

A CORRESPONDENCE COURSE



BY

J. T. McIntyre

The Hypnotic Ball System

**A complete course of instruction
embracing the use of**

THE HYPNOTIC BALL

IN

Hypnotism and Allied Phenomena

Part I.

Introduction—Practice Before Operating Publicly—
Mode of Procedure—The First Test—Testing for Susceptible Subjects—Drawing Backward—Drawing Subject Forward—Tightening the Hands—Can't Jump Over Cane—Can't Let Go of Cane—Cannot Take Fingers Off Nose—Good Physical Tests—Circle Physical Tests—Awakening the Subject—Inducing Sleep—Creating Hallucination—Best Scenes for Entertaining—Circle Mental Scenes—The Cataleptic Test—Suggestive Therapeutics.

Part II.

EMBRACING THE USE OF THE HYPNOTIC BALL IN SELF-TREATMENT AND DEVELOPMENT

1. Power of the Mind; 2. Treatment of Diseases and Habits; 3. Developing Concentration; 4. Self-Treatment; 5. Treatment of Others; 6. Treatment of the Eyes; 7. The Ears; 8. Memory; 9. Backwardness; 10. Telepathy and Clairvoyance—Success.

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Introduction.

Branch No. 1.

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

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

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

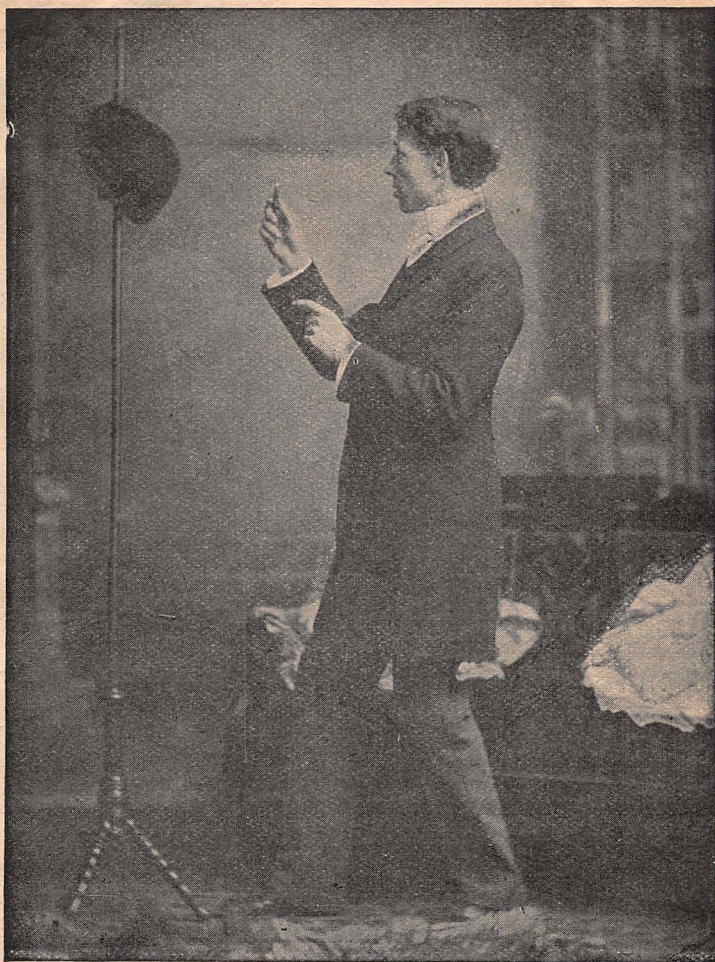
But just one word about those concerns selling imitations of my inventions. When any good original thing is placed upon the market, there are a number of persons who live without thinking, who pounce upon it, and offer an imitation to the public at a low price. I can only say that I feel sorry for any student who has purchased an imitation of the Hypnotic Ball from a Publishing Co. or agent. Unless the purchase was made from me, and the Ball and instruction sent from me direct to the student, he has been imposed upon and should demand a return of his money. In purchasing the Suggesti-Phone, or any of my inventions, they must come from me direct, bearing my signature, or they are not my inventions. No matter from what company, school or agent, the orders must come to me personally, and the instruments and courses sent direct to me. But of this, "more anon."



LESSON I.

PRACTICE BEFORE OPERATING PUBLICLY.

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



PRACTICING UPON AN IMAGINARY SUBJECT.

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

LESSON II.

MODE OF PROCEDURE.

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

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

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

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

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

THE FIRST TEST—DRAWING BACKWARD.

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

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

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

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

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

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

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



THE FIRST POSITION. DRAWING BACKWARD TEST.

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

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

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

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

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

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

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



THE SECOND POSITION. DRAWING BACKWARD TEST.

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

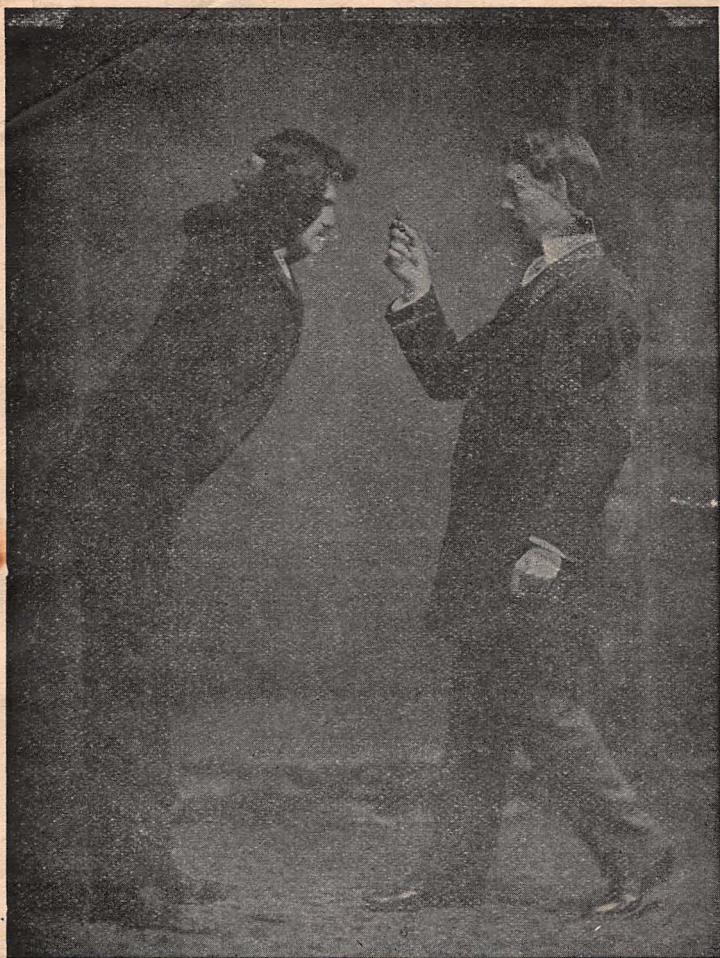
Should you succeed in drawing him backward, try him on the next test, "drawing forward."

LESSON III.

DRAWING THE SUBJECT FORWARD.

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

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



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

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

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

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

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

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

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

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

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

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

LESSON IV.

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

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

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

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

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

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

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

LESSON V.

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

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



MAKING THE HAND TIGHT OR THE ARM STIFF.

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

LESSON VI.

CAN'T JUMP OVER CANE.

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

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



TIGHTENING THE HANDS. (Lesson V.)

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

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

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

CAN’T LET GO OF CANE.

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

CANNOT TAKE FINGER OFF NOSE.

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

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

GOOD PHYSICAL TESTS.

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

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

Cannot—Pull fingers apart.

Cannot—Take hand off table.

Cannot—Bend arm.

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

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

Will feel electricity in the Ball when you count three.

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



CANNOT STOP PATTING HANDS.

LESSON VII.

CIRCLE PHYSICAL TESTS.

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

PATting HANDS.

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

REVOLVING HANDS.

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

SHAKING HANDS.

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

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

LESSON VIII.

CANNOT SHUT MOUTH.

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

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

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

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

Cannot—Get up from chair.

Cannot—Stop pounding fist on knee.



CANNOT CLOSE THE MOUTH.

Cannot—Stop patting foot on floor.

Cannot—Stop shaking finger at Ball.

Cannot—Stop shaking head (no).

Cannot—Stop shaking head (yes).

Cannot—Stop shaking wrists.

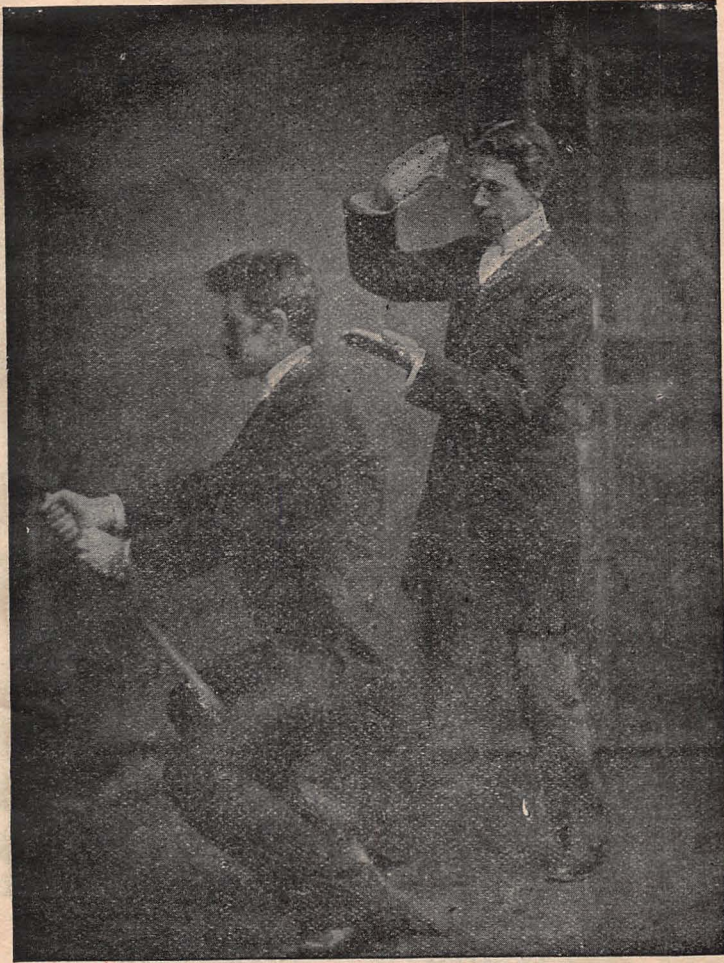
Cannot—Stop saying "Ma, Ma, Ma."

Cannot—Stop saying "you, you, you."

Lesson IX.

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

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



AWAKENING A SUBJECT.

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

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

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

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

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

LESSON X.

INDUCING SLEEP.

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

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

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

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

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

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

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



INDUCING HYPNOSIS.

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

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

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

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

LESSON XI.

CREATING HALLUCINATIONS.

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

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

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

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

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

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

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



CREATING HALLUCINATION.

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

LESSON XII.

THE BEST SCENES FOR ENTERTAINING.

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

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

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

LESSON XIII.

A GREAT SINGER.

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

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

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

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

SITTING ON A CAKE OF ICE.

Having placed subject No. 2 in the necessary condition, proceed as follows: Say: "NOW—WHEN—I—TELL—YOU—TO—OPEN—YOUR—EYES,—YOU—WILL—FIND—YOURSELF—SITTING—ON—A—CAKE—OF—ICE. —YOU—WILL—GET—VERY—COLD. —THE—LONGER—YOU—SIT—THERE—THE—COLDER—YOU—WILL—GET. —NOW—OPEN—YOUR—EYES," Proceed as in the laughing test.

LESSON XIV.

CIRCLE MENTAL SCENES.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

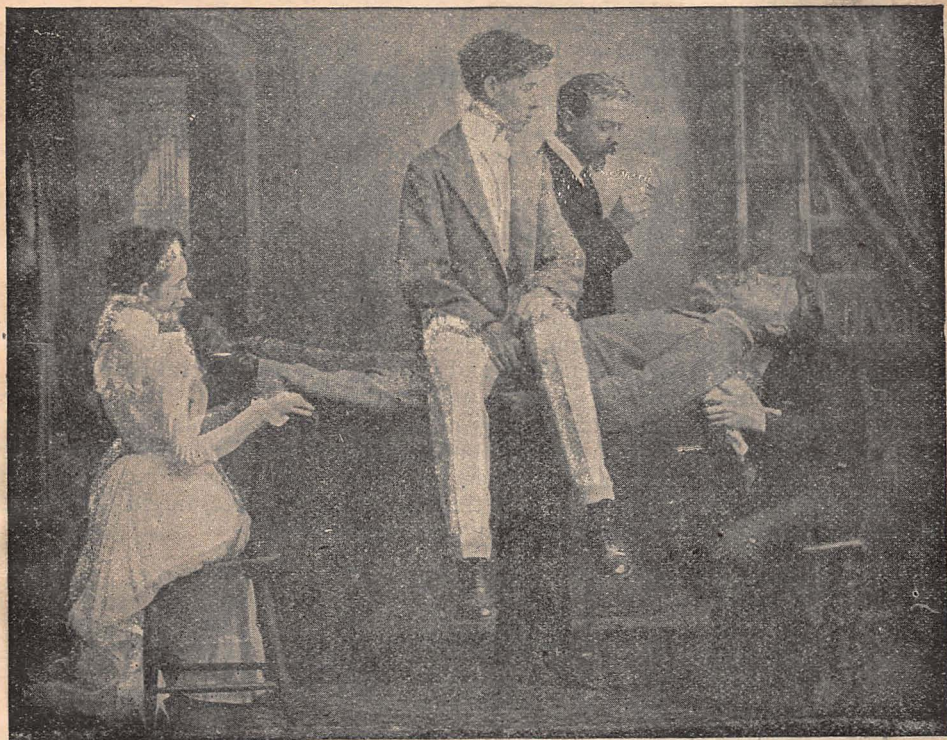
"BARBER SCENE."—(Two subjects)—Tell one he is a barber, and the other that he has a long beard. Introduce him to the barber, and suggest that he tell the barber how he wants his beard trimmed. Use a feather duster and a cane for the razor and brush.

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

LESSON XV.

THE CATALEPTIC TEST.

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



THE CATALEPTIC TEST.

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

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

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

LESSON XVI.

INSTANTANEOUS METHOD.

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

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

Branch No. 2.

LESSON I.

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

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

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

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

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

LESSON II.

LESSON II.

In these lessons I shall take up the treatment of your case, and will teach you a system which you must follow earnestly if you hope to obtain the results secured by others. All I ask is your hearty co-operation in following these instructions; let the results speak for themselves.

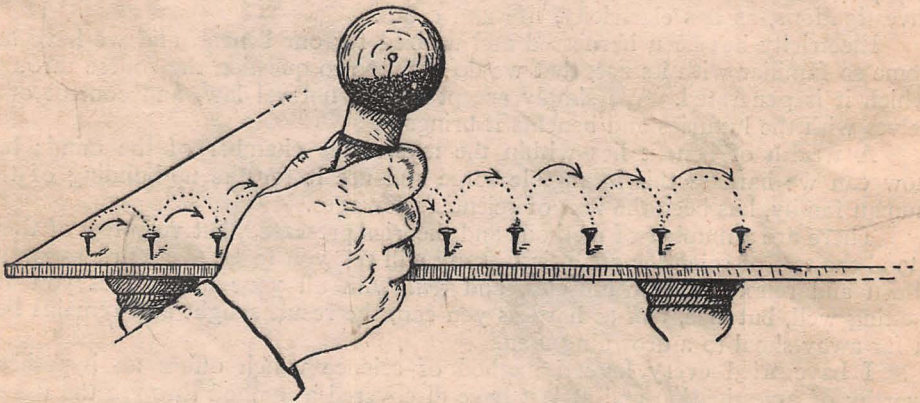
You must first study and learn the formulas of suggestion well, so that you can go through the system without hesitating or making errors.

In the treatment of any Chronic Disease, Nervous Disorder or Habit, it is advisable that you first learn to concentrate the vision and mind upon the pin in the Ball, to the exclusion of everything else. In the development of concentration, either of the following systems can be used. If you will try either of these systems you will be astonished at the rapidity with which your concentrative powers will grow. This will not only help in the development of concentration and mind force, but will improve your continuity of thought, strengthen your memory, and make possible the phenomenon of thought transference. It will sensitize your receptive faculties, which will enable you to receive as well as transmit messages to other sensitized minds.

LESSON III.

SYSTEMS OF DEVELOPING CONCENTRATION.

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



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

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

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

Formula No. 2.

SELF-TERATMENT.

Stand the ball upon its end on a table or mantle in your room, where it fit the neck of the bottle. Place same on a table or mantle in your room, where it can be seen from all parts of the room.

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

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

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

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

"My bowels will act more freely, I am positively getting well." No matter where you are or what you are doing, gaze at the Ball and do as above directed. Then again, suppose the case is a weakness of any organ of the body, a weak heart or sexual organs, this formula should be repeated: (The heart) "My heart is getting stronger, I am feeling better each day." Remember each formula should be repeated five times while you are gazing at the Ball.

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

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

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

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

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

In addition to this system, drink a great deal more water than you have been in the habit of doing. That is, be sure to take a good drink in the morning when you rise, one at ten o'clock, one after dinner, one at three o'clock, one after supper, and one before retiring at night. Your system will use considerable water during the three weeks' treatment.

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

LESSON IV.

ANOTHER GOOD SYSTEM OF SELF-TREATMENT.

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

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

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

WEAK EYES.

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

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

DEAFNESS.

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

FOR POOR MEMORY.

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

LESSON V.

A POSITIVE CURE FOR BACKWARDNESS.

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

This may seem a little mysterious to you, but all I ask you to do is to prac-

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

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

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

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

PROJECTING THOUGHTS—TELEPATHY—CLAIRVOYANCE.

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

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

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

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

Do not stare in a strenuous manner, gaze quietly and leisurely, winking the eyes whenever you desire, and assume a quiet normal, passive condition. Try to

draw up a mental picture of the person in mind, and while thus engaged, project your thought as follows:

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

Say to yourself, mentally, "How happy I feel, he has granted my wish and it is done." "I knew he would do it, and I am so thankful." "It has really come to pass. This brings joy to my soul," etc. Try and feel as though the person has already done what you desire, and do not take your eyes from the Ball while you are in this condition of mind. Very often persons with natural clairvoyant powers receive messages while in this condition of mind; something of an entirely foreign nature to the subject in mind breaks in suddenly, and so thoroughly leaves an impression that they may make a note of it, and upon investigation, find it to be an actual occurrence. The mind while thus engaged is susceptible and sensitive to the thoughts projected by others. Care must be taken while you are undergoing this test, so as not to be influenced by any one who might at that particular moment be thinking of you. If the impression received while in this condition should be a disagreeable one, stand up immediately, close your eyes, take in three deep breaths, and expel them quickly through the mouth and say to yourself mentally, "I will not, cannot and shall not be influenced." But should the impression be a pleasing one, allow it to penetrate by remaining in the passive condition.

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

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

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

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

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

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

GIVING CLAIRVOYANT READINGS.

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

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

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

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

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

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

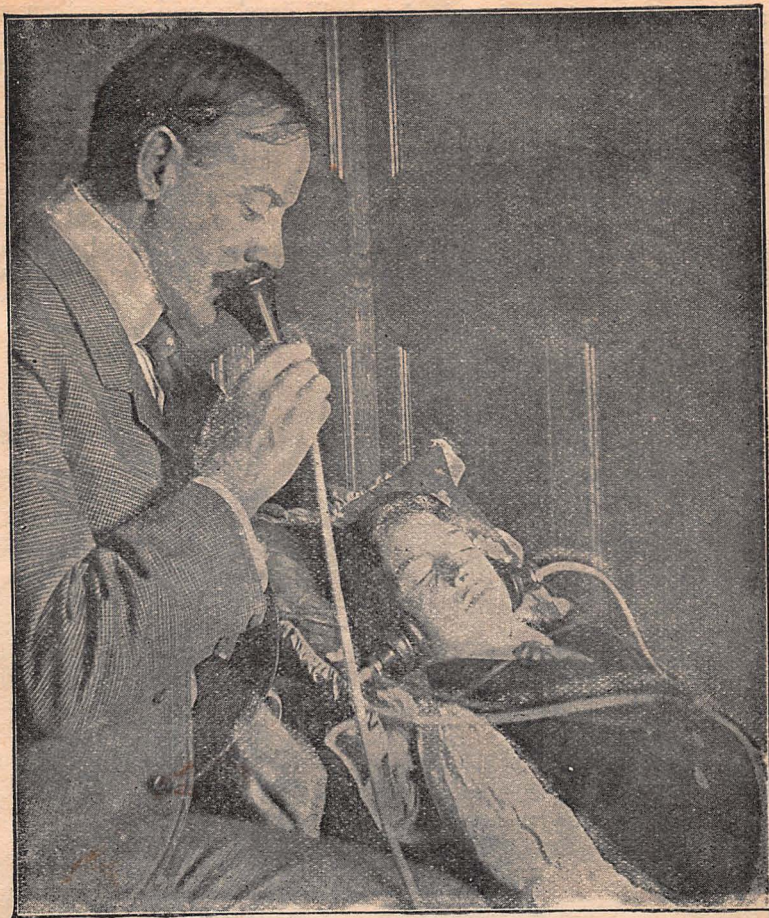
I have not designed this to be a complete course of instruction, but if you will learn to use the ball well, you will be able to master any situation or any phase of the science that may come to your notice. Through the use of the ball your work is made easy, and you must agree with me and every other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

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

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

Yours truly,

F. T. McINTYRE.



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

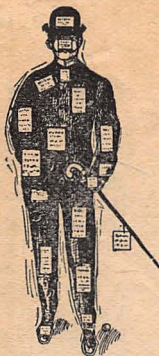
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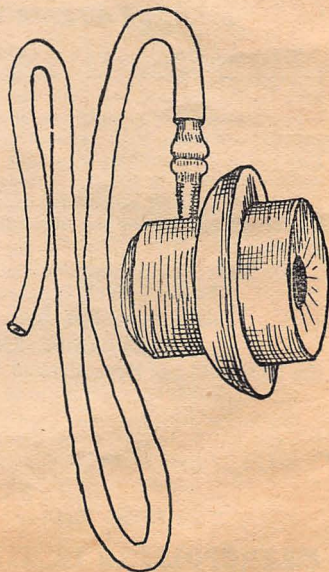
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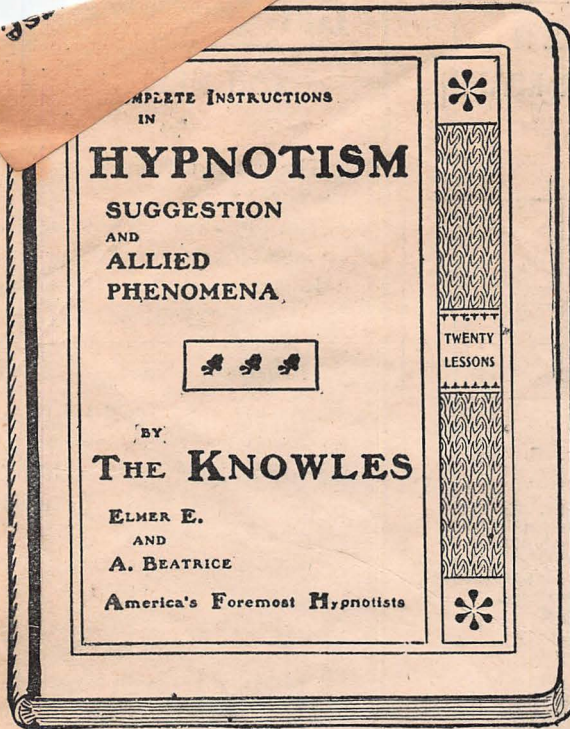
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