

PRIVATE LESSONS

SECOND EDITION

**Practical Instruction**  
IN  
**SUGGESTION  
HYPNOTISM  
AND HEALING**  
EMBRACING THE USE OF  
**THE OCULAR FATIGUE PRODUCER**

BY

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



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Psycho-Therapeutics — Magnetic Healing — Self  
Treatment—Development of the Inner Forces—  
Thought Transference—Telepathy and Kin-  
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# HOW TO USE THE Ocular Fatigue Producer

.. BY ..

Frederick T. McIntyre, D. S. T.

## INTRODUCTION

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

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

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

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

for the test "The Ocular Fatigue Producer" invented by Prof. F. T. McIntyre, and you will notice a different interest in the matter.

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

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

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

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

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

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

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

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

## **Lesson I.**

### **TESTING FOR SUSCEPTIBILITY TO HYPNOTIC INFLUENCE.**

BEGIN by explaining to the subject that you are not going to hypnotize him immediately. Tell him that you wish to try a test to ascertain if he is susceptible or not. Dispel all fear



he may have by assuring him that the test is perfectly harmless. If you are going to give a parlor entertainment or small party. I would advise that you first show the test on some friend. The effect produced by showing the test FIRST on some friend in whom you HAVE CONFIDENCE is instantaneous, and makes your party a success. This test can be used in testing the susceptibility of a patient.



THREE ESSENTIAL POINTS.

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

Tell the subject to look straight at the point.

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

"WATCH — THE — POINT — AS — I — WALK  
FORWARD — AND — BACKWARD — AND — YOU —  
WILL — FEEL — A DESIRE — TO — FALL — FOR-  
WARD."

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

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

"THINK — OF — FALLING — AND — YOU —  
WILL — SURELY — FALL."

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

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

Great care must be taken by the operator not to let any person fall upon the floor. In some cases the subject will become hypnotized more quickly than usual, and will fall upon his face, if the operator fails to catch him. To guard against this, be sure to move away from the subject, VERY SLOWLY at the start. Watch him carefully, and if you see him falling, do not move your position; simply keep the instrument and the upper portion of your body going slowly and the subject will fall into your arms.

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

You will soon get the knack, and after you have confidence in yourself, you will draw many forward on the first trial. Do not allow the subject to smile. If he smiles, stop operating until he has composed himself. You will find it difficult to affect a person if he laughs, or has been drinking intoxicating liquors.

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

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

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

## Lesson II.

### PROVING THAT THE SUBJECT OFFERS AN UNCONSCIOUS RESISTANCE.

NEVER resort to this test unless the number of subjects is few, or you wish to continue the demonstration for the benefit of some particular subject. In giving private parties, where you have from 15 to 25 volunteers, do not waste any time in convincing the subject that he resisted, unless he is one of those who enjoy the idea that he cannot be influenced. If he shows this disposition, proceed as follows: Say to the subject:—"Raise your left arm as if you were going to imitate a



TESTING FOR UNCONSCIOUS RESISTANCE.

chicken flapping its wings." After he has raised his arm to a level position, tell him to REST HIS ELBOW UPON YOUR

FIRST FINGER. Hold your finger as if you were going to spin a tambourine upon it, and place it under his elbow, so as to support it, in case he does rest upon your finger.

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

Now say: — "WHEN — I — COUNT — THREE, — I AM — GOING, — TO — REMOVE — MY — FINGER." Ask him if he is sure he is resting his arm on your finger; then count "1—2—3"—Remove your finger quickly, and in 9 cases out of 10, the arm will remain in an upraised position. This will prove to him that he was not doing as he thought he was. Tell him that this is unconscious resistance, and that because of this, he is not influenced in the drawing forward test. Sometimes this teaches the subject what is required of him in order to become influenced by hypnotic suggestion. He must give up readily and not offer resistance of any kind. By practicing this test a subject can soon learn to give himself up, and will, in time, become quite susceptible.

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

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## Lesson II.

### TIRING THE OPTIC NERVE.

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

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

the focus of the vision, which is about four and a half inches from the centre of the eyes.

Tell the subject to look at the point very steadily. Tell him not to move his head but to follow the point with his eyes. Explain to him that you do not intend to put him to sleep; but that he should nevertheless repeat the word "sleep" mentally every time you move the instrument down. Now begin by moving the instrument up and down about one foot, always keeping the point where the subject can see it. This will cause



#### BEFORE TIGHTENING THE EYES.

him to roll his eyes up and down. Keep this motion going until you have made about twenty downward strokes; then tell subject to close his eyes TIGHT.

While you are telling the subject to THINK THAT HE CANNOT OPEN HIS EYES (repeat several times) gently rub the instrument across each eye and then hold it to his

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

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

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

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## **Lesson IV.**

### **HOW TO REMOVE THE INFLUENCE.**

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

NEVER attempt to awaken a patient in a rough or sudden manner. Always start slowly by snapping the fingers softly.



Simply say:—"Now you are all right; wake up; come now, wake up, I say;" etc. If you find it difficult to awaken him upon the first trial, continue with more force. It is obvious to any thinking person, that if you awaken any one who is ill, suddenly, even though he be in a natural sleep, there is a possibility of quickening the action of the heart, and thus causing the patient to feel ill after-effects.

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

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

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



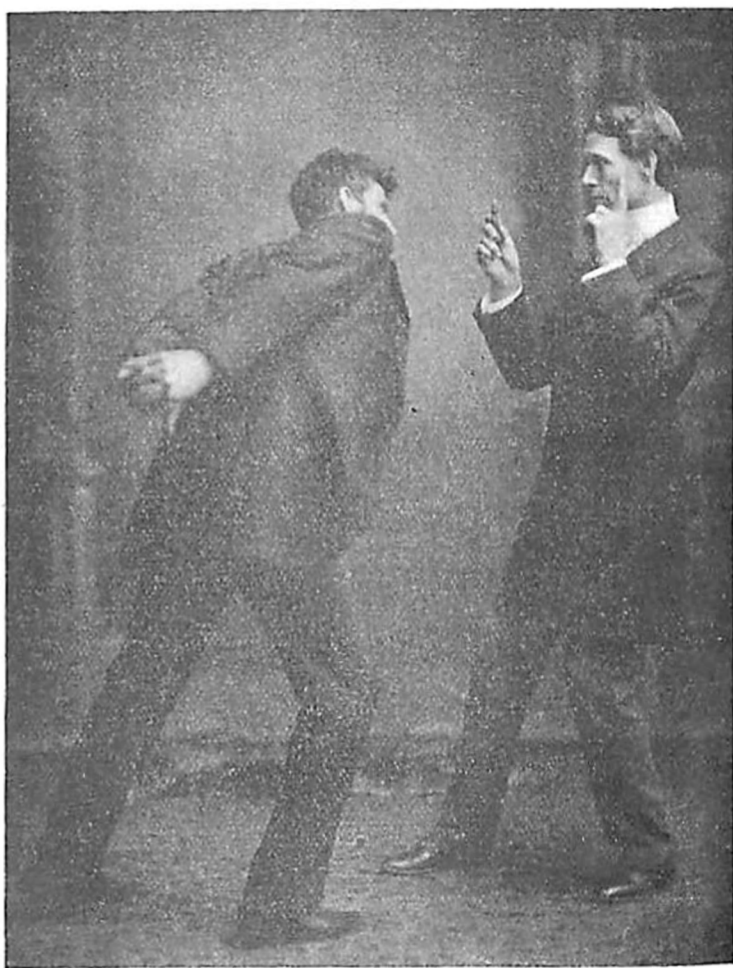
## Lesson V.

### PHYSICAL TESTS IN HYPNOTISM.

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

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



TIGHTENING HANDS BEHIND BACK.

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

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

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

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

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

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

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

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

Cannot stop pounding fist on knee.  
Cannot stop revolving the hands. (Small circles.)  
Cannot stop shaking hands with friend.  
Cannot stop patting hands together.  
Cannot stop patting foot on floor.  
Cannot stop. (Shaking finger at operator).  
Cannot stop. (Shaking head backward and forward).  
Cannot sit down. (Legs stiff standing in front of chair).  
Cannot get up. (Holding fast to chair with hands).  
Cannot jump over stick. (On the floor).  
Cannot shut mouth. (First tell him to open it wide).  
Cannot bend arm. (First tell him to make it stiff).  
Cannot bend leg. (First tell him to make it stiff).  
Cannot take finger off nose. (Tell him to press hard).

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

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

## Lesson VI.

### DIFFERENT METHODS OF INDUCING HYPNOSIS.

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

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

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

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

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

All the suggestions should be given in a low tone, and in a "ding-dong" fashion. Sleep is induced in this manner by cre-

ating a monotony. Any one that is at all musical, can create a good monotony by giving all the suggestions in time; that is—keeping time with the motion of the subject's head. With this method the operator will notice that (as the condition is gradually induced) the head of the subject will become heavy and will yield



ROTARY MOTION OF THE HEAD.

easily to the motion of the operator. If the head lags and is ready to fall over, lay it gently to one side; do not let it fall over; the jar might awaken the subject. Keep repeating the suggestion over and over until the subject shows signs of being influenced. After the subject is in a profound sleep the operator is free to speak to any one else. He may proceed to give treatment or suggestions for hallucinations that is, making the subject see things, (where none exists) or he may speak to his audience, or he may put on a test with some other subject, if he so wishes.

## ANOTHER METHOD OF INDUCING HYPNOSIS

consists in making passes with the left hand down the back of the head, and at the same time drawing three fingers of the right hand across the forehead and over the temple. The operator should stand on the right side of the subject. Suggestion of sleep should be given in the same manner as in the method where the rotary motion of the head is used. The operator should study the formula of suggestion so that he can go through it without hesitating, or appearing at a loss for words. Students should practice the formulas of suggestion in their sleeping room. Practice upon any round object or some member of your family until you become familiar with the system.

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

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

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

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

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

## Lesson VI.

### CREATING HALLUCINATIONS.

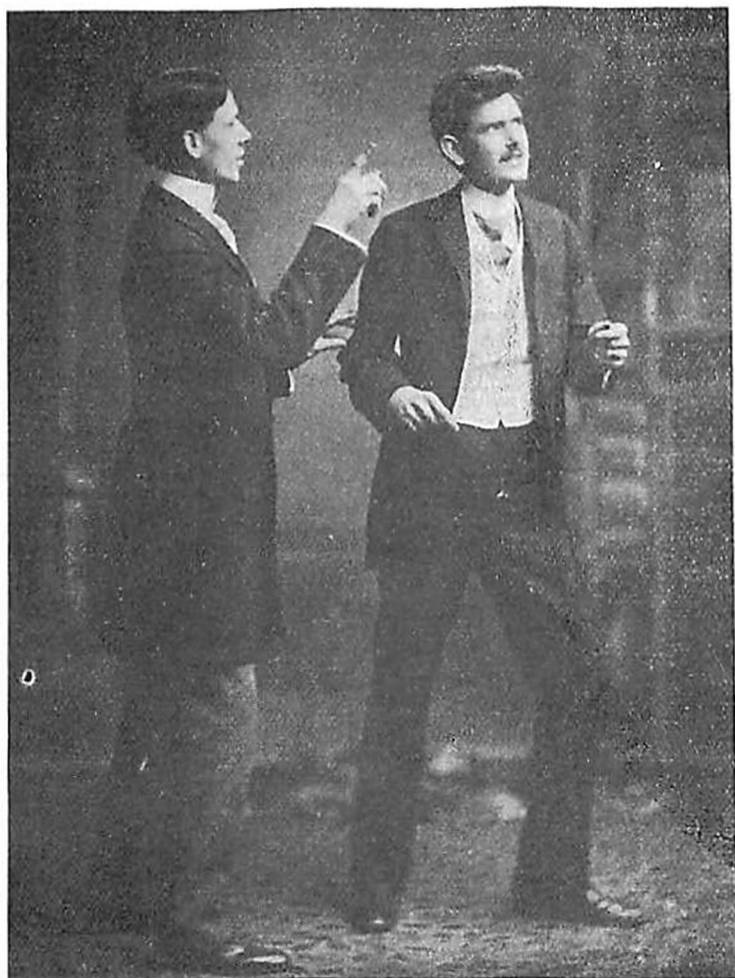
In teaching you how to produce hallucinations I will outline a simple scene. You can use the same formulas of suggestion for any and all of the scenes mentioned in this lesson. You can also use this method in executing any original scene or those exhibited by professional operators upon the stage.

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

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

A subject, when under the influence, will give evidence of it by letting his head fall limp if, he is in a sitting position; or his hand and arm will be limp and fall to his side, if removed from his lap by the operator. Sometimes a subject will fall from his

chair, if not held in by the operator. When these signs are noticeable you should begin to test. It is advisable to command the subject to stand up



CREATING HALLUCINATIONS.

Say to him in positive, commanding tones, "NOW—WHEN —I — SAY—OPEN—YOUR—EYES—I—WANT—YOU—TO—LOOK—AT —THIS— INSTRUMENT — IN—MY—HAND—AND—YOU—WILL—SEE —A — LARGE—BUTTERFLY—SITTING—ON—THE—POINT." (Hold the instrument up to view). "NOW—REMEMBER—YOU—WILL —SEE—A—LARGE—BEAUTIFUL—BUTTERFLY. YOU —WILL — ADMIRE—IT'—AND—WILL—WANT — TO—CATCH—IT—FOR—YOUR—COLLECTION. IT— WILL —FLY — ALL—AROUND—THE—ROOM—AND — YOU —WILL — HAVE—A—HARD—TASK—CATCHING—IT. GET—READY—NOW — OPEN — YOUR—EYES." If he

should not open his eyes at once, go to him and rub your left thumb up the center of his forehead, at the same time COMMANDING him to open his eyes. "OPEN—YOUR—EYES—I—SAY—OPEN—YOUR—EYES." After he opens his eyes, you should say:—"LOOK—AT—THIS—BEAUTIFUL BUTTERFLY. COME—CATCH—IT — BEFORE — IT—FLIES—AWAY." Keep at him until he sees it; the expression on his face will be one of admiration and joy. After you have succeeded in creating hallucinations you can say "THERE IT GOES," pointing in the direction desired as if you actually saw it yourself. Enter into the work as if you were playing a part; for you can make your scenes very amusing by good acting. After you succeeded in having him chase the imaginary butterfly awaken him by saying "It has gone." It is always well to rid the mind of one scene before changing to another. Tell him it has gone away and will not come back again, etc. Take great care not to say "Wake up" until you are ready to awaken him. You can say this by changing the scene, "LOOK—HERE—SEE—THIS—LARGE—ELEPHANT." Point to it and act your part you can tell him anything about the elephant you wish. The subject will act his part and actually see everything just as if it were a dream. He will give vent to his feelings, at times, by commenting on everything the elephant does. You can address him, and he will give you an intelligent reply. You can tell him that the elephant is crying, laughing, dancing, walking a rope, or standing on his head. Tell him anything your fancy suggests. I would not advise keeping the subject asleep too long, although there is no possible danger; it simply tires him on account of the exertion. From five minutes to a half hour is long enough for any one scene or series of hallucinations.

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

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

Tell him the "instrument is hot."

Here is a "hard pulling cigar."

"An electric battery."

"A flute."

"A flourishing pen."

"A saw."

"An artist's brush."

"A shoemaker's hammer."



"A comb."

"A twenty dollar gold piece."

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

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## MAGNETIC HEALING.

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

In the first place—All phases of the phenomenon are governed by this all-important law. Some authorities call it suggestion, while others call it Magnetic Healing, Animal Magnetism, Massage, and a hundred other names and isms. Call it what you please, it is simply a few combined Phenomena, governed by this all-important law. When a patient is about to be treated, he is naturally in a condition of expectancy. He watches everything you do and drinks in every word you say. Every action you make is a suggestion to him. Were you to begin at the far end of the room by making frantic passes at him, it would be possible either to perform a miraculous cure or to scare him to death. It depends entirely upon his condition of mind

as to what the result of the treatment would be. The fact that treatment can be given by "passes without contact" proves, that a pass within itself IS A POWERFUL SUGGESTION. As to whether a fluid or current passes from the operator to the patient, I will say: I have never seen, felt, or possessed an instrument that will record it. Then again, I have made some wonderful cures by rubbing the point of an instrument on the seat of disease and the point is a "non-conductor of electricity."

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

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

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#### A GOOD SYSTEM.

In the year 1899, I was engaged by the New York Institute of Sciences at Rochester, N. Y., to establish a treating department. I went from New York with little hope of formulating a better working system than was offered by "Magnetic Healing" as it was taught and understood up to that time. That I was successful is evident from the tremendous growth of that small "treating department" into a separate and mammoth institution. It is now known as "The New York Institute of Physicians and Surgeons," and is one of the best and largest institutions of its kind in this country.

I am credited with being the first operator to suggest a combined method of operating. After carrying on a series of experiments in magnetic healing, I found that, by combining that method with Suggestive-therapeutics, I had better results and a larger percentage of cures. This led me into adding "Personal Magnetism," Psycho-therapeutics," and "Massage" to the already combined systems. The system was afterwards called "Vitaopothy" and "The Adkin Vitaopothic Treatment." Medicine is now used in connection with the treatment and it constitutes a method that is proving invincible in curing disease.

A practical system is given in the following lesson, which will, in time, become the standard method of operating.

## Lesson IX.

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

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

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### INDUCING FATIGUE.

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

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

Now say:—"YOU—FEEL—VERY—TIRED. — YOU—WANT — TO — SLEEP.—YOU—ARE — GOING — TO—SLEEP. — EVERYTHING—IS—GETTING—DARK." As

you say this, pass your hands over his eyes, but do not touch him. This will cause darkness to a certain extent, and will make him think it is really getting darker. Continue by saying:—"YOUR—LIMBS—FEEL—HEAVY.— YOU — ARE — GO—ING—TO—SLEEP—SLEEP—SLEEP." Go more slowly toward the end, and let your tones die out. Remain perfectly quiet for a few seconds, while you repeat the word "sleep" TO YOURSELF a few times. Some patients go to sleep in a few minutes, others in from fifteen to a half hour.



#### INDUCING OCULAR FATIGUE.

#### SUGGESTIVE THERAPEUTICS.

Do not touch the patient until you have said:—"YOU—ARE—NOW—IN—A—PERFECTLY — PASSIVE — CON—DITION." Do not say:—"You are now asleep," for he might not be; this would set him thinking, and his passive condition might be disturbed. If treatment by suggestion is to be given,

begin by saying (in positive terms): "NOW—I—AM—GOING—TO—CURE—YOU. — WHEN — I—AWAKEN—YOU—THE—PAIN — WILL — BE —GONE. — YOU — WILL—HAVE — NO — MORE — TROUBLE — WITH — YOUR—BACK" (or wherever the pain or trouble may be located).

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#### POST HYPNOTIC SUGGESTION.

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

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

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#### MAGNETIC PASSES.

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

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

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

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

After the patient has been treated as described, it is well to suggest as follows:—"NOW—WHEN—I—COUNT—THREE—I—WANT—YOU—TO—OPEN—YOUR—EYES; — YOU

—WILL—FEEL—WELL—IN—EVERY—WAY — AND —  
WILL—BE—WIDE—AWAKE.” After this say:—“Ready:  
—ONE—TWO—THREE.” Snap your fingers until he opens  
his eyes, and then, as a climax, fan him gently with your hands.  
Do not ask whether he has been asleep, or he will think you do  
not understand your business. If he says, “I was not asleep,”  
tell him that it makes no difference, but that you had him in a  
passive condition; just the condition you desired.

Always see that the room is properly ventilated. When it is  
possible, have the patient stand up at this point with head erect  
and hands at his sides. Now put him through a course of deep  
breathing. When the patient cannot stand up, the treatment  
can be given in bed. Have him inhale with the mouth closed.  
Tell him to take in as much as possible and then after hold-  
ing it in a few seconds, to exhale it with the mouth wide open.  
Several deep breaths should be taken. This ends the treatment.  
You should be careful of your own conduct after the treatment,  
however, for everything you say or do will act as a suggestion.  
Persons that have been under hypnotic influence are quite sus-  
ceptible to suggestion, even when wide awake.

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

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

Success is bound to follow any operator who uses this com-  
bined method.



## CONCLUSION.

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

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

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

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