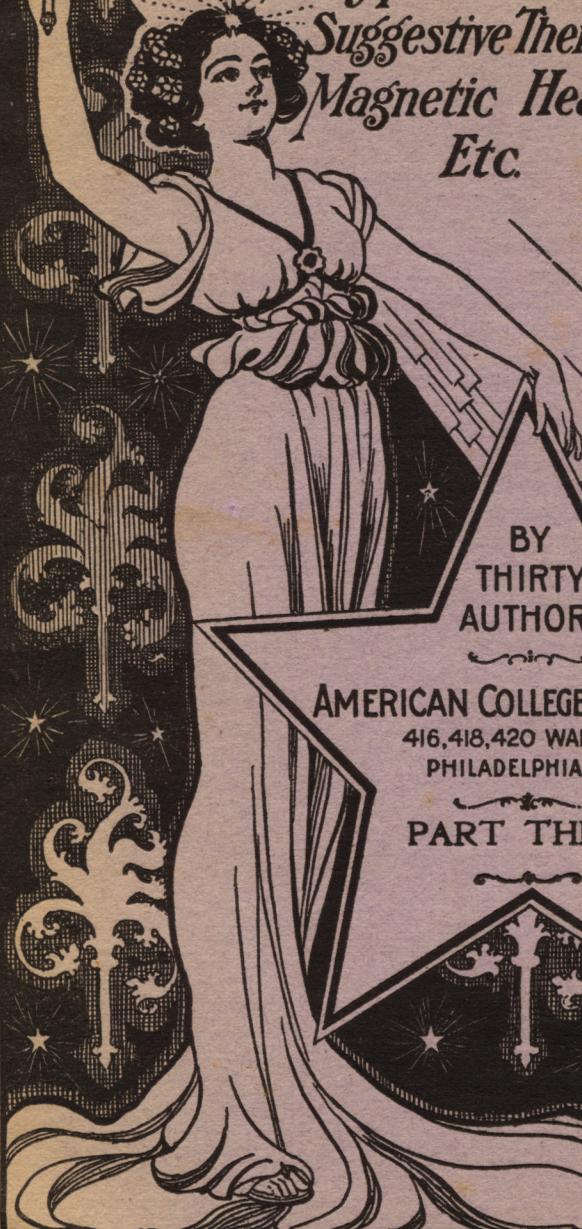


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BY
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HYPNOTISM

AND

HYPNOTIC SUGGESTION

**A SCIENTIFIC TREATISE ON THE USES
AND POSSIBILITIES OF HYPNOTISM, SUG-
GESTION AND ALLIED PHENOMENA.**

BY

THIRTY AUTHORS.

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NEW YORK STATE PUBLISHING COMPANY

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SUGGESTIVE THERAPEUTICS.

By THOS. F. ADKIN

It is a well known fact among physicians and those who have had any practical experience with hypnotism, that all diseases can be greatly benefited or cured by suggestion or suggestive therapeutics. When the subject is in the hypnotic condition, his mind is ready to receive, as a fact, any suggestion that the operator desires to give, provided it is not against the natural desire or tendency of the subject. When one is ill his whole desire is to get well, therefore, sick people are more susceptible to suggestion than any other class, because they unconsciously concentrate their minds upon relief, then when reinforced by the suggestions of the operator, they respond readily to his efforts.

Space will not permit any lengthy article upon this subject, and as I have been requested to devote my space to practical instruction, I shall endeavor to observe this request, and shall give the details for treating various diseases.

All diseases are treated in the same manner by suggestive therapeutics. First put the subject to sleep, or try to put him to sleep, but whether you get him to sleep or not, commence with the first treatment and give him suggestions for the cure. To give the student the proper idea, I shall give the details for treating a few common diseases. The same rules may be applied, with variations, to any case that may arise.

HEADACHE: Try to put the patient to sleep by any of the methods given in this work. Then say to him, "Now, when you open your eyes, or when you awake, all this trouble in your head will leave you. Every time I treat you, you will positively feel better. All pain is going—you will have no more pain—you will feel splendidly when I awaken you." Repeat these suggestions several times, then awaken the patient.

RHEUMATISM: If in the arm, try to put the patient to sleep and say to him, "Now, when I awaken you, or when you open your eyes, all this pain will leave you—it is all going—every time I treat you, you will positively feel better—you will

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SUGGESTIVE THERAPEUTICS.

notice a great change in your condition as soon as you open your eyes—you are positively feeling better.”

If the rheumatism is in the knee, tell the patient, “All this pain in your knee is leaving you.” If any other part of the body, treat in the same way, referring specifically to the location. This rule applies to every other disease.

HEART DISEASE: Put the patient to sleep and say to him, “Now, when I tell you to open your eyes, all this trouble in your heart will leave you. Each day I treat you, you will positively feel better. Your heart beats normally; it pulsates naturally. Each day I treat you, you will continue to improve. You are feeling better, you will feel better from this hour on.”

PARALYSIS: Put the patient to sleep and say to him, “Now, when I tell you to awaken or open your eyes, you will feel stronger. All of this paralytic condition will pass away. Your muscles will become stronger. You will feel better each day. Your whole body feels relieved. You will continue to improve from this hour on.” Then awaken the patient.

The patient, when being treated by suggestive therapeutics, should receive suggestions for ten or fifteen minutes at each treatment. He should be treated once each day until relieved. It is not absolutely necessary to adhere strictly to the suggestions that I have given. Any other suggestions that the operator can think of along similar lines, will answer just as well.

STOMACH TROUBLE: Put the patient to sleep and say to him, “Now, when I tell you to open your eyes or wake up, this trouble in your stomach will leave you. You will feel splendidly in every way. Each day you will positively feel better. You are growing stronger daily, and all this diseased condition will soon pass away. You will feel better from this hour on.” Then awaken the patient.

PAINS IN THE BACK: Put the patient to sleep and say to him, “When I awaken you, all this trouble in your back will leave you. You will grow stronger each day. You will have no pain whatever, when I awaken you. It is all leaving you. You will feel splendidly. Each day I treat you, you will notice a great change in your condition. You are positively feeling better.”

SUGGESTIVE THERAPEUTICS

SURGERY: Put the patient to sleep and direct your suggestions to that part of the body that you wish to operate upon. For instance, if you wish to amputate a hand at the wrist, you would say to the patient, "Now, all sensation in your arm is leaving it. Your arm is becoming perfectly numb. You cannot feel any pain whatever. All sensation is leaving your arm. It is perfectly numb. You cannot feel anything. When I prick your arm with this needle, you will not feel it. You cannot feel any sensation in your arm whatever." Repeat these suggestions several times and then prick the arm slightly. If the patient does not feel it, prick it harder until you are thoroughly convinced that the arm is in an anaesthetic condition; then perform the operation. After the operation has been performed, say to the patient, "Now, when you open your eyes and wake up, you will feel no soreness. This operation will affect you in no way. There is no shock of any kind. It will have no effect upon your system whatever. You will soon be well. You will feel splendidly. You will feel no pain whatever." This prevents pain after the operation. The suggestions for all surgical operations are given in the same way.

SUGGESTIVE THERAPEUTICS IN DENTISTRY.

There are two ways of producing the desired results. The first one is as follows: Have the patient seated in a chair and put him to sleep by any of the methods given. Then say to him, "Now, all of this sensation in your jaw is leaving you. You cannot feel anything. The nerve in this tooth is paralyzed. There is no sensation in it whatever. When I work on your tooth there will be no pain. You will not be nervous in any way. It will not hurt you a particle. All sensation in this side of your face is gone. You cannot feel anything." Then the dentist should try the tooth and see if the anaesthetic effect has been produced; if not, repeat the suggestions until it has been.

The second plan is to operate upon the patient without the patient's knowledge. Have him seated in a chair, look intently at him and say, "Mr. Jones, I have a specific here for deadening sensation. It is a French preparation." (Have some pungent liquid in a bottle so that he can see it.) "It is a very powerful

SUGGESTIVE THERAPEUTICS.

remedy and will absolutely destroy all sensation. It will have no effect upon your system in any way. It will not make you nervous. It is comparatively new in this country. It is meeting with wonderful success abroad and my success with it has been nothing short of marvelous. I wish that you would close your eyes, because if you should get any of it in them, it will make them smart terribly. Keep them closed until I tell you to open them. Do not open your eyes until I give you permission." Let him see you attempt to remove the cork, and as you do this hold the bottle away as though you were afraid of getting it in your own eyes. Tell him to open his mouth. Put a little of the liquid on your finger and rub it on the gums and on the side of the face. This gives you an opportunity to make passes over him. Continue the passes and tell him that in a short time he will find that all sensation is leaving that part of the jaw. It is often a good plan to inject a little of the liquid with a hypodermic syringe. You might use a mild solution of cocaine, if you do not think the subject is inclined to be susceptible to suggestion, but in most cases it is not necessary and the patient is much better without it. You should keep talking to the patient all the time, telling him the wonderful success this remedy has had in that part of the country where it has been used. Then take the forceps (if you are going to extract a tooth) and put it in his mouth, but do not, under any circumstances, touch the tooth. Have the first finger of your right hand, which holds the forceps, resting on the lower part of the patient's jaw, with the forceps inside, and press determinedly, as though you were pressing down on the tooth. At the same time, breathe forcibly as though you were exerting a strong effort to push the forceps down on the tooth, and ask him if he feels it. Some patients will say, "yes," even though you are not touching the tooth. In this case, tell the patient the pain will soon pass away. In the majority of cases, they will say "no." Just the moment you have made this exertion ask him if it hurts, and if he says "no," then you should say, "Well, it will soon be anaesthetized and you will not feel any sensation whatever." Try him two or three times without touching the tooth and ask him again if it hurts, and go through with the same formula as given above. Then, without changing the

SUGGESTIVE THERAPEUTICS.

position of the body, place the forceps on the tooth and extract it. In nine cases out of ten the patient will not know that the tooth is out.

This is practically controlling the patient in his waking state. He will, of course, attribute the effect to the remedy. This method can be used by dentists more than any other, for the reason that it takes only a short time to do it, and the patient will not know you use suggestion. With other methods, it would be necessary first to hypnotize the patient. Many dentists have often injected water into the gums and produced an anaesthetic effect. This, of course, is largely on the same principle as given above.

PERNICIOUS HABITS: All habits are treated the same way, except that you use specific suggestions bearing upon each particular habit. That the student may get the proper idea, I will give specific instructions for treating a few habits.

TOBACCO HABIT IN ALL FORMS: Try to put your patient to sleep, and whether you get him to sleep or not, suggest to him as follows: "Now, when you open your eyes, or when you wake up, you will find that your desire for tobacco is leaving you. It will not affect your system in any way. You will not crave it. All craving will have disappeared. The smell of tobacco will make you deathly sick. If you attempt to use it, in any form, it will make you vomit. Your system does not require this stimulant. You will not allow any one to persuade you to use it. The desire is all leaving you. You will not require it any more." Repeat these suggestions several times. To cure this habit usually requires but one sitting, if the subject is in a deep sleep, but in the waking state, more treatments will be required to break the habit. Treatments should be given daily.

I have cured many cases of tobacco habit while the patient was in the waking state, in two or three treatments. It rarely requires more than one treatment, if he is in a complete state of hypnosis. The same rule applies to other habits. You can cure a patient of chewing tobacco and still allow him to smoke; you can cure him of smoking a pipe and still allow him to smoke a cigar or cigarette; you can cure him of smoking cigarettes and still allow him to smoke a pipe or a cigar and chew tobacco. I

SUGGESTIVE THERAPEUTICS.

mention this so that the operator will understand that he should find out beforehand what habit the patient desires to have cured.

MORPHINE HABIT: Put the patient to sleep if possible, but whether you get him to sleep or not, suggest as follows: "Each day from now on, you will require less morphine. It will become repugnant to you. Your system does not require it. Each day you will positively take less. It will not affect your system in any way. You will not be nervous. You will use your whole will force to fight against it. You will not give up to it. All desire is positively leaving you. You will not crave it any more." Repeat these suggestions ten or fifteen times, then awaken the patient.

In treating any drug habit, it is a good plan to make an agreement with the patient, that when he takes the drug he will do so only in your presence. Try to arrange so that he will do this. Make him promise upon his word of honor that he will not take it except in your presence. Gain the confidence of the patient, for you will not make a successful operator until you do this. Make him think that you have his interest at heart, that you are especially interested in this form of habit, and that you want him to aid you in every way possible. Then, when he comes to you to take the drug, give it to him and see that each time he receives less. Tell him not to come to you until he feels that he must have it and that when he comes you will be glad to give it to him. You should not break off the morphine, opium or drug habit and severe cases of liquor habit too abruptly. You should gradually diminish the quantity taken; otherwise a severe shock to the nervous system may occur. All drug habits are treated the same as the morphine habit.

The liquor habit is treated as follows: Take charge of the patient at a time when he has not been drinking heavily. It is very difficult to accomplish anything with him while he is under the influence of liquor. If he has had only a few drinks, it will make little difference. Try to put him to sleep, but whether you get him to sleep or not, suggest as follows: "All this desire for liquor is leaving you. Every time I treat you, you will require less. You are becoming perfectly disgusted with it. It will ruin your system and destroy your happiness and the happiness of

SUGGESTIVE THERAPEUTICS.

your friends. Your system does not require this stimulant any more. From to-day you will exert your whole will force against it and be a man. I will help you and I want you, if you feel compelled to take a drink, to come to me and I will give it to you. You will feel better every day. You will feel stronger mentally and physically. You will not crave it any more. All desire is leaving you. The very sight of liquor will make you sick." Then awaken the patient. Habits of all kinds should be treated daily. The student should remember that every habit can be cured by suggestion. No matter how trifling or how great, the same principles may be applied to any habit.

You should first practice giving these suggestions in a room by yourself, in the treatment of an imaginary subject. When I first learned to hypnotize, I practiced giving suggestions and making passes over a chair in my room, until I was satisfied that I could give the suggestions and make the passes without any hesitation. Make your subject or patient think, by every word and action, that you know your business thoroughly. Remember that if you make a dozen mistakes he will not know it; proceed as though you had not made an error. Confidence is a necessary pre-requisite to success.

AUTO-HYPNOSIS: By auto-hypnosis one can cure himself of disease, improve his memory, cure himself of bad habits, and derive all the benefits himself that he can confer upon others by treating them under hypnosis. To do this, lie down and relax your muscles, at a certain time during the day when you are in a quiet or receptive state of mind. Place some bright object in such a position that it will cause you to roll your eyes upward a little in order to see it, causing a slight strain of the optic nerve. All the time you are looking at the object, concentrate your mind as follows: "I am so sleepy—I am so drowsy—I am positively feeling drowsy—my eyes are becoming heavy—they will soon close—I am going fast asleep—fast asleep." Repeat these suggestions mentally and when you begin to feel drowsy, you can give yourself suggestions for the cure of any disease or the eradication of any habit as follows: "Now, when I awaken, I will do (thinking intently of what you desire to do;) or I will feel better or relieved or free from some pain or annoyance." If you are

SUGGESTIVE THERAPEUTICS.

sick you would say, "Now, when I awaken I will feel better. Each day I will positively improve. Each day from now on, I will notice a great change in my condition. I am feeling better every day. I will soon be well." If you wish to improve your memory, as you fall asleep you should say to yourself, "Now, when I awaken, I will find my memory improved. Each day my memory will improve. It will continue to improve daily. I will concentrate my mind better. I can retain everything I read. My memory is positively improving." This same method may be applied to bring about any change desired.

To awaken yourself from auto-hypnosis, you should, when going to sleep, determinedly will: "I will sleep ten minutes, thirty minutes or one hour, and then awaken." A person who goes to sleep thinking of a certain hour at which he wishes to awaken will invariably awaken at the time, or within a few minutes of it. This is auto-suggestion. If you do not go into a sound sleep, after you get yourself in a drowsy condition, you can give yourself suggestions for the cure of any disease or habit. The suggestions will be effective, although it will take you longer to bring about the desired changes. Remember, it is not necessary to place yourself in a deep sleep in order to effect a cure.

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

By THOS. F. ADKIN, Dean New York Institute of Physicians and Surgeons.

In writing this article I shall confine myself to the entertainment phase of hypnotism, giving the student the practical information necessary to enable him to give an entertainment, leaving the modus operandi for producing hypnosis to the eminent writers and authorities who, I understand, are to contribute to this work. In the latter part of this instruction, I shall give my favorite method for producing hypnotic sleep. I have used it very successfully upon difficult subjects, when all other methods had failed.

You should, at all times, have absolute confidence in yourself, and make your audience, either private or public, feel that you know your business. Let every word, action and expression, denote absolute confidence. This makes a good impression upon both audience and subjects. Confidence in the operator renders subjects susceptible to the influence. After you have hypnotized your first subject, you begin to acquire confidence, and the more you practice the more adept you become. In a short time you will have all the confidence necessary for perfect success.

To give a private entertainment, you should invite some lady or gentleman to get up a party of friends (ladies and gentlemen) of at least twenty-five, if possible. The larger the attendance, the better and easier it is for you. Under no circumstances start your private demonstration without twenty-five people present. You may be successful with a smaller number, but you cannot afford to take the chance; a failure would do you more harm than a refusal to proceed with the demonstration. Have the person who arranges the party invite as many people between the ages of sixteen and thirty-five, as possible. I have found, from long experience, that between these ages, you will find the best subjects; such people are more willing to permit you to try to influence them, and they are not so sensitive to ridicule as are older people. Those younger than sixteen

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

often fail to get their minds on your suggestions, especially in the short period you have to try each volunteer. You have only a little time to try each subject, and you must use those who are the most sensitive, although you should try as many of those present as possible. Usually those who hold back are the best subjects when you do get them to try. When trying to get subjects, do not take no for an answer. After you try a few, you will have no trouble with the others. I have often found it very difficult to get away after an entertainment was over, for the reason that those who did not try at first, insisted on trying before I left. After you have worked your entertainment up to a climax and have stopped, do not try new subjects under any circumstances, because, should you fail then, all the work you have previously done will be forgotten; your failures will be uppermost in the minds of your audience. If they insist on your attempting some other test, as they sometimes do, persist in your refusal. Tell them you are very tired, and under no circumstances perform any other experiment. To attempt additional tests will, nine times out of ten, spoil the good impression you have made.

When the audience has assembled, stand in the center of the room and give a short talk on the subject of hypnotism. Speak of its wonders and its great possibilities, and emphasize the fact that it does not injure any one to be hypnotized,—that the operator is simply teaching the subject concentration of the mind. State that no one has ever been injured, mentally or physically, by hypnotism; that, properly used, it is capable of producing good results only. Tell them you are simply there to demonstrate that hypnotism is a fact, and that you want all to try it in order to satisfy themselves; that you positively will not make any one appear ridiculous under any circumstances, and that you will treat them with the utmost respect. Also say that at these private parties you perform only the simplest experiments, and that you will not put anyone to sleep or render him unconscious, unless the subject desires it; that the first test you try is to ascertain who are most susceptible to the influence. Then select one whom you feel sure will give up to you; do not try one at first that you think might resist. You should try several if possible, who are not likely to

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

resist, before you try one that you think might do so, even if one whom you think would not give himself up, be the first to volunteer. Just say that you will try him in a few minutes; that you want to pick out a few on the spot yourself. After they see you are successful with others they are not so likely to resist, because they will have more confidence in your ability.

As soon as one volunteers, speak to him pleasantly and thank him for doing so. Then draw him backward. If you work a while, say two minutes, and the subject does not fall, try some one else. Tell the one whom you failed to influence that you will try him again later,—that you are positive you can get him the next time. Always be sure to catch them when they fall backward. Do not let them fall too far backward, because the others watching, might be afraid to try for fear they would fall to the floor. Often the subject will fall as soon as you get him into position. This is due to the fact that he has received the suggestions from those who preceded him. Those who fall quickly are usually your best subjects, especially those who gasp for breath as they fall, or throw their arms upward. These are invariably excellent subjects, and by giving them the most attention, you can put them into the mental or somnambulistic state quickly.

After you succeed in making the subject fall backward, next make him fall forward. You should try all those present, or as many as possible, on these two tests, before you attempt another. Usually by this time you will know your subjects. Then go to one who fell quickly and ask him if he will kindly stand up. When he does so, fasten his hands. By giving a subject suggestions while he is under the influence in any scene, you prepare him for scenes that follow. If you see he is not working the scene to suit you, tell him what you want him to say or do, and he will obey your suggestions and improve the scene a great deal thereby. Some hypnotists can get twice as much effective work out of a subject as others, simply because one pays attention to these little details while the other overlooks them.

After you have fastened the hands of several subjects, next make their arms stiff. Most students err in keeping their subjects in these physical scenes too long. These scenes should last

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

only a few moments, as the effects are, in many cases, very slight, and if the subject is not released quickly, the effects soon wear off. When this occurs before you release the subject, it makes it much harder to get him the second time. Try several of your best subjects on this test; then have a subject stand up and make his leg stiff. As soon as you get the effect, draw the subject towards you with your left hand, which should be holding his right, and in this manner lead him around the room. The first time you succeed with this test on your subject, release him after he has made three or four steps. Try two or three subjects on this test; then place a cane or stick of any kind upon the floor, pick out your best subject in the last scene, and render him unable to jump over the stick. Now, have all the subjects you have worked upon, whether you have been successful with them or not, try the next scene, called "rolling the hands." Show them how to do it. Their hands should roll over each other as quickly as possible. If they roll slowly, there will be no effect. The hands should not touch each other. After you get them all to rolling rapidly, tell them they cannot stop. Keep them going for a few seconds and then release them. This scene is very amusing, and you can often succeed with subjects in it that cannot be worked in other scenes. This scene is one of collective hypnosis. Whenever you put several subjects in one scene it is called a collective scene, or collective hypnosis.

After you have put on a scene that tires the subjects, or yourself, you should rest a little by giving the audience an explanation of the principle effects produced in the scene you have just put on. In giving an entertainment, either private or public, there will always be something to talk about, after each of your principle scenes, should you care to talk. It is a good plan to explain your work as you go along, rather than give a lengthy talk at the opening of your entertainment. Your audience will like it better and will not become tired. They are more interested in the experiments than they are in hearing you lecture. However, if you do not give them any explanation of hypnotism, they will not understand what you are trying to do, and will become skeptical of your ability and your work. Many fine operators spoil practical results by too much lecturing at the

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

wrong time. You should learn to read your audiences, and give them that class of experiments and explanations that you think will make the best impression. Suit the audience, do not try to please yourself.

After you have had a little rest, ask a subject to stand up, and tell him he cannot strike your hand. Let him strike it to satisfy himself that it is possible; then hypnotize him so that he cannot do so. You should try two or three subjects on this.

In giving an entertainment for the first time, in any locality, you should put the scenes on in the order named. Each scene is a little harder than the one preceding, and by trying them as here given, you will gradually work the subject into the deeper stages of hypnosis without his knowledge. Again, by following this order, you can control a much larger percentage, because your subject, after you have tried him on one or two physical scenes, and he feels no bad effects, will give himself up, and as he does not become unconscious in these scenes he will not be frightened.

After you render the subject unable to strike your hand, ask your best subject to sit in a chair, and put him to sleep. Do not ask his consent to do this, but just proceed in a matter-of-fact way. If you ask them to let you put them to sleep, many would refuse through fear. After you have put the subject to sleep, give him suggestions to make him laugh and after he has laughed a while, release him. Then put the same subject to sleep and make him think he has fleas down his back. These two scenes invariably create a world of amusement. You might try one other subject on the same scenes.

In giving a private entertainment this is all that is necessary. By the time you have followed this program the evening will be well along. There is such a thing as giving too much and tiring your audience. You should end your entertainment with the audience interested enough to want you to continue. You should not satisfy them fully by putting on every test they may ask for, because if you do, they will not care much about seeing another exhibition. A great many operators are inclined to give the audience too much.

Many opera house managers will insist upon the hypnotist's running his exhibition until 10:30 or 10:45, but never prolong

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

an exhibition in a theater beyond 10:15, unless for some reason, you have started late. The exhibition should start about 8:15 and last until 10:15. If you do not get started until 8:30 or 8:45, run a little longer. By letting the audience go home feeling that they would like to see more, the chances are they will come again. If they get all they want the first time, they will probably not come again. Handled properly, the same people will come night after night, for weeks.

In making engagements with theater managers, it is well to bear in mind the following points:

Hypnotists usually get from sixty to seventy-five per cent. of the gross receipts, depending entirely upon the reputation of the hypnotist, the size of the city, and the quality of the theater.

The hypnotist is supposed to furnish all printing and advertising matter. It is the duty of the opera house manager to furnish the opera house, lighted and heated. All licenses, bill posting and distributing, tickets, doorkeepers, ushers, etc., are also furnished by the manager.

The hypnotist should have an advance agent. It is his business to go three or four days in advance of the company, to see that the printing is properly put out, to superintend the distributing of circulars, and to try, if possible, to arrange for one private party to be given the day before the exhibition in the theater.

Do not have ladies at this party, because it is given for the purpose of getting subjects for your opening performance. At this private party, try only the first four or five scenes already described and announce that this is the class of scenes you give at the theater, except that you have a greater variety.

Have your advance agent and your manager get thoroughly acquainted with all of the young men present at the party, and chum with them while in the city, making themselves as agreeable as possible. Make these young men feel under obligations to you, so that they will be willing to go on the stage to help you. Give all of them complimentary tickets for your opening performance, whether you have hypnotized them or not. After you try a few of the gentlemen at this private party, others will

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

volunteer readily and you will have no trouble in obtaining subjects.

Have your manager call on the best subjects the next day, and persuade them to be present in the theater on your opening night. This gives you an acquaintance before you open, and makes it much easier for you to get subjects. On your opening night, give a short lecture on the subject of hypnotism, its possibilities and the benefit one derives from being hypnotized. Tell the audience no one was ever injured by being hypnotized, and make your lecture of such a character that it will make those present feel a desire to try it. After you have talked for ten or fifteen minutes (not over fifteen minutes) make your request for volunteers. When you make this request, have your advance agent work in the balcony and gallery, and your manager in the parquet and dress circle, in persuading subjects to go upon the stage. You will have to coax and plead for some time, as they rarely go the first call, although occasionally they will do so. After you have coaxed a little, go down among the audience yourself. Go first to those young men whom you hypnotized at the party. Induce one or two of them to start, and others will follow less reluctantly. It sometimes takes three quarters of an hour, at your opening performance, to get subjects on the stage, but do not under any circumstances, start until you get at least fifteen, unless you know you have four or five you can easily handle. Successful operators will not start their exhibition until they have at least fifteen upon the stage and they get twenty or twenty-five, if possible.

After you get your subjects on the stage, request the audience to keep as quiet as possible, until after you have tested the subjects in the first two scenes. Ask them to try to restrain their laughter until you get control of the subjects. Tell them that after you have succeeded in getting the subject in any scene, they can laugh all they please and the more they laugh the better you will like it. Tell the audience to concentrate their thoughts upon the fact that you will succeed in everything you try, and it will help you in succeeding with the tests.

The first scene you should attempt is drawing the subjects backward. Try all the subjects on the stage on this scene, and

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

then try them on the falling forward scene. After you have done this, fasten their eyelids. Do this collectively. Have them all close their eyes at the same time, and give them suggestions in a general way. Stand in the center, and tell them to roll the eyeballs upward and think determinedly that they cannot open their eyes. Tell them that when you count three, they will find that they cannot open their eyes. Count, one—two—three, and as you say "three" follow this quickly by saying, "You cannot open your eyes; try hard, you cannot do it; you cannot do it." After they have tried a little release them. Of course, some of them will open their eyes. Then you should try these subjects separately, on the same test. After that try them all again, on fastening the hands. Then ask one of your best subjects to stand up; stiffen his arm. Then try five or six subjects on this test. Take your best subject and stiffen his leg. Try two or three on this. Follow this by making it impossible for two or three subjects to throw a stick on the floor. Tell them that their hands are clasped tightly about the stick, and they cannot throw it down. After you have tried two or three on this, lay the stick on the floor and tell the subject that he cannot jump over it. Try two or three on this. Then try them collectively again on rolling the hands. Then in order to give yourself and the subjects a little rest, explain any little thing that may have arisen so far during the entertainment, that you think the audience might not understand. Next have your best subject stand well toward the front of the stage and render him unable to speak his name. If you see that you have the subject under good control in this make him so he cannot think of his name. If you succeed, tell him to come with you. Lead him down into the audience, point out a certain individual, and tell him that that gentleman is the only man in the audience who knows his (the subject's) name. Whisper to the gentleman, telling him to give a fictitious name, and when the gentleman gives a name, you should ask the subject if that is correct. If he says it is, tell him to speak aloud so that the audience can hear it. If he does not think it is his name, impress upon his mind, by suggestion, that it is. Then make him speak it very loud so all in the audience can hear it. After he does this, awaken him, and see that he returns to the stage. Now

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

tell all the subjects to close their eyes. Put them to sleep collectively, by walking around the circle and suggesting sleep. After you get the greater portion of them to sleep, make them imagine they have fleas down their backs. Then tell them all to open their eyes quickly. You should act as though you had fleas down your back, as many of the subjects will take their suggestions from your actions. Some will not act upon the suggestion. You should run quickly to these and touch them lightly upon the back in a creepy way, saying at the same time, "Fleas are biting you; they are getting worse and worse," etc. By this time, usually, the audience is convulsed with laughter, and you can suggest side scenes that will make your subjects work to better advantage. For instance, tell a few of them that they will pick up chairs and scratch their backs; tell others they will rub their backs against the scenery. Say this in an undertone and the audience will not catch it and will think it originated with the subjects themselves. This makes the entertainment "go" much better. You should always wake your poorest subject first in any scene where you have tried two or three together.

Follow this scene by making all the subjects imagine you have a hot stick in your hand and that when you touch them with it it will burn them. First let them feel of it, to see that it is not hot. Tell them all to close their eyes. Give them suggestions for sleep, and tell them that when they open their eyes, they will find this stick to be red hot, and that when you touch them with it, it will burn them. Then tell them to open their eyes. Run quickly from one to another, touching each one with the stick. It may be necessary in a few cases to stop longer and hold the stick on certain subjects, giving them stronger suggestions. Awaken the subjects. After this put them all to sleep as in the "flea" scene and tell them that when they open their eyes they will all begin to laugh; that they will just yell with laughter, and not be able to stop. Tell them to open their eyes and they will see the funniest things they have ever seen, and that they will all laugh without being able to stop. Then say, "Open your eyes, all of you." You should start to laugh yourself. This usually starts the subjects. Then pass among them quickly, at the same time touching each at the pit of the stomach, telling

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

them they will laugh harder, and that the more they try to stop the harder they will laugh. Wake up your poorest subjects and leave one or two of the best laughers for the last. In awakening these two, awaken them individually when they are laughing the loudest. It is very amusing to watch the expression change from laughter to seriousness, almost instantly. It is a good idea to give the audience a little further explanation of the different stages the subjects are in, etc. Remember, after you have hypnotized a subject a few times, it is not necessary to put him to sleep in order to produce hallucinations. All that is necessary is to tell the subject to close his eyes, and that when he opens them, he will see (whatever scene you may suggest). Invariably the hallucination is produced. You force him, by suggestion, into the same condition as a sleep walker. After he opens his eyes, keep insisting that he sees (whatever you have told him he would see).

After the laughing scene, put three or four to sleep and tell them that when they open their eyes they will imagine their noses are made of rubber; that they can play tunes on them; that they will dance to the tune. Then tell them to open their eyes, and say: "Why, boys, just look at your noses; they are made of rubber; you can stretch them!" You should apparently stretch your own nose, in order to give them an idea what is expected of them. You should enter heart and soul into every scene you try to make the subject go through, because if you do so, they will work to much better advantage.

After this scene has run a little while, awaken the subjects, or awaken all but one, and take this one through the audience and let him exhibit his rubber nose to some of his friends. Bring him back on the stage and awaken him. After this scene take all your best subjects, have them seated in chairs, straight across the front of the stage, close to the footlights, and put them all to sleep. After you have put them to sleep, lay broomsticks in their laps and tell them that when they open their eyes, they will be seated on the banks of a beautiful stream; that this stream is noted for its fine fish; that they will catch these fish; that the fish are biting splendidly. Then tell them to open their eyes and, as they do so, show them their fishing poles, and tell them that at

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

their sides they will find bait and a basket to put their fish in. After they have fished awhile, take one of the best subjects and, if there is a box in the theater, which usually extends from the side of the stage, have him sit on the box rail and fish into the audience from there. As you are leading him to the box, tell him that after he has fished a little while, he will draw from his pocket a bottle of whiskey and take a drink. This should be told in an undertone, so the audience cannot hear it. Whenever you talk to the subject, even in an undertone, you should make passes toward him, because the audience might not understand it if they saw your lips moving and could not hear what was said, but if you are making passes, they will think you are just trying to keep the subject under your influence.

When the subject draws your imaginary whiskey bottle from his pocket and starts to drink, it always creates a great deal of amusement. In fact, this fishing scene is one of the best that is put on, if properly worked up.

You should always take one or two subjects with you, known as test subjects. These are subjects whom you take for the purpose of showing the effects of hypnosis for anaesthetic purposes, and in giving scientific tests. Local subjects would not allow you to thrust needles into them or to put them in a cataleptic condition the first time you tried them. After they have seen you use your own subjects in this way, once or twice, they will not object.

After the fishing scene is over, you should take your best subject and put him in a cataleptic condition, with his head and shoulders on one chair and his heels on another. Have two or three heavy men from the audience come forward and sit on the subject. After they are seated you should climb on top, also. Stay there just a few moments, then take the subject down and awaken him.

A test of this kind usually convinces the skeptics that your exhibition is genuine. After this, have him seated in a chair and put him to sleep and run a needle or hat pin through the skin of his arm at the wrist, about two inches from the base of the thumb. You should get a hat pin from some lady in the audience, and have a physician come forward and run it through the

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

subject's arm, after you get him under hypnosis. Have the audience name some physician. If you cannot get a physician, have one of the subjects on the stage run the hat pin through. The operator should hold the skin up with both hands, so that the needle will pass straight through. After the needle is through, give the subject a post-hypnotic suggestion that when you awaken him, that portion of his arm through which the needle has passed will be numb, and that he will not feel it in any way. Then awaken him and let him go through the audience to exhibit the needle in his arm. While he is doing this you should explain to the audience why you put this test on. Tell them it is to convince the skeptic that the subject is genuine, and to show those who are interested in sciences the value of hypnotism in surgery. Then explain the operations which have been performed under hypnosis, and the diseases that have been cured by it. After the subject has passed through the audience, have him come up on the stage and withdraw the needle. It is not necessary to put him to sleep to do this. Just withdraw the pin and tell him to look into your eyes; that when you count three, all numbness will leave his arm; that he will feel all right, and there will be no evil after effects. You should hold your fingers on each side of the pin, where it enters the flesh, and have the doctor, or someone on the stage, withdraw it. You should hold your fingers over the holes for a minute, at the same time telling the subject it will not bleed. Occasionally it will bleed, even though the operator suggests it will not. But, as a rule, if you will do this, there will be no blood. After you have removed your fingers, make a few light passes over the puncture, telling the subject it will be all right; that it will not affect his system in any way. Never use ordinary pins, and see that the hat pin is clean. Follow this with your announcements for the next evening. Announce that you are going to give a change of program. Tell the ladies and gentlemen present that if they will make up a party of twenty-five people, or more, you will be glad to go to their homes, during the afternoon, and give them a private demonstration, absolutely free of charge, simply to demonstrate the genuineness of your entertainments. Tell them that while you are not there to convince any single individual that your entertainment is genuine,

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

still you would like to have them all believe it is, and that if they are the least bit skeptical, to make up these parties. Tell them to arrange the time with your manager and you will be glad to come, bring no one with you and use them and their friends as subjects. Tell them that at these parties you will put on the simple tests only, and will not put any one in the unconscious condition, unless requested to do so.

After you have made these announcements, close your entertainment with the scene called the "bicycle race." Have four or five subjects seated astride chairs, with their hands resting on the backs, and put them to sleep in this position. Tell them that when they open their eyes, they will find that boys are holding their bicycles; that they are all expert riders; that they are out on the track ready for a race. Tell them that they will not start until you count three, and give the word "go;" then they will pedal as fast as they can. Tell them to open their eyes and show them their bicycles. Make each one see his bicycle and tell him to grip the handle bars (the back of the chair) tightly. Then say, "Now, boys, get ready, and when I count three, you will pedal as fast as you can. One—two—three." As you say "three," make passes in front of them, telling them to pedal faster and faster, etc. Do not let them pedal more than half a minute before you awaken all of them, because it will make their muscles sore, not being accustomed to it, and they usually work very hard in this scene. Awaken them, thank your audience for their kindness in attending, and bid them good night.

Give your subjects complimentary tickets for the next night. Tell them you would like to have them all present, and thank them for volunteering. Treat them as nicely as you possibly can. They appreciate it and will usually return every evening.

Your manager should see all the best subjects each day for the first two or three days. After that, as a rule, you have so many subjects it will not be necessary for him to do this. If you will follow this program carefully on your opening night, you are bound to make a success of it. It is what is called the first night's program of all the successful public hypnotists.

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

MY FAVORITE METHOD OF PRODUCING THE HYPNOTIC SLEEP.

Have the subject seated in a common kitchen chair, or any chair, so that his shoulders are above the back of the chair. Then stand at the subject's right side, and grasp his temples with the thumb and the first three fingers of the right hand. Make the pressure light. With the left hand, grasp the subject at the back of the neck, just below that point where the neck joins the head. Take as much of the neck in your hand as possible, and make the pressure firm, but do not hurt the subject. This has a tendency to shut off the flow of blood into the subject's head. When an individual is in a natural sleep, there is not as much blood in the brain as when he is in the waking condition, and by stopping the flow of blood as much as possible, it has a tendency to produce a drowsy sensation. This heightens the force of your suggestions. Then tell the subject to close his eyes and think determinedly of sleep; to keep repeating again and again, without allowing other thoughts to enter his mind, that he is "so tired and sleepy." Then roll the head from left to right, or in the direction the hands of a clock or watch would move, if laid face upward on top of subject's head. This should be done until you think the subject is asleep. Roll the head slowly. All the time you are rolling the subject's head, keep suggesting, "You are so tired and sleepy that you cannot hear any sound but my voice; if anyone calls you, you will not answer, you cannot hear them; when I count ten, you will be sound asleep." Count up to ten slowly, then say, "You are sound asleep; everything is dark." Then make the circle gradually smaller until the head stops altogether. Do not allow the subject to roll his own head. If he does, say to him, "Mr. Jones, you cannot roll your own head and think of sleep at the same time." As the circle diminishes continue suggesting, "You are so sleepy" in the same monotonous tone. As the head stops, let the pressure gradually decrease on the back of the neck, but still retain the same position with the left hand. Let your right hand gradually relax, and place it over the subject's heart. Then say to him, "you are breathing deeper." As he inhales, release the pressure over his heart, and as he exhales, exert a pressure so as to help force the breath from the lungs. Tell him he is breathing faster; that he is breathing heavier; that he can-

HOW TO GIVE HYPNOTIC ENTERTAINMENTS.

not hear any sound but your voice. You should talk to the subject all the time. When you get the subject to sleep, he is prepared to receive any suggestions you desire to give.

I have tried a large number of methods, and have found this method to be superior to all others. If given a thorough trial, I am satisfied you will find it as efficacious as I have found it.

In hypnotizing and in treating diseases, you should think well of what you are going to do beforehand, so that you will not get your suggestions or movements mixed. When you make a mistake you feel that everybody knows it, and this often makes you nervous. If you will remember this one point, you will find that it will be of great service to you in all your work, viz.: that if you make one hundred mistakes, the subject or those looking on, do not know it, because they are not sufficiently familiar with these sciences to know when a mistake is made. After you have made a mistake, simply pass on as though nothing had occurred. It will not be noticed.

HYPNOTIC ENTERTAINMENTS.

THEIR USES AND ABUSES.

By STANLEY WARDE HART, Public Hypnotist.

Everything that is of any value is subject to abuse. The greater the value, the greater the temptation to abuse it by counterfeiting it. That the standard of hypnotic entertainments has been lowered by unprincipled public hypnotists, admits of no question. Nevertheless, it is just as evident that a great deal of good has been accomplished by public hypnotists who are striving to make known the wonderful power of hypnotism, and to emphasize its value as an agency in the curing of disease and the eradication of bad habits. It is for the purpose of impressing this latter fact upon the minds of the public that this article is written.

After a long and intimate acquaintance with such entertainments on the theatrical stage and in private parlors, I find that a great deal of good results from them, both directly and indirectly. The object of the operator is to convince the public, by practical demonstrations and object lessons, of the reality of the power which he professes to exhibit, and to prove to the skeptic the reality of hypnotism. There is no better way for the public to become acquainted with these forces.

Were it not for the public hypnotist many experts among the medical fraternity would be in total ignorance of the subject to-day, from a practical standpoint. If you will inquire of physicians or those who practice hypnotism, or trace their knowledge to its source, you will find, in nine out of ten cases, that their interest originated from witnessing some public hypnotic performance. Were it not for public entertainments the majority of these men would be in total ignorance of the science. If the public operator does nothing more than introduce to physicians the benefits to be derived from a knowledge of these forces, he is

HYPNOTIC ENTERTAINMENTS.

doing a grand work and ought to be upheld by every one unselfishly interested in the progress of hypnotism. A short time ago in Albany, N. Y., a physician introduced a bill prohibiting public exhibitions of hypnotism in the State of New York. In corresponding with the gentleman, he admitted over his own signature, that he became first interested in this science through the exhibition of a Professor C., who had given public exhibitions in Albany several years before. When closely questioned, he even admitted that had it not been for this exhibition he doubtless would have remained ignorant of the law which governs hypnotism, and never would have had the courage to attempt any practical demonstrations. (I might add that the bill was withdrawn.)

When a hypnotist announces publicly that to demonstrate the genuineness of his entertainment, he is perfectly willing to go to any home and give a private demonstration, free of all charge, without taking any subject with him, and that he will hypnotize your own people, you can rest assured that he is a genuine hypnotist. Every successful operator who is giving public demonstrations to-day, follows this plan. These entertainments, both public and private, educate the public; they overcome the superstitious fear that has stood in the way of the progress of hypnotism. Nothing else conquers this silly fear of being hypnotized, like giving private demonstrations. The importance of this will be appreciated when it is understood that but for this fear, every physician would use hypnotism openly, in his practice. A great many use it, but conceal the fact that they do so, because they are afraid it would ruin their practice, nor is this fear unfounded. When, therefore, the public hypnotist, in the short time he is in a community, robs hypnotism of its mysticism and places it upon a scientific basis, he is doing a good work and furthering the interests of science, even though his entertainments are amusing. Demonstrations must be amusing in order to attract an audience, and public operators, in order to exist, must put on these scenes.

Unless one has given public demonstrations, he cannot realize how ignorant otherwise well informed people are upon the subject. In every community I have found a great many apparently well educated people who think hypnotism the work of the

HYPNOTIC ENTERTAINMENTS.

devil. But after they have attended an entertainment, have seen a practical demonstration, and have been worked upon themselves, they have had an entirely different opinion. A public hypnotist works on from two hundred to five hundred people every week and if there were more public operators, it would be a short time only until the public would feel entirely different toward this grand but much abused science.

This was the plan adopted by the greatest of all Teachers to convince the multitude of His Healing Powers. In this way He performed many wonderful cures; restoring sight to the blind, hearing to the deaf, and renewing strength in the paralyzed limb and withered hand; curing the leper of his horrible malady, the epileptic of his fits; stopping the flow of blood from the invalid woman; raising the dead to life. Thus He taught others His supernatural powers and promised that they should not only be able to perform such cures themselves, but even greater than He, if they had faith. Some will say that it was not His purpose to make money. Neither is it the sole purpose of the conscientious hypnotist to make money out of these entertainments. He feels that he is imparting valuable information; information that will benefit his audience for all time to come. The same Divine Teacher says, "The laborer is worthy of his hire." If hypnotism is an agency through which disease and bad habits can be cured, why should not every one understand it? Why should not the knowledge be sent broadcast throughout the world? If everyone understood these forces, there would be less misery.

As a further proof that the public is benefited by these entertainments, I will cite a case that came under my observation while in Rochester, N. Y. A lady of mature age, while speaking of hypnotism, told me of her son, with whom I was acquainted, a man at the time of about thirty years of age. She said that when he was a boy about fifteen years old he had epileptic fits nearly every day and she was afraid to let him go away from home alone. On one occasion a man came to the city and gave public hypnotic entertainments, and told the boys that if they would distribute his circulars, he would give them tickets for the

HYPNOTIC ENTERTAINMENTS.

performance. Her son, among others, agreed to do this. During the entertainment the operator invited volunteers from the audience to go upon the stage to be hypnotized. The lady's son was among the number. The operator succeeded in hypnotizing him and some of the others boys and told them that when they awoke they would feel all right; that if they had any disease, it would be gone. The lady told me that her son has never had a fit from that day and is now a healthy man.

I have seen many persons hypnotized and have hypnotized large numbers myself. I have never known an evil result to follow, but frequently a great deal of good when least expected. I have hypnotized many and cured them of liquor habit, cigarette habit, etc. Every place I have visited, I have treated one or more cases and in nearly every instance have succeeded in effecting a cure. If it does not injure one to be hypnotized (and all the authorities concede that it does not) what harm can arise from a public entertainment? It often creates considerable excitement in a locality simply because it is a novelty. A novelty of any kind creates excitement. If the public would attend these entertainments, there would be less prejudice against hypnotism; if people would study these sciences, there would be less ignorance concerning them displayed by intelligent people. This knowledge would enable them to protect themselves against designing and unprincipled charlatans.

A FEW WORDS OF ADVICE

TO

AMATEURS IN REGARD TO GIVING A PUBLIC EXHIBITION.

By WALTER C. MACK.

The one principle obstacle that the amateur will have to overcome, in order to give a public exhibition, is lack of self-confidence. Self-confidence is one of the main factors, and in order to acquire it, I would advise you to try to get upon the stage under the tuition of some competent operator. If possible, arrange to help with the performance. This will give you a more intimate knowledge of the methods employed in giving a stage or public exhibition. I would not advise you to attempt to appear in public until you have successfully given numerous exhibitions at private parties. Success with private parties gives you self-confidence and fortifies you against errors in public exhibitions.

Do not give your first exhibition in the town in which you live. As a rule, a beginner gets nervous when he looks over the footlights and sees the smiling faces of his chums and friends. His first thought is, "Oh, if I should make a failure of this, how they would laugh at and chaff me." Then he loses confidence in himself and his subjects lose confidence in him. It is necessary for you before starting to give practical demonstrations, to address your audience with a short lecture upon the science, telling them that in order to give an exhibition you must have subjects. Ask those that desire to be placed under the influence to come upon the stage. Tell them that if they have made a bet or a boast that they could not be hypnotized, or would not allow themselves to be placed under the influence of hypnotism, not to come, for no person can be hypnotized against his will or if he resists. Tell them you want people who desire to be hypnotized, not those who want to show their friends that they cannot be hypnotized. Explain that there are several con-

A FEW WORDS OF ADVICE TO AMATEURS

ditions that persons must comply with before they can be placed under the influence of hypnosis. The subject must be able to concentrate his mind upon the suggestions of the operator, to the exclusion of everything else. It is obvious, therefore, that you cannot hypnotize a fool, an idiot, a person whose mind is wandering or one who is resisting. Such persons lack concentration and are not susceptible to the influence of hypnotism. These remarks will keep from the stage a lot of so-called "smart" people who desire to show that they cannot be hypnotized.

As a rule, with but few exceptions, those that do come upon the stage will come with a desire to be hypnotized. Now, when you get your committee of subjects upon the stage, address them and the audience, saying, in as few words as possible, that you are perfectly willing to give them all a trial; that they can resist if they want to, but the idea is not to resist; that they are to put themselves into a perfectly passive or submissive state, and if you get them under the influence of hypnotism, all well and good, it will be through their assistance—if not, there is no harm done. By talking to them in this manner you get their confidence and they will offer you less resistance. Explain to them that your opening test (drawing backward and forward) is used for the purpose of finding if the subject is susceptible, that you will give them each a trial. Those who are susceptible to the test, remain upon the stage, those who are not you will dismiss, with thanks. In order to demonstrate what you mean by the backward and forward test, you should try it upon some subject that you have tried before. (It is a good idea to carry at least one good subject for demonstration.)

After you have tried all of the subjects upon the above tests, dismiss those who are not susceptible, explaining that they will not make working subjects, and in order to give a public exhibition you must have all working subjects. Assure your subjects that you will not ask them to do anything that is distasteful to them. Tell them that if there is any test that they do not care to go into, all they have to do is to request you not to put them on this scene; that you do not expect to use them in every test. Having addressed them thus, you say, "Now, gentlemen, my next test

IN REGARD TO GIVING A PUBLIC EXHIBITION.

is a very easy one. I would like to have all of you try it. Naturally enough, if you are going to resist this easy test, you will surely resist the harder ones." Then try them all on some easy test such as the rolling of the hands. To put this test on with success, say, "Gentlemen, your attention, please. Sit up straight. I would like to have you start rolling your hands from you, one over the other." When they have started, say, "Now, then, watch my eyes; don't watch your hands; don't watch your neighbor's hands; and above all things, don't look at the audience. Watch my eyes. When I count three, you will try to stop—you will find it impossible to do so. One, a little faster—two, a little faster, please—three, faster,—now then, you can't stop." This test always provokes roars of laughter. You should be careful in bringing a subject out of a test. The best way to do this is to snap your fingers under the subject's ear, and say in a loud tone, "Right, all right."

When you have brought your subjects so far, you can be sure you have a good class of working subjects and can put them in almost any test. Great care should be taken in giving the suggestions for a test. For instance, if I wanted a number of subjects to go into a fishing scene, I would suggest in this manner, "Gentlemen, your attention, please. I want you to close your eyes. Now, gentlemen, I want you to try to think of sleep. (Suggest in a very soothing tone.) Think to yourself, 'I am going to sleep—I am going to sleep—I am becoming drowsy—so sleepy—so tired—s-l-e-e-p-y.'" As their heads begin to nod offer the following suggestions: "As you feel yourself going to sleep, I want you to think of a running stream of water—a brook—s-l-e-e-p-y, let yourselves go sound asleep—A-s-l-e-e-p. When you open your eyes, gentlemen, you will find yourselves upon the banks of a running stream of water; the stream is full of trout; you have organized a fishing party and I will give you \$1.00 a pound for all the trout you catch, provided they are not under six inches long. (In a louder but commanding tone)—Gentlemen, open your eyes." In case they do not start right away, I say to them, "See, look at the water—see the fish—you are going fishing—yes you are—come see the water." The subjects go to the imaginary water, and the rest is easy.

A FEW WORDS OF ADVICE TO AMATEURS

You should never laugh in putting on such a scene, for levity and hypnotism do not work well together; you detract your subjects' attention. Should you, in giving an exhibition, find any of the subjects pretending to be under the influence, and winking, laughing, or making faces behind your back, it is your place to dismiss them from the stage. By so doing, you get the confidence of your audience. I have always found it profitable in many ways, to keep pretenders off the stage. It is not necessary to carry a company of ten or fifteen subjects, as many so-called hypnotists do. One subject is plenty. Always introduce him to your audience. Tell them that you carry him in order to demonstrate the most difficult tests. They will appreciate your honesty, and give you their support.

My advice to all operators, whether professional or amateur, is not to give public exhibitions in hotel lobbies, bar rooms, public resorts, and upon the streets. It has a tendency to belittle you in the eyes of the public. I find in my travels that most all the operators pick out the bell boy at the hotels to give their free exhibitions with. It is all right to give an exhibition in the parlor of a hotel, or at private residences. Always make it a point to associate with the better class. You will find no trouble in doing so, if you will only conduct yourself right. Intelligent people are becoming more and more deeply interested in this wonderful science day by day. They are all more or less anxious to become enlightened upon the subject, consequently they will organize parties at their houses and invite you as their guest. But can you expect the better class of people to invite you to their homes if you make a practice of giving bar room exhibitions or exhibitions upon the public thoroughfares? Certainly not!

We can never know all about this wonderful science. Not a day passes that I do not learn something new. There is such a thing as "transmission by telepathy" to a subject who is under the influence of hypnotism. When I first read of thought transference, or telepathy, I ridiculed the idea. When I read the works of such renowned men as Hudson, who claims that it is possible, I decided to investigate, with the result that I am to-day

IN REGARD TO GIVING A PUBLIC EXHIBITION.

performing feats of telepathy that are astounding every one who witnesses them.

I take a subject and place him into a hypnotic sleep. As he is going to sleep, I suggest that he concentrate his mind on me to the exclusion of everything else. In about fifteen minutes I ask him to try to think of the theater as he last saw it, the audience as last he saw them seated. Then I tell him that I am going away; that I want him to perform many different tests for me; that I will transmit them by telepathy; that I am going to send messages from my mind to his; that they will appear to him as visions or pictures, one after another in rapid succession; that I want him to do as the pictures or visions direct, even though he thinks it is wrong. I leave him asleep on a chair; I go into the audience and request different tests from them. I take from twenty to forty different tests from the audience; then, without a word being spoken, the subject leaves his chair, comes out into the audience with his eyes closed tightly in sleep, finds the person in the audience and carries out the test. Sometimes the subject is over 100 feet away from me, showing that there is no chance of communication between us.

Two of the most difficult tests that I have been requested to perform, are as follows: The subject took from a gentleman's pocket a map of the United States, and with a lady's hat pin, dotted the letter "I" in Batavia, N. Y. In another test he took a gentleman's stop watch and stopped it at 17 seconds, then at 43 1-2 seconds, which I think was one of the best tests ever suggested.

I do not make any secret of how this is done. I get a good hypnotic subject, put him to sleep and get a test from some one. I concentrate my mind so strongly upon the test that it comes to the sleeping subject as a picture. He acts it just as I picture it upon my mind to him. I have performed this test with at least fifty different subjects and have never yet found one who could remember anything they had done while under the influence. Strange as it may seem, I cannot transmit to any of them the simple test while they are in their normal state. This proves "transmission by telepathy" beyond a doubt.

HYPNOTISM AS AN AID IN MEDICINE.

By G. S. LINCOLN, M. D.

I am convinced that the time is fast approaching when physicians will place as much confidence in hypnotic suggestion as in medicine, if not more.

The changes that have taken place in the practice of medicine are numerous. Medicine never has been an exact science, nor indeed anything approaching such a state. Hypnotic suggestion is rapidly transforming it into an exact science, and the time is not far distant when there will be as much certainty in the healing art as there is in the science of mechanics. Had the medical profession been progressive, it would have carefully and thoroughly investigated hypnotism, mesmerism, mind cure, and Christian Science, long ago.

In this article, I cannot enter into any extended discussion of the subject. I shall, however, give a working outline that will enable any one of average intelligence to investigate all the kindred and related facts.

Every human being is composed of matter and force. The matter is organized; so are the forces. I will not discuss whether the matter causes the forces to act, or whether the forces form the matter into living organisms. I will leave that to the theologians and mystics.

To be in perfect health a person must have healthy organs and pure forces operating on them. Anything that vitiates these forces, or changes the proportions of the chemical constituents of the matter forming the organs, will produce a diseased condition. Disease, then, may be either a change in the forces or in the material make up. Such being the case, a cure can be effected by readjusting the forces or by restoring the natural equilibrium of the chemical parts. It, therefore, follows that a derangement of either may produce a bad condition of both. The mind and the body act upon each other.

A diseased condition of the body, caused by a chemical change in the material of the body, ought to be cured by supplying a drug that restores the balance, or a drug that acts on the

HYPNOTISM AS AN AID IN MEDICINE.

vital forces and causes them, by increased action, to replace the lost material. I have been of the opinion that all, or nearly all drugs act in this manner.

Such being the case, it follows that the vital healing force is in the patient's system, and that drugs at the best only set it in operation. Vital force is produced by digestion, and the inhalation of air loaded with oxygen. The amount of such vital force is regulated by the capacity of the lungs, and the quantity and quality of the food. In many diseases this force can be influenced more powerfully by hypnotic suggestion than by drugs. Of course the whims of the patient must be taken into consideration, as his auto-suggestions will have a powerful influence on the case. If he believes in medicines he should have them, even if only bread pills.

A London hospital physician tried the following experiment on his typhoid patients: He gave them all the same care and nursing. To one class he gave the medical treatment; the second class he gave only colored water; to the third class he gave no medicine at all. The result is not very flattering to medical treatment, for the least number died in the class that got only colored water. This shows that the idea that they are being treated cured more than were cured where they actually received medicine. Of course, medicinal treatment has been vastly improved since then; so also has hypnotic suggestion. Were the same experiment tried to-day, I believe those who received the colored water and suggestion would show a larger percentage of cures than those who received the medicine without the suggestion. All doctors use suggestion when they tell the patient how the medicine will act, and when they give their positive assurance that they can cure the disease. They may not know that this is suggestion, but it is, and without it their practice would be a long experience of failures. A patient who has confidence in a doctor of only poor attainments and but little experience, will derive more benefit from his treatment than from that of an educated skilled specialist in whom he has no confidence.

Hypnotic suggestion, then, stands easily at the head as an aid in medicine. It helps to inspire confidence. It helps to culti-

HYPNOTISM AS AN AID IN MEDICINE.

vate and liberate the vital forces so that they cure the diseased conditions. It plays a more important part than medicines. It is never poisonous or harmful and can always be used, even if bread pills are used to disguise its administration. Such suggestion is given in the normal state. Where the patient will submit to hypnotic treatment, suggestion may take the place of all medicine, and in many cases supplants even the knife. A case, unless surgical, that cannot be cured by suggestion in the hypnotic state, is hopeless.

Thoughts are mental impulses that have a definite effect on the body; either good or bad, according to the thought. Suggestion intensifies these impulses and increases the effects.

No progressive physician can afford longer to delay the study of the effects of suggestion. He must use suggestion, either consciously or unconsciously, and ought to know how to use it to the best advantage, that he may have at his command one of the most powerful curative agents known. Suggestions in the waking state are rapidly becoming more certain in their curative effects than drugs. The sick wish to be cured; and he who can cure them by means that will not leave any bad after effects, as many drugs do, is a public benefactor.

Contemplate a person who has been salivated or made nervous by quinine. Had he been cured by suggestion, there would have been no evil after effects. Use it all the time. Be confident. Act confidently. Talk with confidence and try to inspire confidence in those whom you wish to heal. Learn the best methods of giving suggestion in both the waking and the hypnotic states, and you have learned something of more value than a course at a medical college. Other writers have covered this field very fully. Let each one who reads this do something toward helping along the true aid to medicine—suggestion.

LEGRANDE HYPNOTISME.

By PROFESSOR JAMES R. KENNEY.

It is the object of this course to give practical instruction in the various branches of hypnotism and personal magnetism, also how to use certain mechanical means for producing hypnosis. Under the head of personal magnetism, I shall give the student instruction for training children, developing mental faculties, developing one's own memory, the misuse of personal magnetism and how to prevent it.

PERSONAL MAGNETISM.

Personal magnetism is the highest phase of suggestion or hypnotism. It is the art or science of controlling people without their knowledge.

If you would be successful in personal magnetism, you must thoroughly know yourself. You must try to make the person whom you would influence feel that you have his interests at heart. Learn to make people like you; be agreeable. Do not contend with people. Do not endeavor to leave the impression that you know everything. Present your arguments in a plain, sincere manner, thus revealing your honesty of purpose. Under these circumstances, if you err, it will be attributed to your judgment and will not call your sincerity into question. In practicing personal magnetism, concentrate your gaze at the root of the nose, wear a pleasant expression and state your case briefly, all the time concentrating your mind upon the result desired.

Do not stare at the person,—look away frequently. When you do look at him, look at the root of his nose; he will not think you are looking there. He will think you are looking in his eyes, as is natural. In concentrating your mind do not allow other thoughts to interfere. In your argument be positive yet pleasant. If you make gestures, make them downward. Every one is more or less susceptible to flattery, but you should use good judgment in determining how far this can be used to be effective. Some people do not object to being slapped on the

LEGRANDE HYPNOTISME.

back or shoulder; they regard this as a friendly salutation; others would resent such a familiarity. Judgment must be exercised in deciding how to approach one whom you would influence.

All of these methods of impressing others should be practiced at every opportunity. Whenever you come in contact with anyone, exercise your powers of personal control; try to influence him, to make him think as you do. In a short time you will see marvelous results. Remember, the more you practice this science or art, the greater will be your power. You should learn to concentrate your mind and keep it upon the subject you would impress upon another. Be enthusiastic over everything, the more you manifest this spirit, the surer you will be to gain your point. Many people use personal magnetism unconsciously. You have often heard of people buying things they did not want. The salesman, probably unconsciously, used this power upon them. Had they fully understood the science, they would have realized that they were being influenced against their wishes, and would have been able to exercise better judgment in their purchases. There are numerous instances of people who have deeded away their property, or indorsed notes and checks for irresponsible parties. This was the result of personal magnetism perverted. A study of the authentic cases of this nature reveals the fact that methods adopted were those explained in these lessons. To prevent people from influencing you against your will, remember that every time a person tries to sell you anything, he is trying to influence you. He may be doing so without understanding the science of personal influence, but when you know that he is really using personal magnetism, you are prepared to protect yourself by exercising careful judgment. If you feel influenced to do as suggested, ask yourself the question, "Am I doing this under the influence of this man, or am I doing it to better my own condition?" Do not answer quickly, but weigh well everything you say and do, and you are less likely to make a mistake.

TO DEVELOP THE MENTAL FACULTIES.

This can be accomplished through auto-suggestion. The development of your own memory is effected as follows: Before retiring, and as you begin to feel drowsy, concentrate your mind

LEGRANDE HYPNOTISME.

as follows: "My will power is getting stronger. I can influence people. I can concentrate my mind better. Each day I will continue to improve. Every one must like me; I can influence them. My memory is improving; I can retain what I read better than heretofore. I will remember everything I read." These suggestions should be repeated again and again until you fall asleep. Do not repeat them mechanically, but impress them upon your mind. You should repeat these suggestions several times during the day. Write them and keep a copy of them where you can refer to it two or three times a day. One can change his entire disposition by this use of auto-suggestion. If you desire to develop the mental faculties of others or improve their memory, put them to sleep and give them the same suggestions that you would give yourself were you trying to develop your own mental faculties or memory.

In training children you should try to influence them by talking to them in an interesting manner. Make the children like you; make them feel that you are sincere; that you have only their pleasure and interest at heart. While you are trying to influence them, you should look intently at the root of the nose or between the eyes, and impress your ideas upon them. Ask them if they thoroughly understand what you mean; explain to them what is wrong and what is right. Very few children have the right and wrong pointed out to them in the proper way. If more attention were given to this, there would be less misery in the world. If a child has thoroughly impressed upon his mind the results of an error, it is less likely to repeat it. Most children attach very little importance to an error. In talking to children, be as enthusiastic as though you were talking to older people. If you desire to awaken an interest in going to school, explain to the child thoroughly and impress upon its mind the necessity of this knowledge in after life. Do not casually refer to the importance of education and reason about its influence beyond the child's understanding, but, in simple language, awaken an interest in its mind. Talk of ambition, place and position in the future, and you are sure to produce good results. These ends can be attained much more effectively through hypnotism. Place the child in the hypnotic state and implant the suggestions in

LEGRANDE HYPNOTISME.

its mind. The effect will be much more lasting than that produced by suggestions given in the waking state. A combination of the two methods is preferable and, if used, no difficulty will be experienced in bringing up children.

MECHANICAL DEVICES IN PRODUCING HYPNOSIS.

I shall first speak of revolving mirrors. The subject should be seated in a comfortable chair with the head resting against the back. Tell him to relax all the muscles of his body and look steadily at the mirror. After the mirror has been started, the operator should stand behind the subject and suggest the following: "Now, I want you to keep looking at that mirror and to think intently that you are so sleepy, so tired and sleepy. When your eyes begin to feel tired gradually close them and think of sleep. Just imagine you can see the mirror revolve, and keep looking at it through your mind's eye." All the time the subject is looking at the mirror, you should continue to suggest, "You are feeling tired and sleepy—you are so tired and sleepy—everything is becoming hazy and misty—you begin to feel a dizziness creeping over you—you want to close your eyes—your eyes are so tired." Then, as the eyes close, place your right hand over them. With the left hand, hold the back part of the subject's head with very little pressure and continue to suggest, "You are so tired and sleepy—you cannot hear any sound but my voice—everything is getting dark to you—you are so tired and sleepy—when I count ten you will be sound asleep. One, two, three, four, five, six, seven, eight, nine, ten." Then suggest, "You are breathing heavier—you are breathing deeper." By this time, usually, the subject is asleep; if he is not, repeat the experiment the next day. The best mirrors on the market are Sage's and Luy's. Full instructions accompany each mirror.

THE HYPNOTIC BALL, BRIGHT OBJECTS, ETC.

These devices are used like the mirror. Have the subject seated in a chair with his head against the back, and tell him to gaze intently at the hypnotic ball or bright object. A silver dollar, the silver top of a pencil, or anything that is bright will answer. It should be held in your right hand, six inches above the subject's eyes and about six inches from the head. Tell the

LEGRANDE HYPNOTISME.

subject to look intently at it, and as he does so, the ball or bright object should be moved around slowly in a circle about four inches in diameter. Suggest to him as follows: "Your eyes are becoming tired—everything is getting hazy—you cannot see plainly—your eyes are so tired—they feel like closing—your eyelids feel heavy—you cannot keep from closing them—you are so tired and sleepy—you can think of nothing but sleep." After you have worked on the subject for five minutes, if he does not close his eyes, pass your left hand down over his face, closing the eyes at the same time, and holding the left hand over them to keep them closed. Suggest the following: "Keep your eyes closed and think of sleep—when I count ten, you will be sound asleep. One, two, three, four, five, six, seven, eight, nine, ten." Count very slowly.

COLLECTIVE HYPNOSIS.

By this means you can control a large number of people at one time. Select a half dozen or more persons and seat them in a half circle. Stand in the center and explain to them that you want them to concentrate their minds. Tell them to close their eyes; that no harm will come to them; that it will make them feel better; that the effects of being hypnotized will be beneficial. Say to them, "Now, close your eyes and concentrate your minds on sleep. Keep repeating to yourselves—'I am so tired and sleepy.' I want each one of you to think about himself. Do not think what your neighbor is doing, or whether he is going to sleep; just think of yourself, as if you and I were here alone." Then tell them to close their eyes. As soon as they do this, walk around among them slowly and repeat these suggestions, "All of you are becoming drowsy; you are so tired and sleepy; you cannot hear any sound but my voice; when I count ten, you will be sound asleep. One, two, three, four, five, six, seven, eight, nine, ten,—asleep—sound asleep—fast asleep—dead asleep." If you notice that one or two of them are not asleep, go to them and give the suggestions to them personally. Do this a few moments and it will often start some of them who are just ready to go to sleep, but who need a little special attention. After you get as many asleep as possible, give them any suggestions you may de-

LEGRANDE HYPNOTISME.

sire, but give them in a general way, as you did when inducing sleep. For instance, if you want all of the subjects to take part in the "Bee Scene" the following instructions should be given: "Now, when you open your eyes you will find you are sitting in front of a hive of bees. You are all anxious to get some of the honey. This hive is full of honey; it is also full of bees. You must be very careful not to disturb the bees." Then tell them to open their eyes, and pass quickly from one to another, saying, "Gentlemen, here is a bee hive; don't you see the hive?" Then tell them their desire will become so great that they will go over and remove the top from the hive, and get some of the honey. As they do this, you can suggest positively, "Gentlemen, the bees are all over you, they are stinging you." As they begin to fight the bees, awaken them. They can be all awakened at once or individually. To awaken them in a general way, clap your hands sharply and say, "Wake up, gentlemen, wake up." They may be awakened individually, if you prefer it. The same methods would be pursued with each. You can make them see or do anything collectively as though you worked upon each one individually.

INSTANTANEOUS HYPNOTISM.

You cannot control as large a percentage by instantaneous hypnotism as you can by the regular process, but one of the best methods for hypnotizing instantaneously is as follows: In giving a private or public entertainment, you will always find interested spectators. Those who seem to be the most interested, make the best subjects for instantaneous hypnotism. Whenever you see an individual intensely interested in a certain scene, go up to him slyly and suggest quickly and positively, at the same time pointing your finger directly at him, "You see what the subject sees also." In many cases you can place him under hypnosis instantly. As an illustration, if you have a subject who imagines he has a toothache and some one is watching him who has never previously been hypnotized, say to the latter, touching him on the jaw, "Your tooth aches also; it hurts you terribly; the pain is something awful." This should be said as quickly as possible.

LEGRANDE HYPNOTISME.

Another method is to turn quickly on an individual who has never been hypnotized and say to him, "You cannot speak your name." Touch him on the throat and as you say this, make your finger quiver while in contact. At the same time, suggest, "You cannot do it—you cannot speak your name—try hard—you cannot do it." This should be done while you are giving exhibitions with other subjects. This method always appears wonderful to those who see it performed.

HYPNOTIZING AT A DISTANCE.

In hypnotizing at a distance, use mental telepathy. It often requires a long time to produce the desired results in this phase of hypnotism. You should try to influence a person at a distance when he is in a receptive state only. Just before he goes to sleep, or just after meals, when he is resting, is a good time to try it. Some people are more susceptible than others. In some cases, it requires months to bring about desired results; in other cases they are secured instantly. It is accomplished as follows: If you have a photograph of the person you wish to influence, look at it, at the root of the nose, the same as you would if the if he were present. Or if you have no photograph, call up a mental picture of the person you wish to affect. Look at the root of the nose or between the eyebrows, just the same as you would if he were present. Speak mentally to the individual, commanding him to do as you desire. In attempting this, do not command him at one time to do something and then wonder the next moment whether he will do it or not. Do not allow any other thoughts to enter your mind, because, by doing so, you destroy the effects produced by the first thoughts. To be effective, you should persist in this effort for ten minutes at a time, and repeat it two or three times a day. This can be done without the subject's knowledge. Marvelous results have been obtained through this agency.

TO AWAKEN DIFFICULT SUBJECTS.

Say to the subject, "Now, when I count three, you will wake up, and wake up quickly. One, two, three." As you say "three" clap your hands together sharply about four inches from the subject's face. Do not strike him. If he does not awaken,

LEGRANDE HYPNOTISME.

pat the back sharply with the palm of the left hand. In striking the back, strike it a glancing blow. If he does not then seem inclined to awaken, lay him down and give him sleep suggestions again. Tell him that he is going sound asleep, etc. Then say to him, "Now, I want you to answer me, you hear me, don't you?" Keep insisting that he hears you until he speaks, then say to him, "Now, I want you to promise me that you will awaken when I tell you to." Talk to him positively and make him understand that you know your business. Say to him, "Now I don't want any more fooling, I want you to awaken when I tell you to. If you don't, I shall prick you with this needle." Make him understand that you have a needle or a penknife, by touching him with it lightly, that you will use it if he does not awaken when you tell him to. Then ask him if he is ready to awaken. As soon as he assents, say to him, "Now, this time, I am going to count five, and I want you to awaken. When you awaken, you will feel better than you have for a long time. You will not feel nervous in any way. One, two, three, four, five. All right—wake up—wide awake."

You will not often find it necessary to adopt these means. These instructions are given to fortify the pupil against any possible emergency. Subjects usually awaken when you count three and clap the hands. Always be sure that your subject is wide awake. You can tell from the expression of the face when he is wide awake. He usually smiles as soon as he is fully awake. If he staggers around or seems dizzy, you should awaken him by clapping your hands sharply over his head, about four inches from it, and repeating, "Now, you are all right—wide awake—all right."

CLAIRVOYANCE.

All subjects are not clairvoyants, and you never can tell who is and who is not until you try them. To do this, put your subject into a deep state of hypnosis, then ask him to describe the room he is in. Tell him that he will talk to you and hear everything that you say and have no memory of the matter when he awakens. Then, if you succeed in making him talk, ask him to describe the room. If he describes the room, have him describe some other room with which he is not familiar. If he says he

LEGRANDE HYPNOTISME.

cannot do it, keep insisting that he can see very plainly. Suggest to him as follows: "You can see the room very plainly; you will be able to tell me everything you see." Describe some little thing in order to get him started. Insist that he can see it; make him see it. It often requires months to develop clairvoyants; still, they are often successful at the first sitting. After you have made the subject describe the room, have him describe the people sitting in the room. After you get him so that he can do this in his own locality, tell him that he will go to a certain place not far from where you are located, and describe certain persons, rooms, etc. Gradually send him farther and farther. You should outline, as nearly as possible, what you desire the subject to see, and assist him with his descriptions, if he hesitates. Try to offer a word of advice, and if the subject has latent clairvoyant power, you can surely develop it in this way.

THOUGHT TRANSFERENCE.

There are many interesting experiments in thought transference. In selecting a person to work with, you should choose some one who is in sympathy with you; one who you know feels kindly toward you. If you know any one who often says, when you start to tell him anything, "Now, that is strange; I was just thinking of that myself," use him as a subject. It is not necessary to hypnotize the one selected to perform thought transference. You should talk to him about it and tell him that you believe he would be a good subject, and that you would like to try some experiments. Then have him go into another room and tell him to try to make his mind as blank as possible. Give him a pad of paper to write upon and say to him, "Now, Mr. Jones, I want you for a few minutes to write whatever comes into your mind. If you feel an inclination to write anything, do so. Do not try to think of what I am trying to impress upon you. Let the thoughts come to you. It may take some time for us to do this successfully, but I believe that we can bring about the desired results in a short time." Try some simple experiment as writing a letter of the alphabet. You should will determinedly, that the subject must write the letter you are thinking of. Then go into a room and think of a letter you wish to impress upon

LEGRANDE HYPNOTISME.

the subject's mind. Keep your whole mind upon this, allowing no other thoughts to enter. This should be practiced frequently. You should not try it for more than fifteen or twenty minutes each day, as it is very tiresome. After you get so you can impress the subject with letters, try more difficult feats, at greater distances, and in a short time you will be able to impress the subject with almost anything you desire, at any distance. When we think, we set in motion thought waves similar to electric waves in wireless telegraphy. After the subject has been thoroughly developed, wonderful experiments can be performed.

BOOKS YOU SHOULD READ.

The following list comprises the very best books published on Occult Sciences. We have included no book in this collection except those containing valuable information. We can furnish any book published, at the lowest possible rate, and we would like to forward special prices on any work you wish to purchase. Write us before you order elsewhere. We can save you money. All goods sent postpaid.

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