything about the elephant you wish. The subject will act his part, and actually see everything just as if it were a dream. He will give vent to his feelings, at times, by com-

menting on everything the elephant does. - You can address him, and he will give you an intelligent reply. You can tell him that the elephant is crying, laughing, dancing, walking a rope, or standing on his head. Tell him anything your fancy suggests. I would not advise keeping the subject asleep too long, although there is no possible danger; it simply tires him on account of the exertion. From five minutes to a half hour is long enough for any one scene or series of hallucinations.



CREATING HALLUCINATIONS.

Always be sure to THOROUGHLY AWAKEN SUBJECTS when you are through with the tests. It is not an uncommon thing for the subject to relapse into a drowsy or sleepy condition, after he has been apparently awakened. Do not become alarmed if you should have such an experience. Simply awaken the subject again, and give him a suggestion that he will not again go into the condition, until you tell him to do so.

I will name a number of scenes that can be well conducted by the use of the instrument. You can proceed in the same manner as in the scene with the butterfly, but govern your suggestions according to the nature of the scene.

Tell him the "instrument is hot."

Here is a "hard pulling cigar."

"An electric battery."

"A flute."

"A flourishing pen."

"A saw."

"An artist's brush."

"A shoemaker's hammer."

"A comb."

"A twenty dollar gold piece."

The above suggestions will furnish you with some very amusing scenes. You can have the subject do all sorts of things with the "red hot instrument"; make many attempts at lighting and smoking "the cigar"; twist into all shapes as you turn on the "electric current"; play operas on "the flute"; put the "gold piece" in his pocket, and then through all sorts of antics, by telling him it is getting HOTTER—HOTTER—HOTTER—ETC.

MAGNETIC HEALING.

In giving treatment by massage or by making passes over the seat of pain or disease, it is not absolutely necessary to induce sleep, or an extremely passive condition. All teachers and courses that have thus far come to my notice, instruct the student to tell the patient to relax all the muscles during treatment. While this is a good thing to do in some cases, still, it is an error to follow such a plan in all. I will not attempt in this course to explain the difference between Magnetic Healing and Suggestive Therapeutics; but will say that "suggestion" plays an important part in Magnetic Healing. Sometimes it is advisable to induce a relax condition, and in other cases a contracted condition. A mistake that many operators make while giving magnetic treatment is, to rely much upon the suggestion that must necessarily accompany magnetic healing. Some instructors teach that magnetic healing is only a form of suggestion at best. Others contend that a current of magnetism passes from the hands of the operators to the body of the patient, thus causing magnetism to circulate freely, etc., etc. They take up many pages of their courses telling what authorities have to say on this subject, and quote numerous paragraphs of the different theories. This leaves the student to ponder over what is correct, and he is not given any well specified method. I prefer to leave out of my work the different "theories," and try and give you, in as few words as possible, THE FACTS and SYSTEM.

In the first place—All phases of the phenomenon are governed by this all-important law. Some authorities call it suggestion, while others call it Magnetic Healing, Animal Magnetism, Massage, and a hundred other names and isms. Call it what you please, it is simply a few combined Phenomena governed by this all-important law. When a patient is about to be treated, he is naturally in a condition of expectancy. He watches everything you do, and drinks in every word you say. Every action you make is a suggestion to him. Were you to begin at the far end of the room by making frantic passes at him, it would be possible either to perform a miraculous cure or to scare him to death. It depends entirely upon his condition of mind as to what the result of the treatment would be. The fact that treatment can be given by "passes without contact" proves, that a pass within itself IS A POWERFUL SUGGESTION. As to whether a fluid or current passes from the operator to the patient, I will say: I have never seen, felt, or possessed an instrument that will record it. Then again, I have made some wonderful cures by rubbing the point of an instrument on the seat of disease, and the point is a "non-conductor of electricity."

By making quick passes, and by rubbing over the seat of the disease or pain,

an increased action in the circulation of the blood is caused in that particular part. Very often a tingling sensation is caused in the limbs or arms, and the patient declares that he feels the magnetism or electricity. Just here it seems to be a question of whether or not it is a sin to tell a lie for a good cause. If the operator feels that he can shoulder the responsibility, he should be ready with his oral suggestion of—"I THOUGHT SO." "I KNEW YOU WOULD FEEL IT." "THAT IS THE MAGNETISM AT WORK," etc., etc. The operator, however, MUST NOT UNDER ANY CIRCUMSTANCES, have a feeling of unbelief in the possibility of a cure.

Here the intangible phenomenon of telepathy might possibly play a part, and the patient would be influenced accordingly. A suggestion can be formulated and transmitted, or given out by a thought, word, or action. Be careful what you think.

A GOOD SYSTEM.

In the year 1899, I was engaged by a party of Physicians and Scientists to establish an institution for the treatment of diseases. I went to work with little hope of formulating a better working system than was offered by "Magnetic Healing" as it was taught and understood up to that time. That I was successful is evident from the tremendous growth of the treatment of disease through the use of hypnotic devices in the United States. I found that, by combining that method with Suggestive-therapeutics and the use of hypnotic devices, I had better results and a larger percentage of cures. This led me into adding "Personal Magnetism," Psycho-therapeutics," and "Massage" to the already combined systems. A practical system is given in the following lesson, which will, in time, become the standard method of operating.

LESSON IX.

THE BEST SYSTEM FOR THE TREATMENT OF DISEASE OR BAD HABITS EVER INTRODUCED. A COMBINATION OF DIFFERENT METHODS. "TIRING THE OPTIC NERVE"—PRODUCING "THAT PASSIVE CONDITION"—"PERSONAL MAGNETISM"—"SUGGESTIVE AND MAGNETIC TREATMENT"—"POST HYPNOTIC SUGGESTION"—ETC.

Place the patient in a reclining position, in an "easy chair" or on a sofa. Tell him to "take a comfortable position." Be sure that nothing annoys the patient. Sometimes the collar will irritate and divert attention, and it is advisable to loosen any garment or wearing apparel that is tight before the operator begins the treatment. Always be kind and courteous so that the patient will be pleased with your presence. (Use Personal Magnetism). Physicians usually upon entering the sick room, speak some cheering word. It works like magic. They unconsciously give suggestion; that, in some cases, DOES MORE REAL GOOD THAN THE PRESCRIPTION.

INDUCING FATIGUE.

After the patient is placed in a comfortable position, the operator should be seated. Take the instrument in your right hand, and hold it about five inches from the patient's face. Tell him to WATCH THE POINT WHEREVER YOU MOVE IT; BUT—NOT TO MOVE HIS HEAD or strain his neck. Tell him to KEEP THINKING THAT HE IS TIRED and to REPEAT THE WORD SLEEP, MENTALLY, each time you move the instrument across his face.

Now begin by moving the instrument to the right and to the left, keeping even time as with the pendulum of a large clock. GO SLOW and EVENLY. Do not go beyond the space where the patient can see the point. Continue this motion until you tire the optic nerve (about three minutes). If the patient complains and says he cannot stand it any longer, stop the motion and tell him to close his eyes. You should now begin giving suggestions of sleep. Do not ponder over whether the patient is asleep or not, as it does not make much difference. If he is asleep, so much the better. Say:—"KEEP—THINKING OF —SLEEP—SLEEP—SLEEP—SLEEP—SLEEP—SLEEP." Be sure to speak low, keeping time to the motion of the instrument. Continue giving suggestions of SLEEP for several minutes.

Now say:—"YOU—FEEL—VERY—TIRED. — YOU—WANT—TO—SLEEP. — YOU—ARE—GOING—TO—SLEEP. — EVERYTHING — IS—GETTING—DARK." As you say this, pass your hands over his eyes, but do not touch him. This will cause darkness to a certain extent, and will make him

think it is really getting darker. Continue by saying:—"YOUR—LIMBS—FEEL—HEAVY.—YOU—ARE—GOING—TO—SLEEP—SLEEP—SLEEP." Go more slowly toward the end, and let your tones die out. Remain perfectly quiet for a few seconds, while you repeat the word "sleep" TO YOURSELF a few times. Some patients go to sleep in a few minutes, others in from fifteen minutes to a half hour.

SUGGESTIVE THERAPEUTICS.

Do not touch the patient until you have said:—"YOU—ARE—NOW—IN—



INDUCING OCULAR FATIGUE.

A—PERFECTLY—PASSIVE—CONDITION." Do not say:—"You are now asleep," for he might not be; this would set him thinking, and his passive condition might be disturbed. If treatment by suggestion is to be given, begin by saying (in positive terms): "NOW—I—AM—GOING—TO—CURE—YOU.—WHEN—I—AWAKEN—YOU—THE—PAIN—WILL—BE—GONE.—

YOU—WILL—HAVE — NO — MORE — TROUBLE — WITH—YOUR—
BACK" (or wherever the pain or trouble may be located).

POST HYPNOTIC SUGGESTION.

If the complaint is a chronic disease, you should refer to the future. Tell him positively that he will get better day by day; that the disease will go away and that he will notice a wonderful improvement to-morrow and every day thereafter until he is entirely well.

If the patient is addicted to a habit of any kind, the operator should create a dislike for the same. Tell him that he CAN LIVE WITHOUT IT; HE DESIRES TO QUIT IT; THAT LIFE AND FREEDOM ARE DEARER TO HIM THAN SLAVERY; THAT HE WILL ALWAYS DISLIKE IT; THAT HE HAS A HORROR FOR IT; THAT HE DESPISES IT; etc., etc. The operator should enter into the spirit of the proceedings and should feel as he suggests. Repeat these sayings over and over, so that the patient will not soon forget them.

MAGNETIC PASSES.

It is sometimes advisable, but not necessary, to let the patient remain quiet for a few minutes before beginning the passes.

The operator should now stand up and rub his hands together quickly until they are warm. Then begin by making downward passes on, or over the seat of pain or disease. (In plain words, give the patient a good rubbing.) The patient should keep his EYES CLOSED. Enter into the work with a determination to remove the disease. Concentrate your whole heart and soul on a desire and a belief that you will effect a cure. Do not think of failure. Say to yourself mentally:—"I WILL CURE YOU"; "YOU WILL POSITIVELY GET WELL"; "THE PAIN IS GOING AWAY," etc.

Treatment can be given successfully through the clothing, but it is an advantage if the passes can be made directly upon the person or through a thin covering. After the Massage, the above suggestion can be made again, although it is not necessary. The operator must be the judge whether it is necessary or not.

Should the patient open his eyes during treatment say:—"KEEP—YOUR—EYES—CLOSED—UNTIL—I—AM—THROUGH."

After the patient has been treated as described, it is well to suggest as follows:—"NOW—WHEN—I—COUNT—THREE—I—WANT—YOU—TO—OPEN — YOUR — EYES;—YOU — WILL — FEEL — WELL — IN—EVERY — WAY — AND — WILL — BE — WIDE — AWAKE." After this say:—"Ready:—ONE—TWO—THREE." Snap your fingers until he opens his eyes, and then, as a climax, fan him gently with your hands. Do not ask whether he has been asleep, or he will think you do not understand your business. If he says, "I was not asleep," tell him that it makes no difference, but that you had him in a passive condition; just the condition you desired.

Always see that the room is properly ventilated. When it is possible, have the patient stand up at this point with head erect and hands at his sides. Now put him through a course of deep breathing. When the patient cannot stand up, the treatment can be given in bed. Have him inhale with the mouth closed. Tell him to take in as much as possible and then after holding it in a few seconds, to exhale it with the mouth wide open. Several deep breaths should be taken. This ends the treatment. You should be careful of your own conduct after the

treatment, however, for everything you say or do will act as a suggestion. Persons that have been under hypnotic influence are quite susceptible to suggestion, even when wide awake.

Obstinate cases should be treated daily for one or two weeks. An occasional treatment should be given thereafter, and even after the patient has fully recovered, one or two more treatments should be given. Wonderful results are often obtained by one or two treatments. I have made patients that had been lame for months walk after the first treatment.

The operator should be ready with proper suggestions for emergencies. I have started giving treatment in cases where I thought it would take weeks to effect a cure, but after the first treatment discovered that the patient was overjoyed with the results, and contended that he felt entirely well. I would change my suggestions immediately to suit the case; I would declare that the trouble would never return, and that the great powers of suggestion had performed another miracle, etc.

Success is bound to follow any operator who uses this combined method.

The Elements of Personal Magnetism Interwoven with Practical Suggestions on Success, and How to Win It, in the Profession of Healing.

"The fame that a man wins himself is best: That he may call his own."

To be successful in the profession of healing, it is necessary to possess a certain amount of tact and business sagacity. There are students among us who have taken a great many courses of instruction on the art and science of healing, and have purchased, possibly, almost every book on hypnotism and magnetic healing that is advertised, yet, nevertheless, have failed to achieve a reputation or make money, simply because they LACK PROFESSIONAL TACT, one of the elements of personal magnetism.

After carefully examining every "course of instruction" on the market, and feeling that nearly all of them lack in giving their students the advice that wins success, I decided to devote a number of pages in his course to suggestion on—
HOW A STUDENT SHOULD CONDUCT HIMSELF IN THE PROFESSION IN ORDER TO BECOME A SUCCESSFUL PRACTITIONER.

If any of the following suggestions should be the means of striking the key-note that will lead you to success, I will be abundantly repaid for my efforts in this direction. It is a well known adage that

"A pebble in a streamlet scant has turned the course in many a river."

In the beginning I would say as a practitioner you should found your expectations of success on your personal qualifications. Keep bright pictures of HONESTY—PURITY—and whatever is JUST—hung up in the gallery of your mind.

"We live in thoughts, not breaths,

He most lives who thinks most."

First become thoroughly acquainted with the science of suggestion in all its details. If you can afford it, I would suggest that you secure the books of such eminent authorities as "Bernheim," "Moll," "Hudson," and others, for in them you will find food for thought.

"Wisdom is the sunlight of the soul."

In order to gain popular favor, you should be able to display your knowledge of the science by a thorough explanation of any question that may be put to you by an anxious patient, or an acquaintance who learns of your knowledge of the subject. If you are not a graduate in medicine, you should take one or two medical journals, and gain whatever knowledge you can by reading.

"Knowledge is power."

Above all else, be seriously in earnest. Start right, and by tireless industry and a firm determination, make your own success.

"Paddle your own canoe."

Beware of partnerships or entangling alliances. It is seldom that two persons are equally matched in industry, tact, temperament or capacity for work, qualities that are indispensable to a successful partnership business. Do not under any circumstances, ally yourself with any physician or magnetic healer, as an assistant, to do the drugery, or with any person except an equal. Remember the saying of Julius Cæsar:—

"I had rather be the first man in the village, than a second man in a great city."

A great deal depends upon the locality in which a practitioner is located. And I might say here, that very often the young man who is unfortunately unsuccessful, because there are no opportunities in the town where he was born and reared, and because every one there knows his history from the cradle up, had better move to quarters that are brighter, more thickly populated, and where the knowledge he has recently gained will impress those about him with a feeling of trust and respect.

"Where there is nothing great to be done, a great man is impossible."

Disappointments are sometimes due to locating in the wrong place, therefore, I would

advise that you give this subject your earnest attention. You should also consider your own qualifications as well. Give your best thoughts to considering whether you are qualified to start in a large city; whether you have the ability to force your way to the front amidst the wise and skillful,—whether, being less qualified, and not so fully armed, you had better content yourself with mediocrity, and a less thickly settled location, where you will have a greater chance of forcing your way to the front. Locate in a community that you are best suited for, and where, by the proper presentation of the nature of your business to the people, you will be looked up to as a leader among those who are following the profession of healing.

“A still tongue makes a wise head.”

Avoid expressing unpopular opinions in religion or politics. Keep your opinions to yourself, and advocate nothing but what is in harmony with the people.

Never pay any attention to the remarks or criticisms that are passed on your methods of healing, but show the people, by good habits and management, that you are deserving of their confidence and patronage. Seek opportunities of treating cases that are considered incurable, or that have been treated by others without beneficiary results, for often a single event, fortunately gives you an introduction to extensive business. A seeming miraculous cure, which is possible through the use of the Suggesti-phone, will send your name broadcast, and fame and success are bound to follow.

Treat both rich and poor alike; with pleasant manners, promptness, civility and courtesy. Show those about you that you do not lack enterprise and enthusiasm. Select your office, or place of abode, near a thickly populated centre, in a genteel neighborhood, and where it will be convenient to the busy center of the working people or laboring classes.

“He that does not show himself is overlooked.”

Exercise special care in the arrangement of your office. If possible secure a suite containing a comfortable waiting room, with a door leading into your private office or operating room, which also has another door leading out into the hallway, so that the patients receiving treatment can pass out unnoticed, and thus escape the possible comments and gaze of others in waiting. Give the rooms a bright and cozy tone, so that visitors will feel that their occupant has good taste as well as skill and scientific attainments.

Display your diplomas on the wall, and, if possible, have a glass case handy, in which to keep the Suggesti-phone, or any other device ready for use.

If you have any peculiar “hobby” or love for incongruous things, keep them private, or at least out of public sight. Do not display religious or political emblems on the walls of your office, for no matter how popular you become, such a display will be repugnant to some of your callers. Endeavor to lead every one with whom you come in contact, to believe that you are devoted to the science of healing, and that this alone is your specialty, and occupies your whole attention.

A well placed card in the daily papers, announcing your business and address; avoiding quackish displays, will bring business to your door.

“Of all the arts in which the wise excell

Nature's chief masterpiece is writing well.”

Base your advertisements and small booklet announcements on solid facts. It is well to prepare a small booklet, setting forth the nature and efficacy of your method of treatment; including your office hours, fees for consultation and treatment, etc. If you do not feel competent to prepare this, have some one do it who is capable of expressing your ideas, in diction pure and simple, and as short and aphoristic as perspicuity will allow.

“Things small in themselves have often a far-reaching significance.”

One of the most important factors in a successful career, as a practitioner, is the morals of the companions you make in your early career. You will be judged by the company you keep. Avoid associating with idlers, or those who are notoriously deficient; or whose success in life has been blighted by intemperance, or their names tarnished by their misconduct. Seek only the companionship of people of good standing and genuine worth. Spend whatever time you can spare in your office with standard works and journals. Above all, do not be seen lounging around a cigar store, billiard parlor, barber shop, etc. Let your conduct win esteem in the hearts of those who are around you.

“Veneering often outshines the solid wood.”

A designing swindler or confidence man never dresses shabbily. These people are generally close students of human nature, and no matter how blackened in heart, they manage to hide from the world their tarnished characters, by assuming genteel dress, manners, and the tone of gentlemen. Now, if by force of character, these traits will do so much for the unworthy, how much more will they do for one who is truly a gentleman, and who cultivates these elements of personal magnetism.

“Such are my thoughts; I might have spread them out into greater length; but I think a little plot of ground thickly sown is better than a great field which, for the most part of it, lies fallow.”

In conclusion, I sincerely hope that the little mites of knowledge I have contributed to science will be the means of enabling those who use my inventions and methods, to surmount the many obstacles that arise in the pathway of a professional career; for I believe that any man who does this, has done something for the benefit of his fellow men, that will live for many years as a monument in the hearts of those that have been benefited.

F. T. MCINTYRE.

CONCLUSION.

The attempt has been made in this course to instruct the student in a simple but practical method of operating. You find it free from technicality and occult terminology. You are not confused by the theories of authorities, but are given a scientific system that is based upon the successful experience of a practical operator. It is not expected, however, that this brief outline of "a system" will give you a broad and extensive knowledge of the whole science. The author has spent many hundreds of dollars on the accumulation of works and theories of other operators. Possibly he has one of the most extensive libraries on this subject ever collected. Although he is a past master of the science of suggestion, he does not allow egotism to prevent him from investigating the theories and methods of other practitioners.

It may appear idle in him to undertake to controvert any theory established and by so great and penetrating a mind as Mesmer possessed; but it is well known that a man may penetrate very deep into some branches of knowledge, and yet not reach further than the surface of others; in consequence of which a minor genius may surpass a more brilliant one in a particular branch of knowledge.

The author believes that the student who is desirous of obtaining a broad and useful education in "psychic phenomena" will not waste his money if he purchases the works and courses of instruction, issued by any instructor or school, recognized as being qualified to teach this science. He is especially anxious to assist the student in selecting a course of reading that will best suit the latter's object and financial circumstances. To this end, he will outline a course of reading, giving the names of the authors, publishers and prices of the different works to any student who cares to write for such information.

The principles set forth in this course, if studied and carried out, will open the way to wonderful possibilities and success. But though it is but a question of existing practice, the author feels that if, by contributing these papers, he has in any degree assisted those influences which will hasten the universal acceptance of this all-powerful factor, in the progress of human kind, he will find abundant recompense for this attempt.



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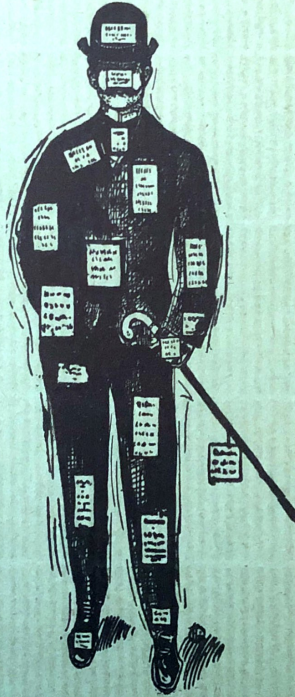
A CORRESPONDENCE COURSE

IN

Practical Character Reading

"First know your
man, then apply
the proper system
of influencing
him."

F. T. M.



A PRACTICAL
COURSE OF
LESSONS IN
READING
HUMAN NATURE

THE HUMAN FORM A WALKING ADVERTISEMENT

CONCENTRATION AND MIND FORCE

QUICK METHODS OF READING CHARACTER

READING THE CHARACTERISTICS
OF PEOPLE AT A DISTANCE

HOW DIFFERENT INDIVIDUALS SHOULD
BE APPROACHED AND INFLUENCED

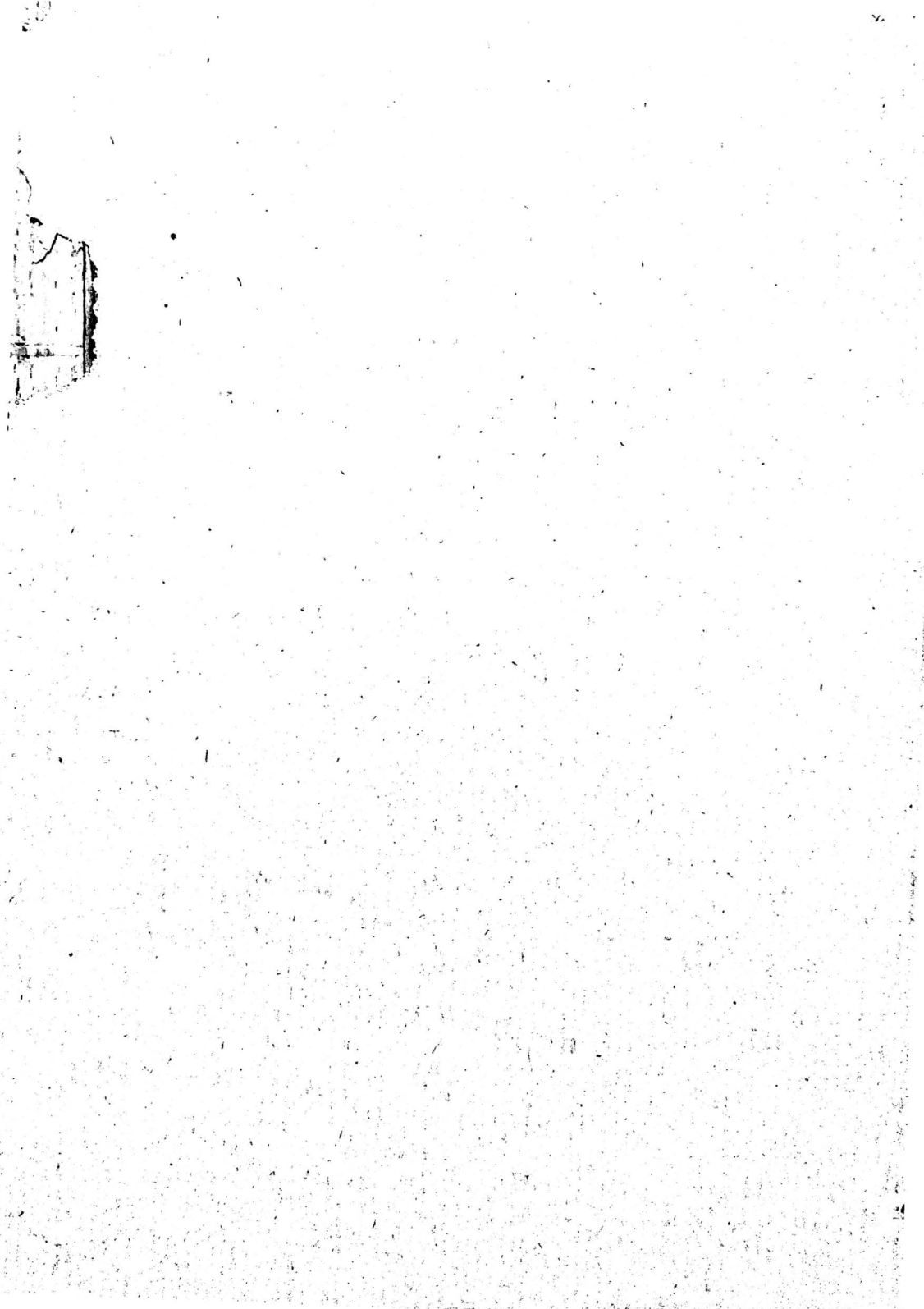
A SECRET METHOD OF UNVEILING THE
CHARACTERS AND LIVES OF OTHERS

READING BETWEEN THE LINES
OF HANDWRITING, and

PROGRESS OF THE HUMAN MIND

BY

F. T. McINTYRE, D. S. T.



A COMPLETE COURSE OF INSTRUCTION

—IN—

PRACTICAL CHARACTER READING

PRACTICAL METHODS OF READING THE CHARACTERS
AND LIVES OF PEOPLE FROM A QUICK OBSERVATION

—BY—

Prof. F. T. McINTYRE

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Powerful Secret System of Personal Influence."**

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INTRODUCTION.

In preparing these lessons in character reading, I have held to the idea that a technical study of Palmistry, Graphology, Physiognomy, Phrenology, etc., would tend to confuse, rather than enlighten, the student who desires a quick method of reading human nature.

This system has been prepared for those who wish to read the characters and lives of people they desire to influence; to know at a glance the weak and strong characteristics of "your man"; to be forestalled with a knowledge of the secret habits, temperaments and lives of those with whom you come in contact.

If you are able to read character or human nature scientifically, you will have a decided advantage in dealing with humanity. You will be able to tell if people are honest or dishonest; what they are best fitted for in life, and if they would be adapted to an association with you, either in a business or social way.

It is through an understanding of these principles and the proper processes of influencing people that has enabled men like Morgan, Rockefeller, Gould and other millionaires to succeed, where others have failed.

"MAN KNOW THYSELF," is the motto for the race! The mind of man can best be studied through the action of the physical manifestation of the body; its habits and actions. Man cannot hide his characteristics from the eyes of those who know the secret workings of the "inner man."

Only the broad, quick, practical methods of reading the workings of the "inner man" are given.

Such are my thoughts; I might have spread them out into a greater length; but I think a little plot of ground thickly sown is better than a great field which, for the most part of it, lies fallow."

F. T. MCINTYRE.

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LESSON I.

Process of Conveying Intelligences.

What an intricate piece of mechanism is created man, in the essential functions of his organism. Coming into the world in weakness, he enters at once upon a process of development.

No step from the cradle to the grave is known to him until he is compelled to battle with resistant forces, but through every moment on the stormy sea of life, there must be within him a something that guides and directs his progress.

The corporeal existence is ever before us, and we strive to understand it, and possibly are very thoroughly educated in all its necessities; but the psychic part of us—the vast mysterious chamber of the mind—the great storehouse that contains the full armament of our power, is hidden behind an almost impenetrable veil of mystery.

The mind is like a great electric battery; we cannot see its workings, but it moves the man.

If the mind is educated and enlightened, it moves him in the right direction. If the mind is narrow and bigoted, just so sure will the man retrograde.

Intelligence, obviously, is a powerful force, and is used consciously and unconsciously in the influencing of man. The greater the intelligence, the more powerful the influence one mind will have over another.

Innumerable processes are employed in the conveying of intelligences from one mind to another; one mind, owing to its

hypersensitiveness receives and records more incoming currents than the coarse and undeveloped mind.

Manifestations of this intelligence, and the power to use it, begin with the infant, when through its own feeble process it conveys to the mind of the mother the fact that it needs attention and nourishment. Then begins the development of many processes of influencing the mother and those about the child, and as he becomes schooled in systems of conveying his intelligences the more sensitive he becomes to the intelligences conveyed by others.

An intelligence can be conveyed from one mind to another by many processes; a thought, a look, a gesture, or a word, and oftentimes we unconsciously influence people by our secret mental attitude, which undoubtedly produces effects of which we have no cognizance, *i. e.*, Telemetry.

We should ever be on our guard against influencing those about us in the wrong direction through thought force, and the intelligences which are conveyed through the other processes, *i. e.*, looks and gestures.

If we have an object to accomplish with a particular person, and it is necessary to appear friendly, in order to gain the desired end, we must be extremely cautious lest we inadvertently convey some intelligence that will make it impossible to accomplish the task. Artificial friendliness used in an effort to accomplish the desired end, will often awaken a suspicion; therefore, when you are antagonistic toward a certain person, and it is policy to assume friendship in order to gain the desired end of a business transaction, first shut out all thoughts of an antagonistic nature and cultivate a true friendliness (which can be done), then there will be no danger through the harmful intelligences which are unconsciously transmitted to the mind of the object of your attention.

Artificial form, scientific flattery, tact and diplomacy, are constituent elements which make success possible in business and social affairs. Some persons develop "personal magnetism" through the continual employment of these principles. Many men and women possessing fine educations can be found in obscure positions, when they might be filling prominent places in the business and social world. If they could only grasp and develop this powerful factor (which can be developed) they would force their way from a condition of diffidence and obscurity into that sphere in life to which they rightly belong.

In order to utilize the great force "intelligence" so as to gain the greatest possible benefit, study carefully the scientific principles of transmitting these intelligences to those about us, as outlined in the instruction embracing the use of the Hypnotic Ball. There are a few things to be learned, however, concerning practical systems of conveying these intelligences, before you can proceed systematically to develop the latent forces within you, and use them upon others with telling effect.

First—To grasp a knowledge of the primary laws through which people are influenced.

Second—To "know thyself" and others; learn a practical system of reading the characters, habits and thoughts of people in general, so that you will be able to sum up the total characteristics of a person in a few minutes.

Third—Take yourself into the silence and dwell carefully upon your personal qualifications. If you are qualified for the position in business or society which you covet, and still are held back through lack of "Personal Magnetism," begin a careful study of the application of the formulas outlined in my courses of instruction, and you will get a new light that will lead you to success before you fully realize it.

"We live in thoughts, not breaths;
He most lives, who thinks most."

LESSON 2.

Concentration.

How shall you bring into practical, effective action the force and wisdom gained through a systematic study of the processes outlined in my courses of instruction?

Through concentration. First make sure that you have concentrated your mind for a few weeks upon the teachings of this course. Make sure that you understand the paramount principles of influencing people, then concentrate all your energies into the application of the same.

What gives a small piece of dynamite that great force which enables it to demolish a huge rock? Focalized force; "Concentration." Focalized steam or electricity has the power to move huge masses of material matter, whereas diffused steam or electricity is likened unto the diffused energies of the "flighty" man; hence, lack of concentration of thought means lack of force and power to sway the minds of others. How shall you develop concentration, force and a powerful personality? To insure victory, an army must first gather its ranks at one place. Therefore, in order to win the things you most desire, gather in your thoughts; focalize and concentrate them to the exclusion of everything else upon the object of that desire.

Concentration is not brought about by a spasmodic effort; a sudden projection of the mind toward something, or a strenuous and anxious demand for something. Mental force is obtained through silence. The thunder roars, and a flock of wild geese make considerable noise, but they do not damage; the lightning, without sound, does marvelous execution. The great Mississippi moves in a serene, noiseless manner, but has the power to move millions of tons of matter. Concentration is as noiseless as the force of light, but has the power of penetrating through unlimited space, going forth on its mission as silently as the sun penetrates the atmosphere.

Learn to concentrate your thoughts upon one thing to the exclusion of everything else. Not spasmodically, but calmly. Do not grasp the arms of the chair, shut your teeth down hard in an effort to project your thoughts in one direction. Go into the silence of yourself, relax the muscles of your body as well as the activity of your mind. There are many ways in which one can learn to concentrate the mind. One is to sit in a room where other persons are engaged in conversation, and avoid listening to any of the words spoken. Another is to gaze at a clock and so concentrate your mind upon some person at a distance as to shut out the sound of the ticking. If you are not able to do this upon first trial, continue to practice it until you can do so. By persistent practice you will soon be able to collect your wandering thoughts and focus them upon any given subject or person.

Take some hour of the evening when you can be alone without interruption, and practice faithfully the following exercises. Be sure that no part of your clothing is tight, which would cause you to be uncomfortable. Any irritation would cause a distracting influence and lessen the powers of concentration. Take a thoroughly comfortable sitting position, relax all the muscles of your body, and fix the gaze at some point in the lap. Sit perfectly still for a few minutes and imagine you see a point of blue light, shutting out every thought but the blue light, and, although this will be difficult at first, you will soon be able to lengthen the periods of concentration. Keep going back to the point when disagreeable thoughts break in upon you, and by a systematic effort you will be surprised what you will accomplish in two weeks' time. Keep before you the thoughts "I will" and you will develop a mental force that will penetrate to the ends of the earth without being diffused. It is this focalized thought-force that enables the great minds of the day to accomplish a foreseen end. Concentration will give you the power to develop personal magnetism and force of character. Go silently on with the perusal of this study, and you will develop a power that will enable you to sway the minds of those about you. You will unconsciously develop a force of character and mind that will, when concentrated upon a particular object or purpose, cause the diffused thoughts of others to become as a handful of pins to the magnet. Concentrate!

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LESSON 3.

Studying the Characteristics of Others.

In order to influence a person into doing as you desire, it is essential that you first understand some of his natural characteristics. First know "your man," then bring into action all your concentrated powers of influencing him. You will make better headway if you know his strong points, and his weak characteristics. You will know exactly where and when to apply your formulas of suggestion; your powers of persuasion; the command; the smile; the tact and diplomacy; scientific flattery and artificial form. If you have a house to sell, or perchance a favor to ask, a heart to win, or a position to gain, how much easier it will be to use personal magnetism and suggestion, if you are fortified with a knowledge of the person's characteristics.

Some persons can be flattered and, in order to win and hold them, scientific flattery must be resorted to. You must know if he is one of this class, for if you began flattering him and he should be a person who could not be flattered successfully, your processes would fall short and you would lose. You must first study the lessons on "Character Reading" so that you can in a few minutes tell the leading characteristics of a person.

After you get so that you are able to observe a person's leading characteristics from an ordinary observation, which you can easily learn to do from these lessons, you will be prepared to go into processes of influencing him.

NATURE'S MARKS.

The polished villain often fools the shrewdest of men and women. A silver tongue with silver tact is a quality that wins, but nature has stamped her marks in various places on the human form, making it an easy matter for one who knows the secrets to distinguish the rogue from the gentleman.

The nervous system plays an important part in the recording of these marks upon the form, head, face, and in the handwriting of an individual. Thoughts manifest themselves through the nerves, causing changes in the actions and form of an individual that are apparent to one who understands our system of reading these signs. These signs show the character of the man; they are a reflection of the soul within and cannot be disguised or kept from the eyes of our students.

This complete system enables you to first "know your man well," then to employ the proper method of influencing him.

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LESSON 4.

How to Read Characters from General Observation.

We cannot live in this world without of necessity being thrown more or less in the society of others. To reap the proper advantages from those with whom we come in contact we must understand them. To do this we must study Character.

Realizing the difference in dispositions and general make-up, the idea of studying Character seems on first thought to be a formidable task, but on mature reflection we can but reach the conclusion, since we have all been created in the image and likeness of One, that there must certainly be many general characteristics, which we have, that can be easily learned by observation and applied in the general walks of life. To live harmoniously, even in our own homes, we must understand the members of our family; and to be successful in business, we must be able to make a correct estimate of "our man." You have learned the characteristics of your family by observing everything they do and say; then observation must be the gateway to the character of others.

Many people go through the world with their eyes closed, practically speaking; such people cannot, in this "up-to-date" age, hope to succeed in anything. Remember the lessons that follow will be of no value without you train yourself to observe everything and every one with whom you are thrown. After a little practice you will begin to do unconsciously what was at first a great effort, and will soon be repaid for your pains.

Let nothing escape your observation, for the way a man handles his hands or his feet may be of importance to you later on. We have many types or grades of men, running from the elementary or lowest type of intelligence up to the philosopher or highest grades, but each one of them has certain qualities in common. As our first lesson, I will say, remember *suspicion* is always coupled with ignorance; that *reason* is a companion for intellect. The ignorant man must be handled in such a way as not to arouse his suspicions; in other words, you must first gain his confidence; this of course is well with all men, but more particularly applies to those who are incapable of reasoning or without sufficient knowledge to be able to investigate for themselves.

THE ELEMENTARY TYPE.

We will now pick up different types of men as we meet them in every day life. We will begin with the elementary grade. His occupation is usually that of a laborer; his hands are square, and fingers short and thick. If this man looks you square in the face when talking to you, has an open look and an oval-shaped face, temples not too full, you have a kind-hearted and honest man to deal with. He is usually sensitive, generally feels that the upper classes are against him, and that he is being robbed of his rights. You cannot educate this man in a day, he is usually dense and obstinate, therefore you must adapt yourself to him, gain confidence and respect, and you can then do business with him successfully.

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THE OPEN, FRANK AND HONEST TYPE.

The man who saunters along in a leisurely way, his hat usually set a little too far back on his head, eyes that are open and frank and look you steadily in the face, hands carried open, sometimes partly in pockets, you will find honest—not suspicious, would not do anything underhanded or look for any one else to, is free with his money and quick with his sympathy. He is of fair intelligence, but does not read much beyond the newspapers, consequently is not very deep. He is chatty and will not do to trust with a secret for he could not keep one himself, at the same time he would never fully forgive you for "violating a confidence." In dealing with such a man you could always win your point through his sympathies.

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THE CAUTIOUS TYPE.

The man with frank, open face, steady eye, who steps quickly and firmly, who has hands that are inclined to be long and carries them partly closed, has a square jaw, forehead reasonably high and broad, is both honest and just, possesses determination and caution, is reasonable and considerate. If you want to succeed here you must have a proposition that is worthy of consideration, one that is reasonable, and be able to present it intelligibly. This man is usually patient and will listen to you attentively, weighing carefully all you say, but will think the matter over before he gives a "yes" or "no." It will not do to attempt to rush him, for in that case his caution will develop into suspicion and you will then have a hard task to handle him. Take time in dealing with this type; always keep before him a plan by which he thinks he will be able to gain something through you.

Study Human Nature.

The man who walks with an uncertain step, sometimes long, again short, sometimes heavy, again light, whose arms and hands are carried as if he was trying to keep off some unforeseen danger, whose eyes are ever on the alert no matter how deeply he is interested in a conversation; looks at everything except you, and whose greatest desire seems to get away, out of sight: In this case you have an inherent dishonesty, a lack of courage and a man who is without principles, in fact in this character you would find all the traits of the petty thief; sometimes, however, they do not steal from sheer cowardice. To deal with this man you have but to assert, whatever your wishes, in a positive manner and watch him till you have obtained what you want; remember you cannot trust him no matter what his promises may be—you must stay with him in any transaction to the end of the deal, get his decision at once.

* * *

THE RAPID THINKER.

The nervous, impatient man is easily recognized by his restlessness, his quick replies, the pacing up and down while talking to you, interrupting you in the middle of a sentence, or continually tapping his foot, or when his legs are crossed shaking his foot, etc. Any one who observes will readily recognize him. When speaking to him, speak just loud enough to be heard by him (a low, soft voice never fails to soothe the nerves) and be as brief as possible—do not go any further into details than is absolutely necessary, for this man analyzes as you go and details annoy him and you cannot keep his attention. He grasps a subject in its entirety and gets what he wants of details afterwards. If this man happens to be busy take as little of his time as possible. If he wants to keep you, he will do so. If he does not, you only spoil your chances with him by trying to keep him. When calling on this type, first assure him that you have only a few minutes to stay, that you are in a hurry.

* * *

THE CONCEITED, STUBBORN TYPE.

We have another type that is not uncommon, whom everyone knows better than he knows himself, that is the pompous, conceited individual who is entirely satisfied with his own perfection and couldn't (if he wanted to) see why anyone else would make a change in him. This man can only be approached by flattery, if it is dealt out in a disguised form; if he is in the lower walks of life, the thicker it is spread on the more it will be appreciated. Any point can be gained with this man if you find out how to distribute your honeyed words of praise. This person is changeable. Finish your business with him on the spot.

From the types given above the student who observes closely will soon be able to gather many more which space keeps me from enumerating. To succeed, you must adapt yourself to others. You cannot make the world what you want it, but by careful training, you can make yourself what you will, and by falling in line with the ideas of those around you, it will be an easy matter to win your way.

Many men and women hide their true character under the disguise of artificial form, and it would not be possible for a stranger to read them, so carefully do they hide their qualities from the world. But at home, where most people cast aside the polished form, the true characteristics manifest themselves. It is a decided advantage to one who has a secret knowledge of reading the characters of others, for if we carefully observe some of the tell-tale actions, we get an inside track, which points out the weak and strong points of those we meet, and knowledge cannot be estimated in dollars and cents, as it often keeps us from making errors in our dealings with humanity.

If you know some of the secret characteristics of a person, you can handle him to a great advantage, and when you understand the laws of suggestion, and the processes of influencing people you will win a greater percentage of the battles in life.

The following pointers from a popular paper, by an eminent writer, will be found useful. You should be careful how you sharpen a lead pencil, as it openly tells your character to anyone who may be familiar with this theory. You should also observe with care anyone who is in the act of sharpening a pencil and note the manner in which it is done. Sometimes you can hand a person a pencil and ask him to kindly sharpen it.

The man who holds the point toward him and close up against his shirt front is slow and likes to have secrets. He is the kind of a man who, when his best girl finds out there are "others" and asks him who they are and what he means by calling on them, will assume an air of exceeding dignity and put her off with some evasive answer which says quite plainly, "Yes, I called; but it's none of your business who she is or why I did it." A woman with a jealous disposition should look out for the man who sharpens his pencil in this manner and shun him.

The man who holds the pencil out and whittles away, careless of results, is an impulsive fellow, jolly, good-natured and generous.

He who leaves a blunt point is dull and plodding, and will never amount to much. He is really a good-hearted fellow, and hasn't an enemy in the world. He finds his chief pleasure in the common-place things of life.

On the other hand, he who sharpens his pencil an inch or more from the point, is high strung and imaginative and subject to exuberant flights of fancy. He will always be seeking to mount upward and accomplish things in the higher regions of business and arts, and his wife's greatest trouble will be to hold him down to earth and prevent his flying on a tangent.

Different Types of Humanity.

The man who sharpens his pencil all around smoothly and evenly as though it were planed off in an automatic sharpener is systematic and slow to anger. But he is so very undeviating from a fixed principle that he would drive a woman with a sensitive temperament to distraction in less than six months.

He who leaves the sharpened wood as jagged as saw teeth round the top, has a nasty temper and will want to quarrel on the slightest provocation. There are certain women who can manage that sort of man successfully, though, and if he gets a wife with a calm, persuasive eye he will in a few minutes be as meek as a lamb.

The man who doesn't stop to polish the point of lead once the wood is cut away, has a streak of coarseness in his nature. He who shaves off the lead till the point is like a needle is refined, delicate and sensitive.

After you have seen a person sharpen a pencil you learn something about him, and he is not aware of it. It will be a guide to you in handling him, no matter what your associations may be. It is not advisable that you tell him what you have learned of his hidden character, whether it be good or bad, unless you wish to comment favorably upon the manner in which he sharpens a pencil.

The following hints from a leading paper on the characters of women will be useful to both sexes:

In choosing a wife, let her be a woman whose lips do not droop at the corners. This is the advice of a wise man of Persia. If a woman's lips droop, her husband's life will be a perpetual mourning time. Nor yet should they curve too much upward, for that denotes frivolity.

Beware of the under lip that rolls outward, for that woman has no great conscience. Select for a wife she whose lips are straight, not thin, for then she is a shrew, but with just the fullness necessary to perfect symmetry.

A mouth with the upper lip curved, lower lip straight, full and well defined, and a depression underneath, shows a high artistic sense, a love of ease and beauty, a fine moral nature, and a certain coldness of temperament. If the chin is firm and rounded, that bespeaks determination and physical strength.

The mouth of sagacity is large and always well closed. The line of the lip is firmly defined, and a certain tightness about the jaws, when in repose, is noticeable.

If the mouth is long and thin, with the line between the lips clear cut and firm, the woman is selfish, morbid and dominating. It is the mouth that desires to rule everything, and its owner will ride to an end, no matter over how many bodies.

The short upper lip with a depression under the nose and the inclination upward at the corners is the merry mouth.

If the corners dimple deeply as they turn upward, the lips are quick in repartee. Love of ridicule will be strong, but not in a malicious vein.

Usually red lips denote cruelty and rapacity. Cleopatra had such lips.



Fig. 1.

"Organic Quality is the Primal Index to the Character."

"All organs correspond with the functions, so that from having either we can always predicate the other.

"Certain forms accompany and indicate certain qualities. For this reason shape is the great base of all scientific classification. Given configurations and attributes always go together. Whenever we find either, we then and there find the other also married to it. How is this? True, of all things."

In figure one (see cut) we have a low type of intelligence. The forehead recedes and the lines around the eyes, nose and mouth have a drooping appearance. This type is found mostly among the laboring class.

The formation of the head shows a lack of brain growth. A coarse grained organism will manifest itself in many ways. The hair, the skin, the bones and general appearance is coarse. In determining the character of a person, the first thing to notice is the texture of the skin. If the skin is soft, clean and of a delicate, velvety texture, it signifies that the person is sensitive, emotional and susceptible. The finer the texture of the skin, the finer the feelings. The same in man.

A fine, soft, velvety, sensitive texture of skin indicates a brain and mentality of the same quality. Likewise, a coarse grained skin denotes the reverse.

The Muscular Motive Temperament.



No. 2.

In cut No. 2, we have the muscular motive temperament. Usually large framed, large bones, muscular and athletic, more lean than fat, having high cheek bones, strongly marked countenance, great muscular power, a tough or strong constitution. These people have great powers of endurance; would make good soldiers, officers and fighters, especially if the nose is slightly Roman.

These men have many talents and can adapt themselves to most any profession.

Homely features usually denote power of mind and character as well as power of muscle. Handsome men are seldom talented. A pretty man is usually more proud of his body than his intellect. You can gain your "point" through commenting on the fine appearance of a handsome man, but this would be dangerous with a homely man.

Vital Temperament.



No. 3.

The vital temperament (see cut 3) indicates a lack of mental and physical activity. Exceptionally stout people rarely make a mark in the world. They should cultivate a desire to do more brain and body work. These persons are usually fond of literary pursuits; fond of the good things in life, and usually take good care that their stomachs are well taken care of. They can be best influenced through things physical. They are generally good-natured and fond of jokes. If you wish to make a favorable impression be jolly and always ready with a good joke. It is a well known fact that these people are often influenced into giving a decision, right after a hearty laugh, for which they are afterwards sorry.

In fact, if you get any person laughing heartily and then suddenly ask him to do a certain thing, a favor, and press him hard for an answer, you are more liable to get a favorable answer.

QUICK NOTES ON FEATURES.

Important Pointers on Features.

Fig. 1.—Nose of Emperor William. Fig. 38. His chin. Note the Roman appearance of the nose, giving physical force as well as acute penetration.

No. 10—The pugnacious nose, giving combativeness, weak mental forces.

No. 5—The selfish nose.

No. 7—Combativeness and physical force combined.

No. 2—The normal, well-balanced nose.

No. 17—Eyebrows, showing powers of concentration.

No. 18—Violent temper when antagonized.

No. 19—Shrewdness.

No. 20—Deep penetration, conservative.

No. 24—Eyes of Adam Worth, noted criminal, used by the Bertillon system and Pinkerton detectives as a typical criminal. (No. 43 is his chin.)

No. 23—Eyes of Maud Adams, marvelous imagination and execution.

No. 25—Eyes of Robert A. Pinkerton, the noted detective, showing shrewdness, great powers of penetration, calculation, forethought, precision and adaptability. (44 and 45 his chin.) Note the square cut, giving perseverance, mental and physical force.

No. 22—The eyes of a coquetish, idealistic, easily influenced individual.

No. 11—The ear of a spendthrift.

No. 13—The economizer.

No. 14—The financier. Note, in judging character from the features, you must carefully compare and weigh other prevailing conditions, in order to form correct deductions. If Adam Worth had Pinkerton's chin he would have been another Pinkerton.

There are many intermediate grades in features, as is shown by the difference between the open, frank eyes of (22) and the narrow-minded eyes of (27).

No. 31—The lips showing well-balanced mental and physical forces.

No. 32 and 33—Showing a mental motive temperament, the mental being more active than the physical.

No. 35—Showing passionate nature, strong vitality; perseverance, great mental and physical forces.

No. 36—Weak mental and physical forces.

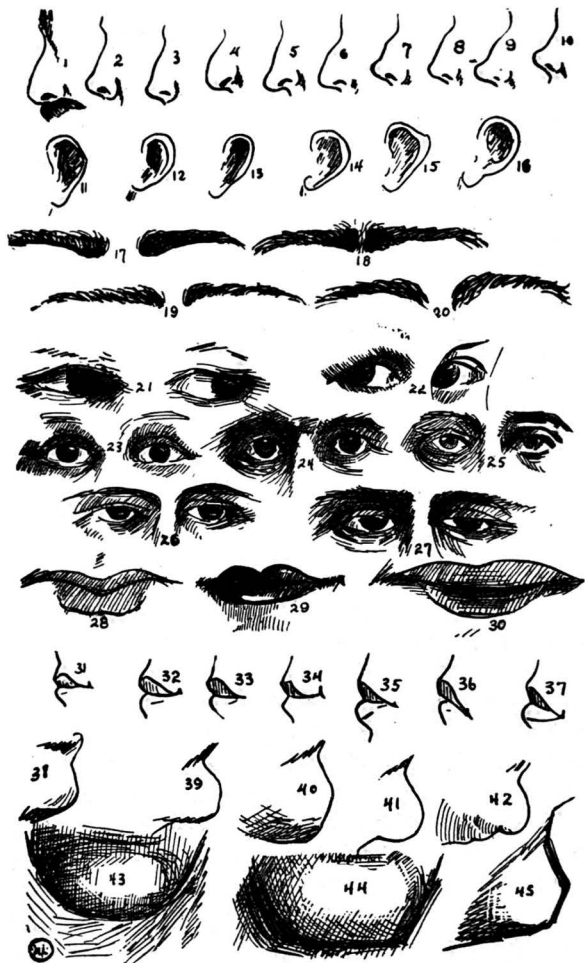
No. 37—Strong vital force, passionate, weak mental force, liable to do things impulsively and to excess.

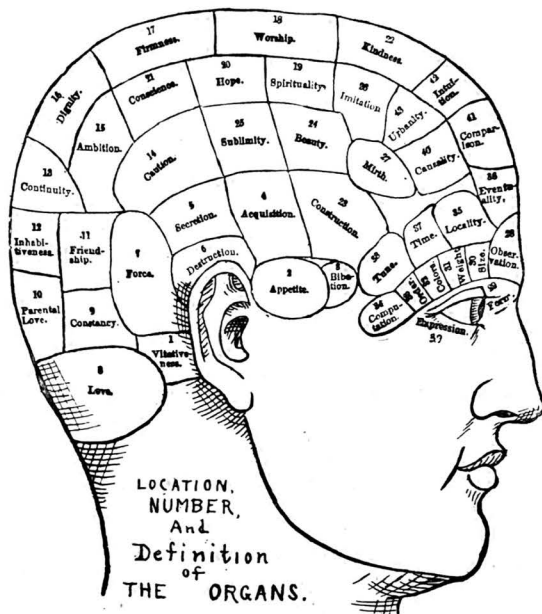
The Purely Motive Temperament.



Cut No. 4.

In cut No. 4 we have the purely motive temperament. Head rather long, with high, straight forehead and overshadowing eyebrows. This type is usually crafty, tactful, diplomatic and shrewd. These men and women are gigantic schemers, plan away ahead and have great foresight. They possess a great amount of personal magnetism, force of character, and determination to succeed. In dealing with this class you should always be brief. Try to display talent in any direction. They admire talents and have no patience with dull minds. If you can lead these people to believe that they can make money through you, they will, of necessity, do many things that will benefit you. Always be careful of your personal appearance and see that you are neat and tidy when in the presence of the motive temperament.





From a careful study of this chart and the definitions, you will be able to tell at a glance what a person is best fitted for in life; it will unfold the secret temperaments, abilities and mental qualities of those with whom you come in contact. They are the definitions of the most eminent authority on character reading the world has ever known.

If the organ ("bump") is well developed it indicates that this particular characteristic predominates in the individual. If it is deficient or undeveloped, it indicates that the individual is lacking in that quality, governed by that particular organ.

"All the faculties are subdivided into nine groups: the Animal, Domestic, Moral, Self-perfecting, Senses, Perceptives, Literary, Reflectives and Aspiring."

* * *

Class 1—The feelings, located in that part of the head covered by hair.

* * *

Class 1—The animal propensities, which supply bodily wants by the instincts.

Class 2—Viviveness—The Doctor; longevity; love and tenacity of life; resisting disease, clinging to existence; toughness; constitution.

Class 3—Bibation, the Feeder, "alimentiveness," hunger, relish, greed.

Class 4—Acquisition—The Economist; thrift; industry; frugality; the acquiring, saving and laying of instinct; desire to own, possess, trade and amass property; the claiming, mine-and-thine feeling.

Class 5—Secrecy—The Concealer, self-restraint; reserve; policy; cunning; management; evasion; double-dealing; art; trickery; finesse.

Class 6—Destruction—The Exterminator; executiveness; severity; sternness; harshness; love of tearing down; destroying; causing pain, teasing, etc.; hardihood; endurance of pain; revenge.

Class 7—Force—The Defender; "combativeness," courage; snap; efficiency; boldness; defiance; determination; love of opposition, encounter, etc.

2. *The Social Group, which creates the family ties, and domestic affections.*

Class 8—Love—The Creator; "amativeness;" sexuality, gender, desire to love, be loved, and fondled; sexual admiration; courtesy; and blending; passion.

Class 9—Constancy—Fidelity; conjugality; mating; one love; marriage.

Class 10—Paternal Love—The nurse, philoprogenitiveness, attachment to own offspring, love of children, young pets, etc., that which cuddles, and babies.

Class 11—Friendship—The Confider, fondness, sociability, love of society, desire to congregate, associate, visit, make and entertain friends, etc.

Class 12—Inhabitiveness—The Patriot, love of home, domicile, country, the place where one lives, or has lived, patriotism, etc.

Class 13—Continuity—The Finisher, consecutiveness, connectedness, poring over one thing till it is done, prolixity, unity, finishing as we go.

3. *The Aspiring Sentiments, which dignify, elevate, and enoble man.*

Class 14—Caution—The Sentinel, fear, making sure, carefulness, prudence, solicitude, anxiety, watchfulness, apprehension, security, protection, provision against want and danger, foreseeing and avoiding prospective evils, discretion, care, vigilance.

Class 15—Ambition—The Aristocrat, approbateness, pride of character, love of publicity, praise, display, fame, a good name, esteem, fashion, social position, and popularity, sense of honor.

Class 16—Dignity—The Ruler, "self-esteem," self-respect, reliance, appreciation, satisfaction, and complacency, independence, nobleness, love of liberty and power, the self-elevating, commanding instinct, manliness, authority, domination.

Class 17—Firmness—Stability, decision, perseverance, pertinacity, fixedness of purpose, aversion to change, indomitability, will-power, obstinacy.

4. *The Moral Sentiments, which render memoral and religious.*

Class 18—Devotion—The Worshipper, veneration, piety, churchism, adoration of God, reverence for religion and things sacred, love of prayer, religious observances, etc, obedience, respect, conservatism.

Class 19—Spirituality—The Prophet, intuition, prescience, prophetic guidance, the "light within," forewarning of what is to be, second sight.

Class 20—Hope—The Expectant, anticipation of future success and happiness, that which looks on the bright side, builds fairy castles, magnifies prospects and speculates, buoyancy, light-heartedness.

Class 21—Conscience—The Jurist, integrity, moral rectitude and principle, love of right and truth, regard for duty, moral purity, promises and obligations, penitence, contrition, approval of right, condemnation of wrong, obedience of laws, rules, etc.

Class 22—Kindness—The Good Samaritan, "benevolence," sympathy, goodness, humanity, philanthropy, generosity, the neighborly, accommodating, humane, self-sacrificing, missionary spirit.

5. *The Perfecting Group, which refines man, and creates the Arts.*

Class 23—Construction—The Mechanic, ingenuity, sleight-of-hand in using tools, invention, love of machinery, manual skill, dexterity, mechanism.

Class 24—Beauty—The Poet, "ideality," taste, refinement, imagination, love of perfection, purity, poetry, flowers, beauty, elegance, propriety, gentility, the fine arts, etc., personal neatness, finish, style.

Class 25—Sublimity—perception and love of grandeur, infinity, vastness, illimitability, omnipotence, eternity, boundlessness and endlessness.

Class 26—Imitation—The Mimic, conformity, ability and desire to copy, take pattern, imitate, do, make, and become like, mock, act out, etc.

Class 27—Mirth—The Laughter, wit, facetiousness, ridicule, sarcasm, love of fun, disposition to joke, and laugh at what is improper, ill-timed, or unbecoming, perception of the absurd and ridiculous, etc.

CLASS 2.—THE INTELLECTUAL FACULTIES, LOCATED IN THE FOREHEAD.

Class 6—The senses, or hearing, seeing, feeling, tasting and smelling.

Class 7—The Perceptives, which relate man to the material properties of things.

Class 28—Observation—The Looker, cognizance of individual objects, desire to see and examine, minuteness, scrutiny, looking, gazing.

Class 29—Form—The Speller, configuration, cognizance and memory of forms, shapes, faces, countenances, and looks, perception of likeness.

Class 30—Size—measurement by eye, cognizance and memory of magnitude, quantity, bulk, distance, proportion, weight by size, height, etc.

Class 31—Weight—The Sailor, balancing capacity, marksmanship, intuitive, perception and application of the laws of gravity, motion, etc., ability to keep one's balance in walking aloft, riding, climbing, sailing, etc.

Class 32—Color—The Painter, perception, love, and recollection of colors.

Class 33—Order—The Arranger, method, system, having places for things, and things in their places, observing business and other rules, laws, canons, etc.

Class 34—Computation—The Mental Arithmetician, numerical calculation, ability to reckon figures in the head, memory of numbers, etc.

Class 35—Location—The Traveller, cognizance and recollection of places, roads, scenery, position, desire to see places and ability to find them; the geographical faculty, keeping the points of compass, etc.

8. *The Literary, or knowing faculties which learn and remember.*

Class 36—Eventuality—The Historian, memory of facts, recollection of circumstances, news, occurrences, events, and what one has seen, done, heard, said, and known; love of history, knowledge, smartness, practicality, etc.

Class 37—Time—The Innate Time-keeper, periodicity, punc-

tuality, ability to guess what time it is, keep time in music, tell when, how long since, dates, etc.

Class 38—Tune—The Natural Musician, tone, ability to learn tunes by ear and repeat them by note, the musical inspiration, knack and genius, memory of sounds.

Class 39—Expression—The Talker, "language," communicating by natural language, looks, gestures, actions, written or spoken words, intonations, signs, etc.

9. *The Reflective Faculties, which reason, think, plan and understand.*

Class 40—Casuality—The Thinker and Planner, reason, sense and causation, deduction, originality, thought, forethought, depth and comprehensiveness of mind, adapting ways and means to ends, invention, creative resources, reasoning from cause to effect, profundity, judgment.

Class 41—Comparison—The Critic, analysis, induction, classification, ability and desire to compare, draw inferences, illustrate, use figures, etc.

Class 42—Intuition—The Physiognomist, perception of truth, discernment of character and motives, intuitive reading of men by minor signs.

Class 43—Urbanity—"Agreeableness," blandness, persuasiveness, pleasantness, complaisance, suavity, palaver; that which compliments, politeness, etc.



The Language of The Pen.

The Science of Reading Character From Handwriting.

These lessons have been written with pen and ink, in order to give you examples to work upon. This instruction must not be confounded with ordinary Graphology, the science of reading character from handwriting.

A number of different persons have written these lines, from the original manuscript, filling in words and lines here and there, so as to give you a variety of letter formations to study over.

There are a few essential points which should be taken into consideration, before the student forms a conclusion, regarding the character of a person.

First- never base a conclusion, as a whole, on the formation of a few letters or words. The conclusion should be drawn after several lines of writing have been examined. A weak characteristic is often overbalanced by several good characteristics. Beautiful writing, does not always denote a beautiful character.

Lesson One

We will first take up the treatment of single letters, spaces and obvious signs.

If the "i" is carefully dotted in all words, it shows good memory and precision. If it is dotted (high) in places and not at all in some words, (it) indicates poor memory and lack of precision.

(Sec. 20.)

If the "t" is firmly crossed, it indicates firmness. If the "t" is not crossed firmly, it indicates a weakness; impatience and a lack of vitality. If the "t" is crossed low down upon the letter it indicates faithfulness, application and good vitality.

(Sec. 21.)

This writing indicates that the writer is a rapid thinker; he sees things at a glance; he reaches conclusions rapidly, and if the cross of the "t" has a hook at the final of the cross, it would indicate tenacity and a nature inclined to be exacting.

(Sec. 22.)

There is a great deal to be learned from the manner in which the "t" is crossed. If it has a downward heavy stroke to the right, it indicates a cruel nature. If the writing is coarse, the writer is vindictive and reckless.

If the "t" has a heavy upward cross, with a slight hook at the end, it denotes a strong will. You will find such a person a good soldier: he will be hard to dominate: could be coaxed, but not driven. Such men make great leaders

"Don't forget to be there" (Sec. 23)

The above sample indicates the fighter, the soldier. Notice the tenacious hook at the end of the stroke "t".

"I love flowers and music." (Sec. 24)

Tell me the reason why:

Not until to-night

In the above sample we have several characteristics outlined. She has high aspirations - is open and frank - impatient at times, but persistent. You will notice the "o's" and "a's" are openly formed and closed at the top, this indicates secretiveness. This is also shown by the closeness of the writing. The high formation of the "N" the "L" denotes high aspirations. There is also some tenderness in her nature as is shown by a tendency towards gracefulness of the writing.

Lesson Two. (Sec. 25)

Much can be learned of the character through the formation of the "o" and "a". If the "o" or "a" is left open at the top it indicates a lack of secretiveness: a talkative nature. In some handwriting it denotes conversational ability. In some writing you will notice a word here and there, with the "o" or "a" left slightly open. You must not judge by one or two words alone, examine the entire writing. Where there is a tendency to leave the "o" or "a" slightly open at times, especially, if the writing is rapid, it denotes quick wit and good conversational ability. Great orators usually write rapidly and leave the round formation of the letter open at the top. (Sec. 26)

Where there is a looping of the "a" and "e" it usually denotes dishonesty. If the writing has an unevenness, the formation low, the writer is crafty, tactful and if the

"a's and o's are all looked, do not trust the person."
(Sec. 27.)

If the writing is open and frank and uneven, with the round formations not looked, it shows that the person has considerable tact."

(Sec. 28.)

You must always use judgement
in talking to people
Whenever you try to tell a story
be sure to tell it right

In the above sample, we have the talkative nature, with strong determination—Is extremely talkative but lacks continuity of thought. In the word "always" notice the letters separated. There is a tendency all through the writing, as in the word "people" to separate the letters. This person will begin talking on one subject and wind up on an entirely different one. Where there is a tendency to connect the writing, it shows continuity of thought. (Sec. 29.)

Lesson Three (Sec. 30.)

In the "g Writing" we sometimes notice a tendency to curl the letters. This indicates that the writer is of an idolietic temperment: easily flattered. If the writing shows a weakness, as would be indicated in the "t" it would show a weak will and poor vitality. And if the "y's" and "g's" had large loops, it would indicate an abnormal imagination.

Most artists have good imagination. In all cases, you must examine the entire writing, before deciding as to whether a certain formation is good or not.

If for instance, the "y" had a large loop in an artistic handwriting—

"(When I was young,)" ^(Sec. 31.) it would be a good sign, but in a

"Specimen like this you could" ^(Sec. 32.)

put it down for a bad quality, as it would show that the writer was despondent and allowed his imagination to run away with him. If such a formation is found in—"The writing of a diplomat"—it shows he has a [↑] [←] good imagination.

"If the writing slopes downward at the end" it indicates mental worryment. (Sec 33)

"If the whole writing slopes upward" it indicates high aspirations, especially if "the large letters are high"

I am up in the Air "Yes" (Sec 34.)

If other indications show a strength of character, these lofty ideas are usually carried out by the writer.

(Sec 35)
I wish you would call tonight.

The downward final strokes of the "g's" and "y's" show decision of purpose.

The above specimen shows that the writer has the ability to carry out his high aspirations. (Sec 36.)

"If all the finals have an upward stroke, it indicates humor" - Impulsiveness.

The long flowing finals, also indicates a love of ease and the good things in life. Coupled with weak indications ("t; ä, "z") it would show the writer to be susceptible to influences. This person would steal, simply to have a good time. (Sec 37)

"Short cut finals, show economy-caution-suspicion."
_____ (Sec. 38)

"The angularity of the writing shows acute penetration: this person generally look out for his own interest first."
_____ (Sec. 39)

If the writing has tenacious hooks, and the finals club-like, it shows a desire to argue: "A" "H" "E".
_____ (Sec. 40)

"I take great pleasure in doing the little things"

The above writer is systematic and orderly in all things. Good on detail.
_____ (Sec. 41.)

"Perhaps you will not be able to give more than an hour or two each day."

The above specimen shows - high ideals - tenderness - ^{some} acute penetration - application - moderate caution - moderate will power - continuity of thought. Has some caution but not altogether secretive. Is also economical. Strong sense of morality. Honest and trustworthy.

(Sec 43.) "I herewith enclose a photograph of my-
self which I trust you will consider good."

Determination - strong will power - tact
and secretiveness is shown in the above
specimen. Good memory and vitality.

Pride and self esteem is also shown.

"Tact is shown by letter varying in size"

Pride is shown by the dash under the
last word. Vanity is indicated whenever
there is a dash under a "signature"
(Sec 43.)

Crossing the "C" thus, - artistic temperament.

This is the nervous temperament.

All health-morbid nervous temperament.

This is a good sample.

"In writing letters always go
over your writing and fix the weak
and bad characteristics, in this
way you can overcome all your
shortcomings." You can develop the good
characteristics which you lack.

A FEW SPECIMENS AND REMARKS.

I promise you truly that I will be true and honest with you. Depend upon me.

Do not trust this one. The writing shows positive dishonesty; unreliable, changeable, impatient, morbid mental condition—untruthful and deceitful.

I give you my word that I will be there. Yours truly.

A good, true friend—lofty ideals, open and frank, truthful and trustworthy, has strong will and determination, decision of purpose, good-natured, and will make constant loyal companion in marriage.

If you will come and see me at your earliest convenience, I will prove to your satisfaction the truth of what I say. Let me hear from

Crafty, diplomatic, careful, rapid thinker; strong determination, good memory, has psychic powers, force of character, and the ability to succeed in most any undertaking.

I feel that I can do the work to your complete satisfaction

Very reckless, has good continuity of thought, a good set of brains, but is wasting many opportunities; inclined to dissipate. Would not make good companion or business man.

When I read your kind words I feel that your interest in me is genuine and that you will be honest with me

Easily flattered, lacks mental force, has poor memory, very idealistic, weak will power. An easy prey for an evil person possessing immoral ideas.

Conclusion

If at any time you desire further instruction in reading character, or if there is any formation in writing you do not understand, we will gladly assist you.

Special Service To Students

We will give a complete reading of character from any letter you wish to send for one dollar.

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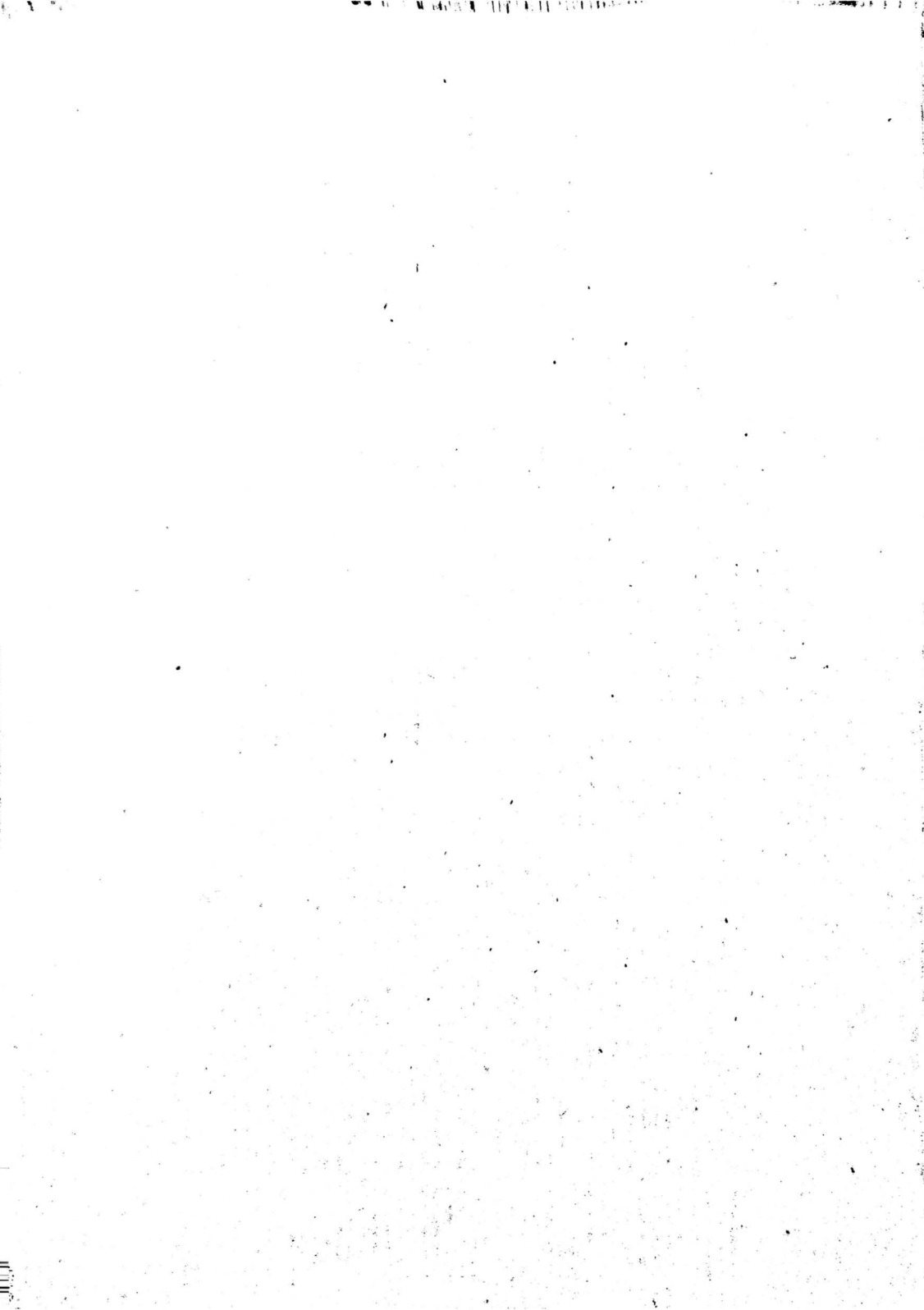
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F

Four Special Lessons
IN
PERSONAL INFLUENCE
HYPNOTIC SUGGESTION
and
TREATMENT BY SUGGESTION

THE ESSENTIAL POINTS

BY
H. SPENCER LEWIS
D. P., D. S. T.



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126 West Thirty-Fourth Street
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F O U R S P E C I A L L E S S O N S

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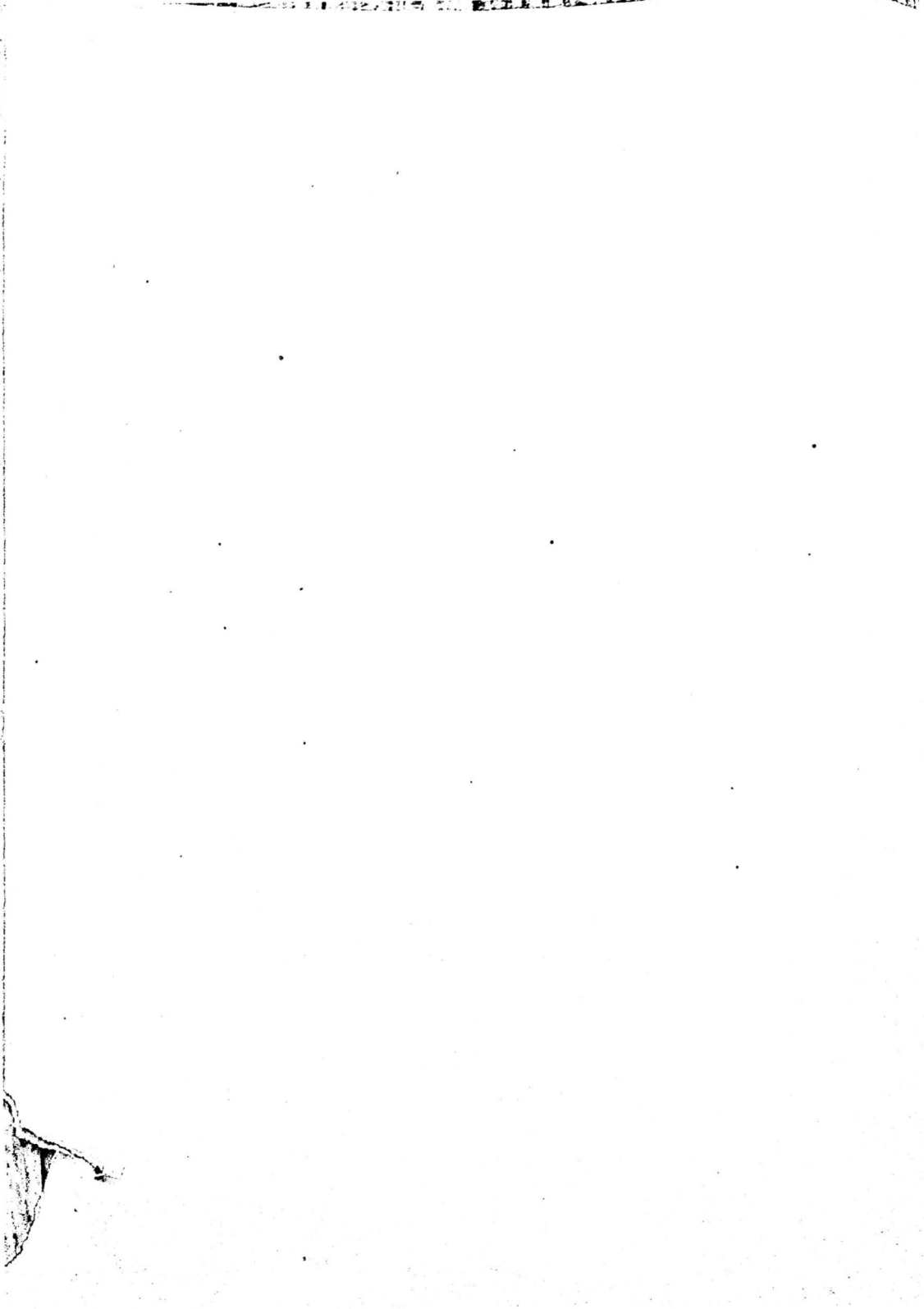
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DEVELOPING THE HYPNOTIC GAZE.

Every human being has inherent hypnotic power which can be developed into the ability to influence people through what is known as "personal magnetism". To attain the power to make others think, believe and act as you desire, you must develop your own mental and physical powers, bearing in mind that the magnetic ether of other people will influence your mind unless your personality is greater than theirs.

There are two requisites which must be observed in order to influence people through "personal magnetism": First, you must impress them; Second you must make them think, believe and act as you desire.

The first is easily accomplished if the following rule is strictly adhered to: Always keep your eyes centered on the root of your hearer's nose. If you must take your eyes from that point, glance sideways but always have your eyes on a level with the eyes of the person you wish to influence; never under any circumstances have your eyes down-cast. Always use a determined, powerful, concentrated gaze.

To make others think, believe and act as you desire will be easy if the above rule is always practised. But a few essential points must be mentioned: Above all, let your intentions be honorable - above question; your statement truthful; your desires honest and sincere; your suggestions forceful, decisive and explicit. Never give your hearers a chance to doubt your statements, to question them, or to argue the point. Let every word be of value; make it mean something.

If you desire someone to do this or that, look at the person with your eyes centered at the root of his nose, state what you desire explicitly, carefully and forcefully, and finish by saying "You will do that, won't you?" "Yes, of course you will"--"Thank you." After you say "You will do that, won't you" don't give him a chance to say "Yes" or "No", but continue to talk as though you knew he would.

You must practice and make your gaze forceful and commanding. How? you may ask. There is one method that I have found to be of great value:- Take a piece of paper (white), about the size of a pea, and paste it upon the center of a mirror. Hold the mirror 5 inches from your face and gaze steadily at the piece of paper. Hold the mirror so that while looking at the paper it will appear to be on the root of your nose. While gazing at the paper try to realize the position of the eyes you see in the mirror and, at the same time, open your eyes as wide as possible. Do this for about five minutes each day and you will soon develop a powerful, steady gaze.

The more you use your magnetic power the greater will be its development. Do not let failures discourage you. Make up your mind to succeed and you will find each day adds to your 'personal influence.'

INDUCING HYPNOSIS

There are many methods of inducing 'Hypnosis', but all are based upon the same principals, Monotony, Ocular Fatigue, and Suggestion.

In giving suggestions to a subject, or patient, you must state positively that certain conditions are so, and others will be so. There must be expectancy on the part of the subject; he must expect certain results, and believe that those results will follow.

You say to your subject - 'You are becoming sleepy.' 'Your eyes are becoming drowsy', etc. He thinks 'Are my eyes becoming drowsy?' Am I sleepy? No. Then he loses the benefit of your suggestion. Every time you make a statement he wants proof of its truthfulness. If you say in your suggestions 'Your eyes are becoming drowsy' give him proof by causing his eyes to be drowsy (Use any method of tiring the optic nerve given in Prof. McIntyre's courses of instruction). If you say 'You are becoming sleepy' See that you have tired his eyes sufficiently to cause him to feel sleepy.

In this manner you will obtain results much quicker than by any other method. Never make a statement in your suggestions unless your subject, or patient, can easily feel or see the proof of what you say.

The Ocular Fatigue Producer is an excellent device for tiring the eyes, and its smallness makes it very handy and easy to carry. If you use this device and tire the eyes (as instructed in its respective course) you can easily throw your subject into a deep stage of hypnosis.

EXPLICIT SUGGESTIONS

Suppose you were giving suggestions for sleep to a subject and you said 'You are going to sleep now. You will sleep a long time. You will remain asleep a long time' etc (meaning he would remain asleep for one or two hours) and your subject thought you desired him to sleep two or three days, what would be the result? You would have trouble in awakening him inside of three days; you might not be able to awaken him for several hours, if he went to sleep with his mind concentrated on three days.

Had you said two hours to your subject all would have been well, and he would have awakened in the proper time. You cannot be too careful in your suggestions; explain in the most minute detail just what you desire. Have every statement convey your exact meaning.

TREATMENT

In giving treatment by Suggestion, Magnetic Healing, or Hypnotism, great care should be exercised that your every thought, word and action, convey confidence in your ability and the result of your treatment.

After the patient has explained his symptoms, and you have made the necessary notes, ask him to remove his hat, gloves, collar, or any other wearing apparel which might annoy or irritate him. Never express your opinion as to the probable cause or result of your patient's troubles or what you

really think is wrong, simply state that you believe and feel confident that you can cure him, or at least, give him great relief. Proceed as though you were entirely familiar with his trouble, that you knew the cause and believed you could cure him. Never doubt in your own mind your ability, or the result, for as long as your mind entertains the slightest doubt you cannot be very successful.

If the result of your treatment is not entirely satisfactory (either to yourself or your patient) never believe that you have done no good to the patient; every treatment must and will do some good. Every suggestion you have given has helped, although neither yourself nor your patient may notice it. In time it will tell. Always assure your patient that you have methods peculiarly your own, and that you feel confident you can cure him. Never state positively what you will do unless you know you can fulfill that expectancy.

Note the effect of surroundings. Everything must be taken into account. The sound of an infant crying in the next room is a disturbance of the influence you are bringing to bear upon the patient. The slamming of a door may be enough to dispel it. Remember that concentration of the mind is something which must be learned. It is natural to very few people. It should be taught in childhood. It should be a special branch of school training but it is not. Some few people have drifted into it. Some others, still fewer, have trained themselves to make use of it. But to the great mass of people it is something that must be taught, and the lesson is oftentimes hard to learn. Never be in a hurry. Never hurry your patient. Sleep is the visible expression of leisure, and is the antithesis of hurry and nervousness. Watch well, therefore, the surroundings.

Have your office, or treating-room, rather dark, but clear and airy. Try to keep outside noises from reaching the patient's ears; never have any pictures or objects hanging on the walls to attract the patient's attention. As far as possible, have space for the eye and quietude and monotony for the ear of the patient.

ESSENTIAL POINTS

Finally, I will give you the following essential points as a guide to success in the handling of subjects and patients in general.

"Study your subject;" says a writer in the *Hypnotic Magazine*, that is, study human beings generally. Why does one person impress us by his speech, while another's words have no effect? Evidently, because the first has made an impression upon our minds, and the other has not. So then, there must be some reason for this deeper impression; where does it lie. In the tone of voice, perhaps; in the expression of the face; or in our mental attitude (receptivity) at the particular moment of his speaking. The more attention the speaker commands, the deeper the impression made upon his hearers. The same rule holds good in hypnotism.

Next, note the effect of the tone of the voice. Study the temperament of the patient. The suggestion given to one lacks the force to make the necessary impression upon the other. It is not always the tone of command that impresses: persuasion, and even argument, may succeed better. A calm assurance, which paralyzes doubt and arouses confidence in the mind of the patient, is something which can be and must be acquired. It may be natural; but it must be cultivated. Although we know that the power to go to sleep lies in the patient, a poor operator may be unable to call that power into action. It is essential that the patient shall believe in him. Cultivate, therefore, the appearance of self-confidence.

There is another point, but it opens up such a vast field for discussion that I am unwilling to do more than touch briefly upon it at this moment. It is summed up in the word "sympathy" How nearly this approaches to the "animal magnetism" of former investigations that every operator will bear witness. Human beings are so differently constituted the touch of one person repels, while that of another attracts. This accounts for the fact that an experienced operator is often entirely unable to influence a person who will go soundly asleep for some one else.

I have often thought that the best operators become too forgetful of the individuality of their patients, and that their failures are owing to a too mechanical method. They pronounce a failure as due to a lack of concentration on the part of the patient, whereas they should know that their office is exactly to teach this concentration to the patient. The best operator is he who awakes this feeling of sympathy in the largest number of patients; and may we not also say that the best physicians, lawyers, divine, does likewise? This is animal magnetism, if you please to call it so, but there is no "magnetic fluid" in evidence.

