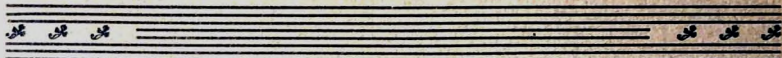


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Course in Hypnotism



—BY—

(Rev.) J. S. Wharton, M. D.



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Putting People Asleep
or in Deep Hypnosis.

Do not attempt to put persons into a hypnotic sleep without taking further instructions in Hypnotism. Should you do so, we shall not be responsible for the outcome.

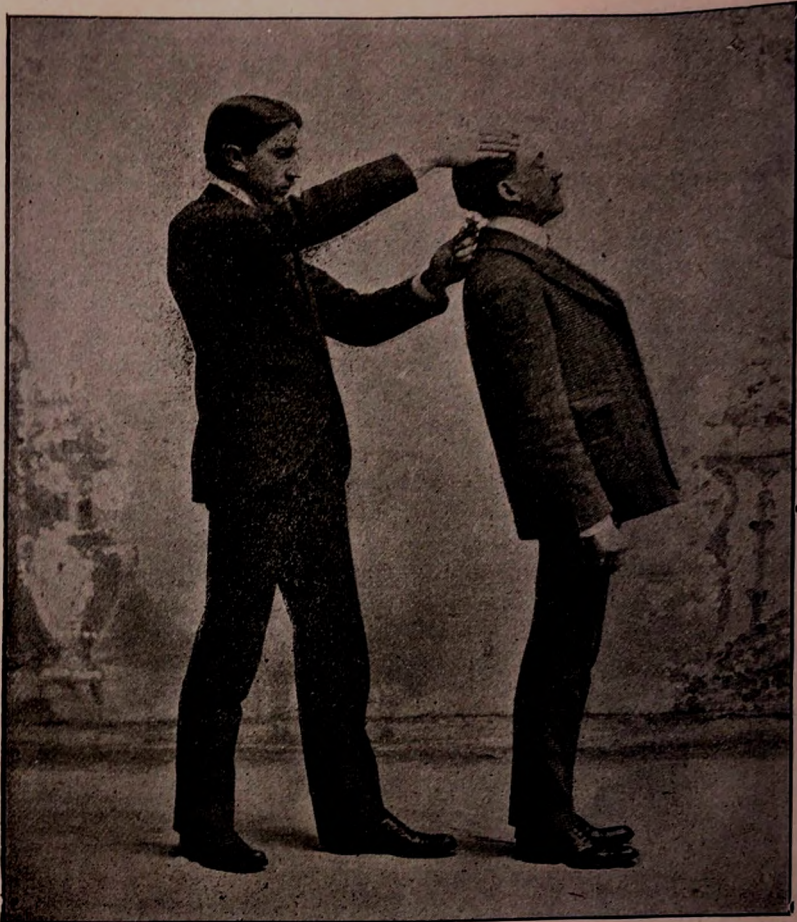
To the Public:

This instruction is written for the special purpose of accompanying the Hypnotic Ball. It is in no sense designed as a complete course in all phases of Hypnotism. The thoughtful student, however, may derive much information from it.

J. S. W.

Rochester, Jan. 1, 1900.

HYPNOTIC BALL.



DRAWING BACKWARD.

The ball influences the subject in two ways: first, there is a direct mechanical effect; second, its mysterious appearance arouses a certain expectation in the mind of the subject.

FIRST LESSON.

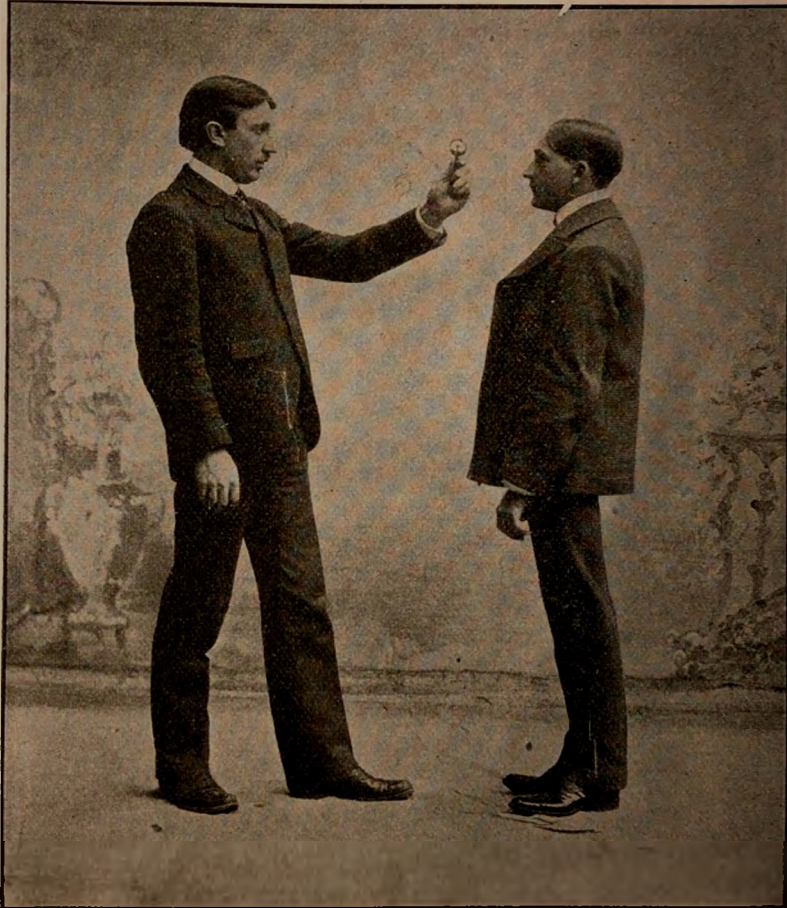
The best and simplest methods of procedure for the beginner are those employed by Dr. Sage and, by his permission, the first three tests in this course are taken from his work on hypnotism.

Instruction. Place the subject in a standing position, his head up, heels together and hands at the side. Tell the subject to close his eyes and stand with muscles relaxed. To ascertain if he is doing this you put your hand on his shoulder and pull him back a little. If he comes back easily, he is doing as you told him. If he is standing with the muscles stiff and it is hard to pull him back, he is not doing as you directed him and will probably resist you. If the subject is standing with the eyes closed and muscles relaxed, put the ball about one-half inch from the back of his head at the base of the brain, holding the ball in the right hand. Now, put your left hand on the subject's forehead and push his head against the ball. Hold the ball still for a few seconds. Be sure that the subject's head is resting on the ball. Do not push the ball against the head but get the subject to let his head rest on the ball; in other words, bring the subject's head back instead of pushing the ball forward. After the subject's head has rested on the ball for about fifteen seconds, say in a slow and positive tone: "When—I—draw—this—ball from—your—head—you—will—slowly—fall—backward." Now, remove the ball from the subject's head very slowly. Remove it so slowly that the motion at first is hardly perceptible. As you remove the ball, keep saying to the subject: "You are falling backward; you are falling backward, you are falling backward, etc." If the subject does not fall backward at first, try again. With a little practice, you will soon be able to affect a large number. It is usually better not to mention the word "hypnotism" to the subject. You can tell him that you wish to make some tests in the relaxation of the muscles, or that you wish to find if he can put himself in a passive state, or something of this nature. Do not give up should you not succeed with the first few that you try. There is a knack that only comes from experience. After you affect one or two, you will learn how the results are produced and you will have no further trouble.

SECOND LESSON.

Instruction. Place the subject in a standing position as in Lesson I. Be sure to explain to him that he must not resist. Many will resist you

when they tell you otherwise. You cannot produce the desired results unless the subject gives himself up. Stand in front of the subject and hold the ball about five inches from the subject's eyes, requesting him to look at the point of the needle within the ball. Hold the ball still for



FALLING FORWARD

about half a minute (longer for difficult subjects) and while holding it say in slow and decided tones: "When—I—draw—this—ball—from—you.—you—will—follow—after—the—ball." Now draw the ball very slowly away from the subject and as you draw it away, keep saying to the

subject: "You are falling forward; you are falling forward; you are falling forward, etc." Do not give up if you fail on the first trial. Nothing is accomplished without perseverance.

THIRD LESSON.



FASTENING THE HANDS

Instruction. Have the subject put his hands together with the fingers crossed. Ask him to push them together very tightly and to make his arms stiff and rigid and to think he cannot take his hands apart, or, better, repeat mentally the words. "I can't get my hands apart, I can't

get them apart, I can't get them apart." The subject must not laugh or treat the matter frivolously, but he must make up his mind that his hands are actually fastened together. The operator should now hold the hypnotic ball directly in front of the subject about eight inches from the subjects's eyes. It may be held a foot or more from the subject if preferred. Tell the subject that he must look directly at the ball and, under no circumstances, must he look away for a single instant. If he attempts to look away, the operator should immediately commend him to look at the ball. The operator should look directly at the subject. After holding the ball in front of the subject for fifteen seconds, say to the subject very positively: "When I count three, you will find your hands are stuck together tightly and you cannot take them apart. The more you try, the tighter they will stick. Now, remember, when I count three, you will find that you cannot take your hands apart. "Ready, One—Two—Three. Now you cannot take your hands apart. Try hard; the more you try, the tighter they will stick together." Keep telling the subject that he cannot open his hands. After he has pulled hard and you find that it is impossible for him to open them, say to the subject in a positive tone. "Now, you can take your hands apart. You are all right, wake up, wide wake." When you give these suggestions, snap your fingers together, or, better, put the ball in your pocket and slap your hands together. Keep at the subject until the influence is entirely removed. When he smiles and says he is all right, you may usually accept this as an indication that the influence is removed. If you expect to hypnotize people, you must speak positively. A faltering, hesitating manner never accomplished anything. If you cannot speak positively at first, you should keep practicing until you develop this power, because you will never be a brilliant success at anything you undertake unless you are able to give suggestions—commands.

Practicing upon such tests as fastening the hands together, making the arm stiff etc., are the very best possible exercises for the purpose of developing personal magnetism.

FOURTH LESSON.

Instruction. Ask the subject to place his weight on his left leg. Hold the ball about a foot from his eyes and touch his left knee with your right hand. Tell him to look directly at the ball and think that he cannot bend his leg; to repeat to himself mentally the words: "What is the matter with me, I cannot bend my leg." After he looks at the ball about fifteen seconds, say to him slowly and positively: "Now, when I count three, you will find that you will be unable to bend your leg.

Ready, One—Two—Three, Now, you cannot bend your leg, try hard, the more you try the stiffer it will get." Remove the influence by suggestions similar to those given in Lesson III.



STIFFENING THE LEG.

FIFTH LESSON.

Instruction. Tell the subject to open his mouth wide and to think that he cannot close it. Ask him to look directly at the ball, and say to him in positive tones: "When I count three, you will find that your jaws are stiff and you cannot close your mouth; the more you try, the

stiffer your jaws will get. Ready, One—Two—Three. Now, you cannot close your mouth." Keep telling him that he cannot close his mouth. Be sure to speak very positively as a great deal depends upon the manner in which you give your suggestions.



UNABLE TO CLOSE HIS MOUTH.

SIXTH LESSON.

How To Make a Person's Arm Stiff. Have the subject straighten his arm out and take his hand in yours. Hold the ball in front of his face about eight or ten inches from his eyes. Tell him to make his arm

stiff and rigid and to think that he cannot bend it. After he looks at the ball about fifteen seconds say, in very positive tones, "Now, when I count three you will find that your arm is stiff and rigid and that you cannot bend it, the more you try the more it will become rigid. One—Two—Three. Now, you cannot bend your arm, you cannot bend it; try hard."

After the subject makes an effort to bend the arm and finds himself unable to do so, remove the influence according to instructions previously given.

How To Keep a Person From Sitting Down. Have the subject stand up; place a chair directly behind him; hold the ball in front of his face as previously directed; ask him to look directly at the ball and think that he cannot sit down. After he looks at the ball about fifteen seconds, say, in very positive tones, "Now, when I count three you will find your legs are stiff and rigid and you cannot sit down, the more you try the stiffer your legs will get. Ready, One—Two—Three. Now you cannot sit down."

If the subject seems disposed to look away from the ball at any time, speak to him positively and tell him to keep his eyes on the ball, to look directly at the ball. You must not permit him to look away.

How To Keep a Person From Getting Up. Have the subject look directly at the ball and ask him to think "I am stuck tightly to my chair and cannot get up." After he looks at the ball fifteen or twenty seconds, say to him positively, "Now, when I count three you will find that you are stuck tightly to your chair and cannot get up, the more you try the tighter you will stick. Ready, One—Two—Three. Now you cannot get up."

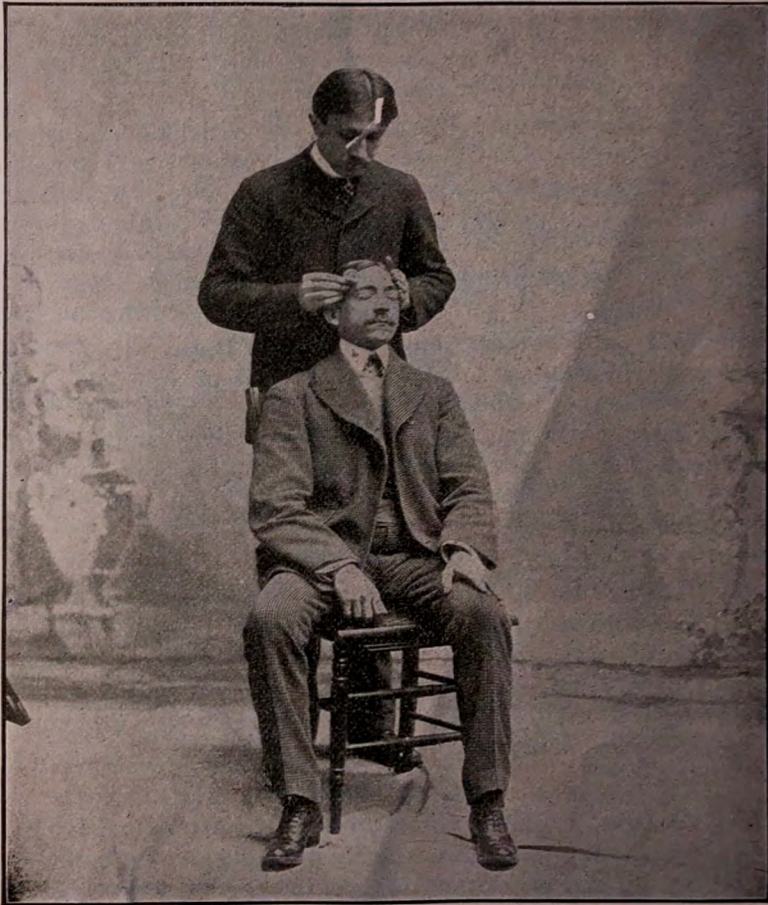
How To Make a Person Follow The Hypnotic Ball. Hold the ball in front of the subject's face for about one-half minute; ask him to keep his eyes on the ball during the entire time; say to him after he has looked at the ball for nearly half a minute, very positively, "Now when I count three, you will find you are unable to look away from the ball and you will follow it wherever I move it. The more you try to look away from the ball the more you cannot. Ready, One—Two—Three. Now, you cannot look away from the ball."

The operator can now walk anywhere that he wishes and the subject, if hypnotized, will follow the ball. You should say to him every few seconds, however, "You cannot look away, the more you try to look away from the ball the more you cannot." Suggestion gains power by repetition. You must keep telling practically the same thing over and over.

SEVENTH LESSON.

HOW TO CURE DISEASES BY THE USE OF THE HYPNOTIC BALL.

How To Cure Headache. Have the patient close his eyes, rub the ball over the forehead or whatever portion of the head is aching. See illustration below.



CURING HEADACHE.

After rubbing the patient's head from two to four minutes, say to him, "Now, when I count three I want you to open your eyes. You will find that your headache is entirely gone. Ready, One—Two—Three."

Now have the subject open his eyes and fan him two or three times with an ordinary fan, a piece of newspaper or a handkerchief. If you do not succeed the first time, try again. This is a splendid treatment for any kind of headache.

How To Cure Toothache. Have the patient close his eyes, rub the ball over the tooth that aches for about three minutes, then say to the patient, "When I count three I want you to open your eyes, you will find that your toothache is entirely gone. Ready, One—Two—Three. Open your eyes, your toothache is gone."

How To Cure Rheumatism. Have the patient close his eyes and rub the ball over the seat of pain. If convenient rub the ball on the bare skin. Good results may sometimes be produced by rubbing over the clothing. After you have rubbed the patient with the ball for about four minutes, say to him, "Now, when I count three I want you to open your eyes, you will find you will feel very much better, the pain will be entirely gone. Ready, One—Two—Three. Open your eyes."

How To Treat Kidney Trouble and Weak Back. Have the patient close his eyes and rub the ball over the seat of pain for about five minutes. It is better to rub on the bare skin. Tell the patient, "Now when I count seven I want you to open your eyes, and you will find that the pain is entirely gone and you are in every way perfectly well. Ready, One—Two—Three—Four—Five—Six—Seven. Open your eyes the pain is gone."

Have the patient get up and walk around.

How To Cure Sore Throat. Have the patient close his eyes and rub the throat with the ball commencing at the top and rubbing downward, continuing the process for three or four minutes. Then say to the patient, "When I count three you will find that your throat is better, that it is practically well. Ready, One—Two—Three. Open your eyes." Other diseases may be treated in a similar manner.

EIGHTH LESSON.

How To Give a Parlor Entertainment. After you have been successful in hypnotizing you will naturally desire to give an entertainment. Never attempt to give an exhibition even in a parlor unless you have, at least, 25 people present, for of that number there may not be more than eight or ten willing to become subjects. If you can get more than twenty-five, do so by all means. After all of the guests have arrived and you are ready to begin, stand up where you can see all present and give them some simple explanations upon the subject of hypnotism. Explain

to them that hypnotism is not only harmless, but it is a benefit to any one to be hypnotized ; that hypnotism improves the memory, teaching the subject to concentrate the mind ; that it develops the will and renders surgical operations painless ; that it is very difficult and often impossible to hypnotize weak-minded people ; that although people may be influenced while awake, it is impossible to hypnotize those whose resist hypnotic influence. Further explain to them that it is not your present purpose to render subjects unconscious, but simply to place them in the first stages of hypnotism.

Ask for as many volunteers as possible, saying that you cannot make a beginning without ten or fifteen. Tell them that on the first trial it is hard to get people to put themselves in a passive condition and to concentrate their minds ; that they often try hard to do so, but the first time they try they are apt to be too nervous to yield readily to influence, but after they have been tried once or twice this nervousness passes away, and they soon make good subjects ; that every one can be hypnotized in time ; that it is not a question of a strong mind over a weak mind, and that you are there to give them a few amusing demonstrations with their assistance.

Then get some one to volunteer. If you have any present that you have previously hypnotized, by working upon these first and showing them only the falling backward test, it will be much easier to get the others started. Do not put your subject through more than one or two physical scenes. This gives those present an idea of what you expect to do with them. After you have drawn your subject backward then ask one of those present to let you try him. It will require some coaxing on the start, but if you succeed in getting one or two subjects you will find yourself very much in demand.

After you have tried all on the "drawing backward" test and "falling forward" test, then try them all on the "fastening of the hands" test and "stiffening the arm." For "fastening the hands" test follow the instruction given in Third Lesson. For "stiffening the arms" follow the instruction given in Sixth Lesson. After you have tried all with these tests pick out your easiest subjects and try to stiffen the leg of five or six of them.

You will find at a parlor entertainment there will be three or four subjects that will be better than all the rest, and these are the ones you should select for the greater part of the entertainment. If those present ask you why you work on certain subjects so much, tell them it is easier to give the demonstration with the easier subjects than the harder ones. Say to them, "I could control every one present here if I had the time.

to do so, but at this demonstration it is necessary to use that material which is best for this particular entertainment."

After you get through with the "fastening the hands", "stiffening the arm and leg" tests, then lay a stick or a cane down on the floor and tell your subject to jump over it. After he jumps over it, (to show those present that he can do it), then hold the ball about eight inches from his face and tell him to look at the ball, and as he does so stiffen his knees. Make a few passes with your right hand over each knee, telling the subject, positively, that his knees are getting stiff and that when you count three that he cannot jump over the stick. Then count "One" very positively, "Two" more positively, "Three" most positively, and by this time you should be standing up and with your right finger pointing in his face determinedly suggest, "You cannot jump over it, you can't do it, try hard, you can't do it." Have him try a moment or so, then say, "All right, wake up, wide awake." Put three or four subjects through this scene, then have one of your best subjects sit in a chair, and influence him so that he cannot get up, following the instruction for this in Lesson Six.

In saying "All right, wide awake," for any scene, you should at the same time snap the fingers of the right hand about three inches from the subject's head near the ear. The ball should be held in the left hand unless otherwise directed.

Then say to your subjects who seem to be the most susceptible, "Sit down in a half circle." Tell them all to look at the ball. You should stand in the center and slowly wave the ball in a circle to the right, or in the direction the hands of a watch go when placed on a table face upward. The circle should be about 12 inches in diameter. Tell all to keep looking at the ball for a moment, then tell them to close their fists and to roll them in a circle, one over the other without touching, and very rapidly. See that they make them go very fast; then tell them that when you count three they will go so fast that they cannot stop them; that the more they try to stop them the faster they will go. Then count One, — Two, — Three, and as you say "Three" shake your right hand at each subject very rapidly. This has a tendency to increase the speed of their hands. After they have rolled them a minute, quickly put the ball in your pocket, clap your hands sharply together, and repeat very loudly, "Wake up, all right." It may be necessary in this scene to pat some of them on the back before they will stop. This scene if properly worked up, always creates much laughter. With some of the subjects you will succeed while with others you may fail. Do not expect to control them all in this particular. Then you can try them all again

on patting their hands together, giving them the same instruction with the exception that you tell them to pat their hands together, instead of rolling them. Tell them not to pat hard enough to hurt; otherwise, the instruction is the same.

Then you can have three or four subjects stand up, hold the ball in front of them and tell them to swing their right arm in a circle, making as large a circle of it as possible. Tell them to look at the ball and when you count three, their arms will go faster. Then say, One, —Two,—Three, and as you say "Three" make your hand go in a circle rapidly, telling them that their hands are going faster, faster, and that they cannot stop it. After they have swung them a moment, slip the ball in your pocket and awaken them and repeat the suggestions, "All right, wake up, wide awake."

Then take your best subject, hold the ball in front of his face with your left hand, place your right thumb and fingers around the subject's throat very lightly, and say to him, "Now, sir, when I count three you will find that you cannot speak your name." Then make a few passes, letting the thumb and fingers glide off the throat; do this a half dozen times before you count; then start to count, One,—Two,—Three, and as you say "Three," point the finger of your right hand at him determinedly and quickly suggest, "You can't speak your name, you can't do it, you can't do it." After he has made an effort for a moment, say, "All right, wake up, wide awake." Then influence the subject so he cannot close his mouth, following instructions in Lesson Five.

These scenes should all be introduced in the order given, and by following this method you may be sure to control a large percentage of the subjects. In giving the entertainment do not work too fast, or you will soon become tired. After you have finished with the last scene, tell those present that if there are any questions they would like to ask, you would be glad to answer them. If you present all these scenes they will require from an hour to an hour and a half—quite long enough for one entertainment.



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