
FOREWORD

TO

The Coué - Orton Intensive Course



By

Emile Coué

and

J. Louis Orton

In acceding to the appreciated proposal of the Most Noble the Marquis Victor Vivien de Châteaubrun that a Coué-Orton Institute should be founded by him and his friends, we were particularly actuated by this motive; we were sufficiently vain to be convinced that we were in possession of certain knowledge which, being of inestimable value to mankind, it was our duty to make known as widely as possible. Although we realised that part of that knowledge was being quickly disseminated, we also realised the force of the statement that by means of an Institute conducting therein instruction by correspondence as well as otherwise, and which afforded facilities for free instruction to those unable to pay, we should still better subserve our ends than during the past.

We hope that the aim of the Coué-Orton Institute Limited - the distribution of our teachings in all languages and in all countries - will be achieved.

*Exclusive Information which is issued
only to registered students of the*

**Coué - Orton
Institute Ltd.**

**HOLBORN VIADUCT HOUSE,
LONDON, E.C.1**

7410
J. 34

The **WORLD'S GREATEST POWER**

**HOW TO MAKE
THE MOST OF IT**

An illustration of a man with a long beard and a hooded robe, pointing his right hand towards a landscape of ruins. He is standing next to a younger man who is seen from the back, wearing a simple tunic. The landscape features a path leading through rocky terrain towards a large pile of ruins on the left. The entire scene is framed by a decorative border.

By
**EMILE
COUÉ**

N°1

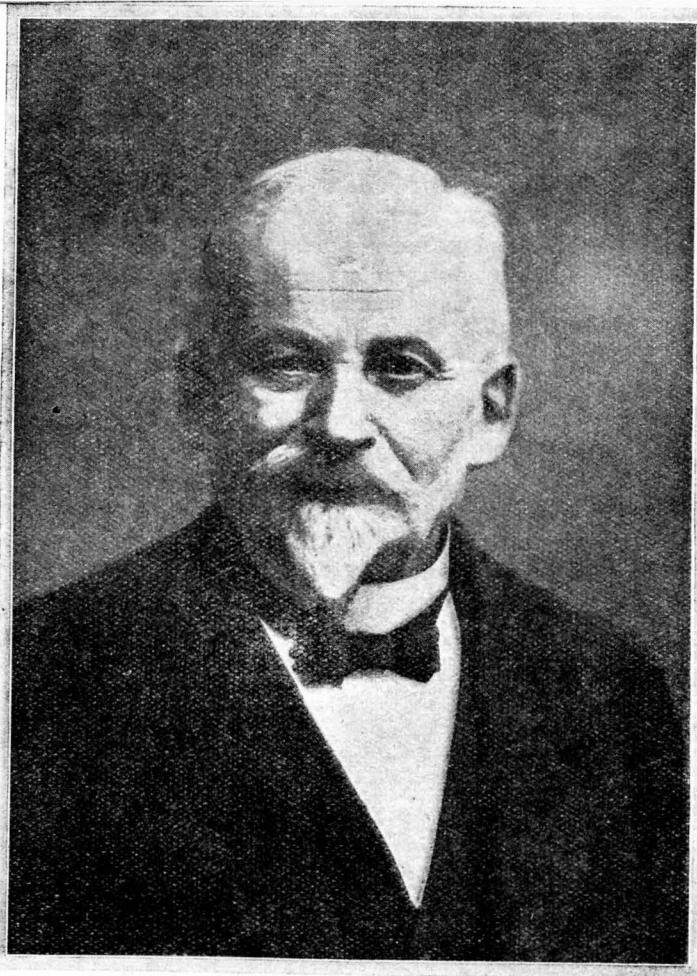
COUÉ-ORTON INTENSIVE COURSE

THE COUÉ-ORTON
INTENSIVE COURSE

BRANCH I.

THE
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How To Make
The Most Of It



BY
EMILE COUÉ

*President d'Honneur
Coué-Orton Institute, London.*

THE OPEN ROAD.

Think of the many, many people who commence to study a book on some subject - a useful book - a book that could be very informative, and is very informative up to a point - and yet who find, when they attempt to apply what they have studied, that for some reason or other they do not get along well, and, more often than otherwise, give up disheartened. Alas, such persons may be very near their goal, although they do not know it. Aye, they may have grasped almost everything, may have been right in all but one little thing! Of course, they had done their best to follow directions, and they had followed them up to a point, but, unfortunately, they could not know where they had erred or fallen short. Books have their limitations as they must deal rather with generalities than idiosyncracies. In correspondence tuition, there is the great additional advantage that you have the help of an expert who realises clearly the difficulties of students, and can point out to them the means by which they can be overcome. The Coué-Orton Institute is founded for the express purpose of helping such persons. Of course, some people take longer than others to master the subject, but it is not above the intellectual capacity of a normal child. Further, when you have mastered conscious auto-suggestion, through the utilisation of the

secrets it imparts your future studies will be found easy. Should there happen to be something not clear to you at first reading, read the passage again, ponder upon it, and if still you have a difficulty, I pray you, don't hesitate to write to the Institute about it. Far from being annoyed by any persistence you may display, my colleague and I would deeply regret any reluctance on your part. However, I assure you, that although your difficulties may at first appear to you to be mountains, you will find eventually that they are mere molehills. Remember: however much you need our assistance, you are more than welcome to it. Further - in any case - when you have carefully studied and attempted to master the principles inculcated, please to write to the Coué-Orton Institute, saying exactly what you have done and what you have experienced. I know that, by grasping the principles of auto-suggestion and applying them in accordance with your various and varying needs, you are certain to receive much benefit, and I hope that you will be able to report much that is good. Upon receiving your letter, your needs will be attended to promptly.

I wish you every success.

“MAN, KNOW THYSELF.”

That injunction was placed in letters of gold over the portals of the Greek Temple at Delphi. The sentiment formed the central feature of the teaching of Thales and other ancient philosophers, and it has been the dominant cry throughout the Ages.

Do you know your own mind? I am not intending to give any offence by asking that question. You may know your own mind in the sense that you are not vacillating, but if you know it in another sense - well, believe me, you are one in many. I heard some time ago of a sweet girl graduate who wrote in her mental science primer:-

"If there should be another Flood

For refuge hither fly;

Though all the world should be submerged,

This book would still be dry".

But mental science (real Mental Science - for Science is "knowing") should not - cannot - be dry. I ask you, can the study of ourselves and others be dry? Are not you most interesting?

The study of ourselves, and mankind in general, is, if properly pursued, the most interesting study in existence. The fact is, when a study seems dry, that apparent dryness is merely a sign of erroneous or inefficient teaching, and, unfortunately, even in mental science, as in other things, words are often mistaken for facts. When people learn their first real lesson in mind power, they are struck with astonishment. They declare that hitherto their ignorance has been equally lamentable and extraordinary. Believe me, the study is as valuable as it is little known, and, if properly taught, is easily grasped.

THE STRUCTURE OF MIND.

The babe at birth has no ideas; it has but the means of acquiring them. Its knowledge is derived in the first place from sensations, results of what transpires in its own organism - for example, the feeling of hunger - or from outside influences - for example, the effect of what the child sees. The earliest movements of a child are purely instinctive. Examples are, the

start at certain noises, the cry of hunger, and sucking movements. Gradually, however, other predispositions appear. The child automatically imitates expressions of countenance and other movements, tones of voice, and so on. Corresponding to impressions made, the cells of the child's brain alter in shape and nerve-tracks are established - in other words, ideas become associated - and, consequently, reflection becomes possible. In accordance with its organism and external circumstances, the child forms likes and dislikes, turns over matters in its own mind, and comes to decisions. What is often performed tends to become habitual; there being a disposition throughout the organism to coherence, connections often made are prone to become permanent.

The aim of true education is to so establish associations that as much as possible of what we wish to do becomes so habitual that during its performance our attention can be given to other matters. If we think of such intricate matters as reading and musical performance, we cannot fail to perceive how much that at first demands close attention eventually becomes automatic, mechanical, and, to us as individuals, unconscious.

"Mind" and "consciousness" are often employed with the same meaning; but it is better to distinguish them. Consciousness is that of which we, as individuals, are aware; but mind embraces consciousness and much besides - it is the sum-total of our mental experience. Some people employ the word "sub-sconscious" and there are even others who are pleased to add "super-conscious". When I have myself used the word "sub-conscious", it has been merely in order that people who themselves are accustomed to employ that word will understand at once what I am talking about. Nevertheless, the expression does not appeal to me personally. It seems to infer that parts of our organism other than those associated with our ordinary consciousness are in themselves conscious.

Louis Orton has well written: "If, as some suppose, consciousness is merely the inner side of a nervous process, it is but natural to conclude that all nervous action is to a certain extent, and in some manner, conscious. I admit that the whole evidence for the unconsciousness of any nervous process is founded on an insecure foundation - merely personal experience; and that divisions of consciousness are easily mistaken for cessations of it. It is safer, however, to restrict the term 'conscious' to its ordinary signification. Any extension lands us into difficulties. Not only does it still demand some differentiation as regards empirical and hypothetical consciousness, it demands an admission of consciousness during all pre-natal development, and after personal death, nay, it may be demanded for 'every cell in the human body, which (as remarked by Professor Starling, of University College, London, in his 'Elements of Physiology') 'like a conscious being, seems to have a power of selection, a power to eschew the evil and choose the good, the good being that which is necessary to its preservation as a unit of the cell community. A layer of living protoplasm one twenty-thousandth of an inch in thickness, is able to take up materials on one side and discharge them on the other, in direct opposition to all known physical laws of diffusion and osmosis'".

When my collaborator and I use the word "unconscious", we mean unconscious to the individual as a whole. We assert neither the consciousness nor the unconsciousness of other entities comprised under the term "mind".

By "mind" we mean not only consciousness as ordinarily understood, we mean everything of which one has been conscious, and of which there is a record of some kind left in the organism, and which does, or can, influence our present or later thoughts, feelings and decisions. If consciousness and mind are the same thing, one's mind must be confined to a single impression or reflection. Under the term "mind" must be included not only consciousness, but that back-ground which makes consciousness possible. Mind may be compared to a store-house and a factory. Consciousness is certainly not the store-house, and it is only part of the factory.

The conscious and unconscious parts of one's mind are constantly acting and re-acting upon one another. We receive impressions through consciousness, which impressions are stored away and affect the nature of our reflections, judgments and actions. Further, whenever we decide upon the performance of a movement not habitual, we think of the end rather than the means - the unconscious doing its best to actualise the thought for us.

The unconscious part of the mind is an intelligent servant, and often works out for us the solutions of most intricate problems; but although it is intelligent, it is unqualifiedly credulous where our conscious mind is concerned, believing anything told to it.

SUGGESTION.

Suggestion is an idea; and methodical suggestion consists of so making use of imagination that the unconscious part of us can be wielded.

Suggestions are sometimes divided into two classes, called respectively "Auto" - (i.e., "Self") suggestions and "Hetero" - (i.e., "other") suggestions. What I want you to notice, however, is that hetero-suggestion is never effective until it has been, as it were, digested and thereby transformed into auto-suggestion.

I think you will admit that you could suggest to a tea-cup for quite a long time without getting the tea-cup to act in accordance with your suggestion - or, for that matter, to act contrary to it. You would be formulating a suggestion, but that suggestion not being followed by an auto-suggestion on the part of the tea-cup, no success could attend your labour.

Suggestion is closely associated with the unconscious part of our mentality and is continually at work in innumerable ways. We are constantly receiving suggestions, many of which lie concealed, and it may appear non-existent, but, nevertheless, our characters are being daily - nay, hourly, shaped by them, so much so that eventually those ideas may give rise to the performance of momentous acts. This truth must be apparent to any adult who sets out to compare his present thoughts and inclinations with those of his childhood and to trace the evolution of the thoughts and feelings which dominate his life at present. Early childhood, I should add, is particularly credulous, consequently the influence of suggestion at that time is patent throughout one's career.

It is our duty, therefore, to learn how to practise auto-suggestion, not only for our own benefit, but for the benefit of others. As far as possible, we should avoid provoking in others bad auto-suggestion, whi

may have disastrous consequences, and instead should endeavour to give rise to good auto-suggestion, thus bringing physical health to the sick and ailing, and moral health to neurotic and erring persons, the victims of bad previous auto-suggestion.

We should not only endeavour to keep in the right path ourselves, but to lead into it those who have a tendency to go astray.

"As a man thinketh in his heart, so is he". - Some thoughts are constructive, some destructive; some happy, some melancholy. On the nature of your present thoughts part of your future life will depend. The auto-suggestions of to-day become the realities of to-morrow. You need only examine yourself honestly to realise that to a great extent the things that have held you back are the results of auto-suggestion wrongly applied. Directly you commence to apply auto-suggestion rightly, you commence to rid yourself of difficulties.

Auto-suggestion may be unintentional, as when one absorbs what is told to one, - very much like a sponge absorbing fluid. Consequently, good effects may be produced through confidence reposed in something useless in itself; in a bread and sugar pill, for instance. But what one needs is to know how to use the great force of auto-suggestion intelligently and efficiently.

REVERSED EFFORT.

Suppose there were placed on the ground a plank 30ft. long and 1ft. wide. Any normal person would be able to walk from one end of the plank to the other without danger of stepping over the edge. On the other hand, suppose the plank were suspended from the summits of two cathedral towers of equal height. How many people would be able to walk along it? Why is it that you would not fall were the plank placed on the ground, and yet (before you had taken two steps) in all likelihood would do so were the plank elevated as described? It is not, as some have concluded, that one becomes giddy through being unaccustomed to compute distances viewed from above, for a blind man may be caused to collapse through the inculcation of a suggestion of being placed in a perilous position, though in reality he may be in a position of perfect safety. The reason that a person walking an elevated plank would be likely to fall is that the picture of falling is kept in the forefront of consciousness through the knowledge of the disastrous results that would follow the taking of a false step.

Think now of the person who imagines himself or herself unable to swallow a pill. With the thought of inability in the forefront of consciousness, the person pulls up the back of the tongue, and actually holds the pill in the mouth. You see that the attempt to perform even a simple action is fruitless if you are persuaded you cannot perform it: indeed, the harder you try the more rapid and signal is your failure.

Try hard to go to sleep and you create a difficulty. If you go to bed thinking you cannot sleep, you don't sleep. If, when you go to bed, you say "I know I shall not sleep", but you lie still, you at least rest. If, however, you make an effort to sleep, you do not go to sleep but are restless. If you say to yourself "I want to go to sleep, but I cannot", you inevitably remain awake. Insomnia is seldom any more than the conviction of going to bed to remain awake.

Again, think of the effect of trying to force yourself to remember name. When one searches for a name and says "Mrs..... What's her name?" one forgets. Hesitation creates the idea "I have forgotten". After a time one ceases from trying to recollect, and probably in due course the name arises into consciousness from the mind beneath.

The proper thing to do if recollection be not ready is to say to oneself "Never mind, I shall remember", then cease from making an effort to recollect what is forgotten; for if we make an effort to recollect we thereby substitute in consciousness ideas that take up the room that should be occupied by the required idea.

Think now, I pray you, of swimming. Anyone can float, and all that is necessary to swim is to propel oneself by using the limbs as oars. There are some people who imagine that if they are in the water and lose confidence they must inevitably sink. That is only indirectly true: if they were held still, however much they lack self-confidence, they would not necessarily sink though unsupported; for the body, taken as a whole, is lighter than water. It is only through the substitution of water for air within the body that one really drowns. But people do sink when they lose self-confidence, and that is because the fear of sinking causes them to do the very opposite of what they ought. They put their arms out of the water as far as possible, instead of keeping them immersed, and consequently the lower part of the body sinks.

I heard of a young man who was taught to swim when about six years of age, but until he was twenty never had the confidence to try to float! Rather peculiar, is it not?

Have you never suffered from an attack of laughter which you tried hard to control, and which the harder you tried the more violently burst out?

What was the state of mind in the various circumstances referred to? It was: "I wish not to fall, but I can't help falling", "I want to swallow this pill, but I can't", "I want to go to sleep, but I can't", and so on. Always, mark you, the will defeated by the imagination.

And I want you to think of drunkards who dearly wish to get rid of their craving, and who cannot succeed. Hopelessly they will tell you how intensely they desire to be sober - how drink disgusts them - that for some reason or other they feel impelled to drink, though well aware of the disastrous results of their weakness. Certain criminals tell you sincerely that they have an uncontrollable yearning to commit crime.

Imagination, like each of the elements, is a tyrannous master. It lies with us to transform it into an ideal servant.

THE RATIONALE OF AUTO-SUGGESTION.

Whatever action we perform consciously is not brought about by the will direct, but by the imagination playing upon the automatic mechanism requisite to its actualisation - in other words, to the unconscious mind. If, with the fist clenched and the wrist stiff, one attempts to bring the hand as near as possible to the shoulders, the sensation is as if the biceps, the big muscle on the inside of the upper part of the arm, is squeezed; but in

reality it is the shortening (concentric contraction) of the biceps which causes the bending of the arm. Between the desire and the movement of the arm there are the message from the brain and the action of the nerves. Consciously we know nothing of the intricate intermediate processes.

It is just the same with other functions. You can vary the speed of the pulse by thinking about it, although knowing nothing of what actually occurs. Attention centred upon any part of the body tends to cause a flow thither of nervous energy and blood. The mental action can cause shrivelling or flushing of the skin; can quicken or stop digestion; can alter or arrest any secretion; and thus can affect the general nutrition of the body and the many bodily functions. Alarm causes shrinking of the features, sorrow the appearance of tears; worry leads to many physical evils, more especially dyspepsia and emaciation; extreme mental suffering may cause insanity; and powerful emotion may cause convulsions, paralysis, syncope, or even death. On the other hand, hope, and still more faith, is a healing agent - although preliminary faith, or even hope, is not necessary. Indeed, the unconscious mind is the grand director of all bodily functions, and from that fact, taken in conjunction with the truth that the unconscious mind is absolutely credulous, believing whatever it is told, the action of auto-suggestion upon health becomes perfectly clear.

LAWS OF SUGGESTION.

From numerous experiments made by me daily since the beginning of this century, the following facts emerge:-

Thoughts in the forefront of consciousness tend to actualise themselves; that is, they bring into play if possible the mechanism necessary to their fulfilment.

An idea may be eloquently suggested by someone else, but unless it is digested and transformed into an auto-suggestion, it is ineffective.

It does not matter how desirous you may be to respond to a suggestion, if you assume the opposite of what you will you thwart yourself, and the harder you try, the more pronounced and rapid is your failure, your dominant idea (i.e., the idea in the forefront of consciousness) being the one actualised.

Even if you believe that you can perform what you will, if you strain you thereby interpose an obstacle.

The reason most premeditated self-suggestive treatment is unsuccessful is that effort is substituted for ease. The main reason why my system is so successful is that ease is substituted for effort.

THE AIMS OF METHODICAL SUGGESTION are three, viz:-

1. To plant desirable ideas in the mind,
2. To supplant undesirable ideas,
3. To lead to right functioning on the part of the organism.

THE MENTAL FACTOR IN DISEASE.

Later this course will deal with the hygienic aspect of therapy, but I would emphasize here that every disease, no matter what, has a mental

factor. My very wide experience is in conformity with the conclusion of certain French medical authorities, that that factor represents at least from 40% to 50% of the chances of recovery. I go further and say that in almost numberless cases the mental factor amounts to 99% of the complaint. Hundreds of persons come to me suffering, apparently, from some very serious disability, and yet are cured in a few seconds, not by me, understand, but by themselves. I have no magic cure - I simply help them to think aright - to see themselves as they really are, healthy, strong and normal. I do not ask for a blind faith, but for a belief determined by the explanations that I give and the experiences that I cause. I demonstrate to those who seek me out just how their thought has been at fault, and I help them to use instead of abuse their imagination.

Many people who have read descriptions of expositions of auto-suggestion by myself or others, jump to the conclusion that, without such help as we give in person, auto-suggestion cannot be satisfactorily employed. There never was a greater mistake. I have thousands of letters which prove that that is not the case - and fortunately so, for there must be many among you who have not, so far, had the advantage of viva-voce tuition and who, in many cases, could not have the advantages of that medium for a considerable time.

I shall describe to you exactly how to act in order to be sure that you are really employing my system, for there are many people who think that they are employing it when they are not doing so.

THE OBSERVATIVE AND THE CONTEMPLATIVE MOODS.

There is a proverb which runs: "Make haste slowly". It is a very good rule in many ways. If, in the attempt to master pianoforte playing, one relies exclusively upon practice to dispense with hindering or opposing movements, the facility one attains can only be contrasted with what results from first getting isolated finger-action. A competent teacher of pianoforte playing therefore places great importance upon beginning properly, that is, first obtains relaxation of hand muscles and then proceeds to the movements of individual fingers. Similarly, the most skilful teachers of voice production and general physical culture attain their ends by utilising relaxation.

The trained athlete may appear almost immeasurably stronger than an ordinary person, but in reality the difference lies in the fact that the athlete is not prone to waste energy. Now, there are "naturally"-strong persons, just as there are persons who, without training, can produce their voices rightly. With mental athletes, as with physical, they do not strain and so thwart themselves, they isolate their attention.

A "genius" is a naturally strong man intellectually; but all may improve their mental powers by right method. Directly effort is taken away from attention, the scope of ideas that may be recalled is increased, the connection between the conscious and unconscious minds being facilitated.

If at first your muscles preparatorily are relaxed and then you turn your attention on the consideration of any subject, you will be actualising that condition characteristic of genius - a "contemplative mood".

This contemplative mood is sometimes called a "brown study", and there are people who believe that brown studies are merely a sign that one's thoughts are wool-gathering. That is an altogether wrong view to take.

My collaborator has, for the sake of convenience, described consciousness as being at some times "observative" and at other times "contemplative". The observative mood is that typical of the man of the world, who endeavours, whilst he is moving among men, to allow nothing of moment to escape his notice - who does not allow any one object to so engross his attention that he is unduly inattentive to others. That, obviously, is the attitude for collecting impressions from the outside world. Some of the impressions may not be analysed at the time; consequently, at first their significance is not realised. To illustrate this, one has but to think of the striking of a clock not attended to until, say, the fifth stroke, and yet the auditor might begin to count "five, six, seven". One, two, three and four were heard, made impressions upon consciousness, but their significance was not noted at first.

It matters not how many and varied the impressions that happen to be collected, they are of little worth unless reflection be brought to bear upon them; and to bring reflection to bear upon them, one's thoughts must be partially isolated from one's surroundings. The development of the contemplative mood is characteristic of genius. Unfortunately, typical genius is so prone to confine its attention and thoughts to its especial subjects, that he or she is likely to be deficient in worldly matters.

"The greatest power in the world" (i.e. "Mind") cannot be "made the most of" unless a balance be effected between the two moods, the observative and the contemplative. Louis Orton and I have long insisted that, by the intelligent application of psychics, balanced genius can be extemporised in a measure. The ideal condition for the practise of auto-suggestion is that in which, whilst there is no effort, the attention is kept steadily on the task in hand. Abramovsky, of the Warsaw Psychological Institute, conducted certain experiments by which he demonstrated that the ability to induce that condition in one's self at pleasure, directly corresponds to the amount of energy manifested throughout life.

SELF-TREATMENT.

The best times for practising auto-suggestion habitually are just after retiring and immediately after awaking, although any opportunity of solitude may be seized for the purpose.

Ideas that are not mere statements of mathematical or geometrical or similar truths are, more or less, emotionally tinged; the stronger the emotion felt in giving a suggestion properly, the greater is the result. That is why right mental pictures are so needful. Conscious auto-suggestion must resemble involuntary as much as possible.

In a certain number of instances, as with some stammerers and stutterers, it is advisable to dispense with audible suggestion, but the suggestions should be thought, though even that is not indispensable provided the condition be placid, for it is with them as with the strikings of the clock, they may make an impression on consciousness without being analysed at the time, and from thence affect the unconscious mind.

Before you begin to practise conscious auto-suggestion, decide in your own mind exactly what it is you wish to bring about by means of it, and among these things should be included the assurance that an occasional relapse or even failure will not discourage you - that, on the whole, you will be progressing steadily in the right direction. But it is not essential that you should know the nature of the trouble in order to relieve it by conscious auto-suggestion. Take a string with twenty knots, and, passing from knot to knot, moving the lips and speaking in a droning voice, just loud enough to hear yourself, somewhat in the way that people are accustomed to say their Litanies, repeat the formula - "Day by day, in every way I am getting better and better". There was a time when I directed persons to enumerate their needs at every self-treatment, but I found that still better effects were produced by relying upon the expression "in every way", which caters for all one's needs.

However, don't worry if you cannot keep your attention upon what you are saying. If you repeat the formula in a mechanical manner, loud enough to hear your own words, they penetrate into your unconscious mind through the ears, even though you are thinking of something altogether different.

Should you at any time be suffering from pain or discomfort, physical or mental, pass a hand over the forehead if it is something mental, or over the part affected if it is something physical, and repeat, extremely quickly, so quickly that it is impossible for any idea other than that suggested to obtain a foothold in consciousness, "It is going, it is going", or better still, the French equivalent "Ça passe, ça passe" (pronounced "Sah pass") as long as necessary. The pain or distress will disappear in a short time - with a little practice, in from twenty to twenty-five seconds at most. If necessary, begin again.

Pray note that when one is suggesting whilst in the contemplative mood, the suggestions should be pronounced slowly and dwelt upon, but when one is attempting to remove pain or distress the suggestion requires quick repetition.

ENERGY ECONOMISATION.

I have said that the secret of successful conscious auto-suggestion is Ease - in other words, economy of energy. Most people hold the impression that thought, to be effective, must be accompanied by a considerable expenditure of energy, but that is the exact opposite of the truth. One must have at one's back a store of energy upon which to draw, and any energy wrongly applied detracts from the available energy and hinders, or may actually prevent, the attainment of one's object. Few persons know how to economise their energy, and many become nervous wrecks through drawing upon their store in excess of what is demanded.

Excessive muscular tension, and also the attempt to grow huge muscles, not only drain from one's resources, they lessen agility. In the same way, strained attention interferes with mental agility - cramps the attention. Muscular relaxation, although productive of rest, is not a condition of flaccidity; tonicity - that is, balancing of muscular action - is retained. Similarly, mental relaxation does not infer total inactivity of the mind.

Muscular tension causes mental immobility. Indeed, attention under that circumstance is cramped in every respect. It is therefore in the interests of everyone to master the art of relaxation. Thereby a habit of energy economisation, physical and mental, becomes established. The less the energy thrown away, the more one has for use. The body becomes more receptive to curative suggestion because obstacles are removed, and one can think more effectively - i.e., easily and promptly. In short, from every standpoint, one is bettered.



The author pays great attention to the correct manner of making the affirmation "Day by day, in every way I am getting better and better". It will be seen that his face shows a placid absorption in the auto-suggestion - an absolute absence of effort.

In passing, I should say that the habit of energy economisation should be so studied in early life that there will be no tendency for the individual to go astray later.

To relax is rather to refrain from doing than to do. If you place a book with one end on the end of a table and the other end on your hand, and then take away your hand, the book will fall.

Keeping that fact in mind, raise an arm sideways until the hand is on a level with the shoulders. Retain that position for a few moments, then allow the hand to fall. Do not put it down, nor delay its fall in any way. Should you find any difficulty in this, or wish to test whether you really do relax the part, ask someone else to raise the arm and then to drop it. Having mastered the relaxation as applied to each arm in turn, lie down and apply the principle to each leg in turn; then raise the head, keep it suspended for a few moments, and allow it to fall. These experiments may be extended to the jaw and separate parts of each limb, or even to the fingers.

Do not mind a little trouble for the mastery of relaxation, it being certain that, if you can relax to order, you can employ auto-suggestion most

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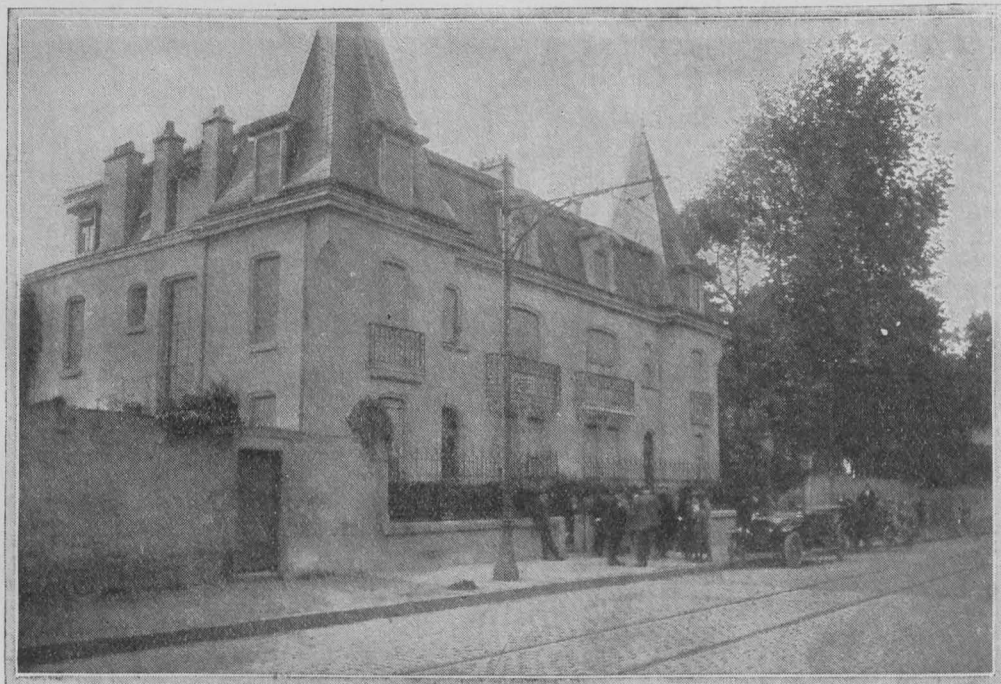
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Do not mind a little trouble for the mastery of relaxation, it being certain that, if you can relax to order, you can employ auto-suggestion most

effectively. However, even if you are not quite master of your muscles, provided you pronounce the formula as recommended, relaxation occurs "of itself".

HOW TO BECOME A GOOD EXPONENT.

Now, as you become better day by day, I am sure you will want to help others by expounding to them the secrets of my system. Let me tell you in the first place that if you wish to become a skilful exponent of Couéism, you must carefully cultivate imagination, for imagination is the basis of sympathy. You must make of yourself an efficient speaker, for it is very true that it is one thing to wish to express a thought and a totally different one to really express it. You must develop your personality and master the art of speech. Do not be discouraged, however, even if you have no definite reason for concluding that you will undoubtedly be a success as an exponent. You should assume a negative faith, i.e., you



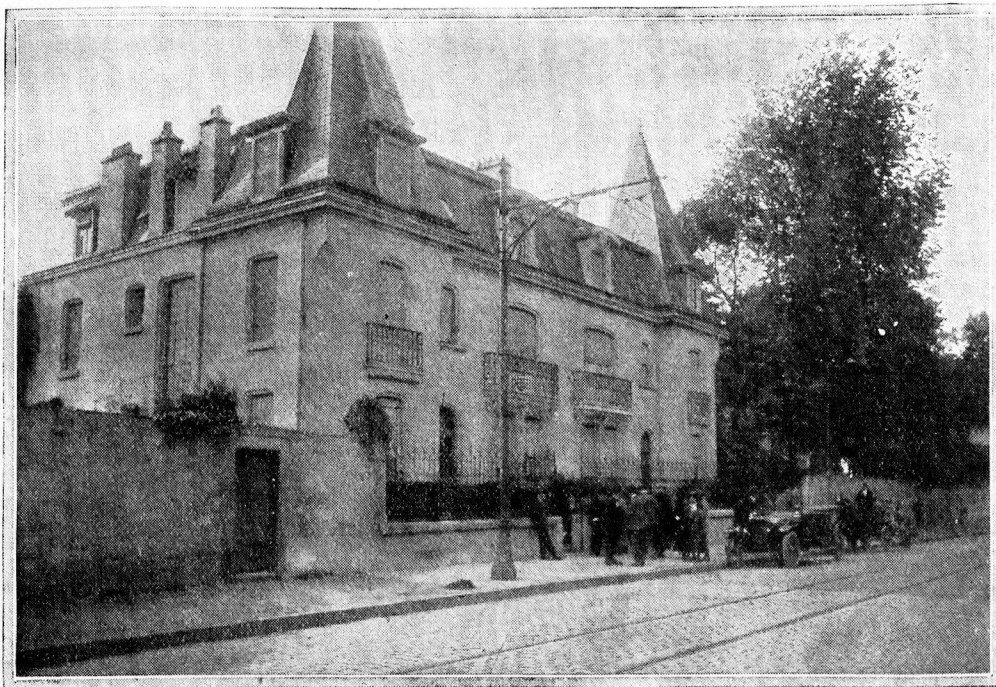
The Residence of the author at Nancy, France, where the demonstrations, here so graphically described, were held.

should tacitly refuse to consider doubt. Don't say, "I hope I shall succeed", but "I can succeed, and I shall succeed". Have a very clear picture in your mind of what you want to do, and plenty of artifices to draw upon when required, for which purpose practise privately with imaginary persons. Reflect that if you do now show that you yourself have confidence in the method, you cannot very well expect the people whom you address to have confidence in it. I say "the method", for it is the method rather than the exponent that produces the results - although, of course, some people are more persuasive than others. But whatever success you have, be modest in demeanour.

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Should persons tell you that they are no better, it is almost certain to be the case that they have employed Effort instead of Ease. Tell these people that the method does not work miracles, but that, little by little, when not at once, improvement is experienced. Tell them that you will persevere, and ask them to do so.

I cannot, perhaps, give you a better idea of my system than by describing to you how I conduct my classes at Nancy, my practice at which first brought me into some prominence. I would ask you to be good enough to use what I tell you as a means by which you can form your own ideal, from which you will work.

HOW TO DEMONSTRATE MIND POWER.

I hold my classes in a hall which can contain about eighty persons. When those who seek me out are assembled, I pass around, chatting with each patient in turn regarding his or her ailment or trouble. I never listen to any very long accounts of woes, for it does not do the person any good to relate them and does not help in the work of recovery. I frequently demonstrate, however, as I pass around, how readily one's mind can be utilised, and, to the best of my ability, I attempt to radiate an atmosphere of good humour, of cheerfulness and of confidence.

I then proceed to explain the principles of my system, emphasizing the fact that each dominant idea tends to transform itself into action, and that auto-suggestion consists primarily in the creation of dominant ideas. Next I employ certain experiments whereby the law of reversed effort is made clear.

Any novice, when undertaking to teach auto-suggestion, should carefully guard himself by making the fact clear that he is not attempting to control the pupil, but to prove that it is the pupil's own thoughts that cause the effects experienced. "If", I should say, "I ask you to think one thing and you think something else instead, it most assuredly will be your own thought that will be actualised. Therefore, if, when I ask you to think 'I cannot take my hands apart', you think instead 'I can', you most assuredly can. And if I ask you to think 'I can take my hands apart', and you think 'I cannot', you again cannot. So, you see, the effect of the experiment lies entirely with yourself, and although it may seem that I am wrong in what I tell to you, I assuredly am nevertheless right".

I shall now describe to you that experiment which I use most often - sometimes with huge audiences collectively - viz., that of hand-clasping.



The well-known "hand-clasping" experiment is here pictured in process of demonstration by the author. This, perhaps the best known of Monsieur Coué's experiments, has been performed before huge audiences throughout Europe and the United States. By the aid of the instruction here given, the student can, quite readily, repeat it in his own home, upon himself and his friends.

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The exponent says to the pupil: "Stretch out your hands in front on a line with the shoulders and clasp your hands tightly, very tightly, so tightly that your hands tremble. Now say to yourself 'In spite of wanting to take my hands apart I can't'". If the pupil comply with the directions a state of mind is produced which closely resembles, or may be actually identical with, that of a person such as I have described earlier as unable, though desirous, of swallowing a pill, of going to sleep, of swimming, of remaining sober, or possibly of refraining from theft. The will is there, but not the self-confidence. The person tries hard to take his hands apart, but, through thinking that he cannot, he is incapable, and the harder he tries the closer he presses his hands together. The movements are reversed: the pupil is illustrating the Law of Reversed Effort.

Sometimes, even when you have asked the pupil to think instead of "I cannot", "I can", the hands still adhere, the idea of inability having taken a very strong hold on the pupil's mind. Should this happen with someone with whom you are experimenting before an audience, seize the opportunity of showing that it is not your thought, but the pupil's, which is being actualised.

Mr. Louis Orton was employing this experiment with various members of an audience, and one lady at first refused to respond to the suggestion "I cannot take my hands apart". "I am not one of that kind of people", said the lady, "who are accustomed to thinking 'I can't', I always think 'I can' about anything that I want to do, and I buckle to and do it!". "You are just the kind of lady for this experiment," suavely explained my colleague; "kindly think 'I can think I can't; I can't take my hands apart'". The experiment succeeded.

Experiments similar to the foregoing can be varied to infinity. Thus you may have the pupil close a hand and imagine he cannot open it, close his eyes and imagine he cannot open them, press his hands on a table and imagine that he cannot take them away, that he is fixed in a chair and cannot rise, that he cannot walk, that a pen-holder is too heavy for him to lift, that he cannot throw down a bunch of keys - and so on. And the pupil may also be shown how easy it is to regulate the pulse rate, for by placing a finger on the pulse and thinking without effort "Quicker! quicker!" the pulse becomes quicker, and if "Slower! slower!" the pulse obediently becomes slower.

THE GREAT LESSON.

When the pupil has passed through the experiments described and has grasped their significance, his mind is prepared like a cultivated field for the germination and development of the seeds to be sown in it, whereas, in comparison, it was previously like crude earth in which the seeds would have perished. The pupil has awakened to the fact that he is possessed of a far-reaching power over his own organism. He realises that if he looks upon things as easy of achievement, and applies to them without using any unnecessary energy, they become easy if within the domain of reason, and, in that way, every function of the body, every organ, every mental capability, can and does become more and more efficient day by day. Every part of the system works better and better and, realising how easy things are that formerly appeared difficult, he looks further and further afield, sees for

himself opportunities on every hand and takes advantage of them, not in a mean way, but for the benefit of humanity at large. He has the key to progressive improvement.

GENERAL CURATIVE SUGGESTIONS.

After the experiments demonstrating mind power, I proceed to the giving of suggestions calculated to cater for all wants. There was a time when I greatly varied my suggestions in accordance, so I believed, with the special indications of the case, but I found that few variations are necessary or even advisable. Whatever the trouble is, physical or mental, I proceed in the same way.

The inclusive suggestions are somewhat as follows:-

"I ask you to be seated comfortably and to close your eyes. I am not going to attempt to put you to sleep for that is unnecessary. My reason for asking you to close your eyes is simply that your attention will not then be likely to be distracted by objects seen around you".

There was a time when I thought it was necessary to put people to sleep in order to make suggestion effective, but that was a mistake. When I discovered that all that is necessary is the assumption of a placid condition I left off doing what I felt was liable to lead to uneasiness or even dread, which mental states made people offer, in spite of themselves, an involuntary resistance. By telling people that you are not going to try to put them to sleep (a quite true statement) you gain their confidence, consequently they listen without fear to the suggestions you formulate. They however improve in the assumption of placidity, and a large number of persons pass into a comatose condition.

I continue by saying to my pupils (I want you always to remember that I lay claim to be nothing more than a teacher): "Now tell yourselves that everything I shall say is going to make a very deep impression upon your minds, being there printed, engraved, and encrusted so thoroughly that without effort or even knowledge on your part your conscious self and your whole organism will obey.

"I tell you that every day, three times a day, in the morning, at mid-day, and in the evening, at your ordinary meal-times, you will feel hungry - in other words, you will have that agreeable feeling which makes you think and perhaps say: 'Oh! I should enjoy some food!' You will then enjoy as well as eat your food, but you will not over-eat. Every morsel of food will be thoroughly masticated by you, so much so that you will not swallow it until it has been transformed into a soft paste. The thorough mastication will enable you to perform the other processes of digestion properly, consequently you will have no discomfort or inconvenience, to say nothing of pain of any kind, in the stomach or bowels. Your organism will get all the available nourishment from your food, thus making good blood, and therefrom obtaining muscle, strength and vigour - in short - Life.

"Having digested your food properly, you will get rid of all waste matters from your system. Every morning on rising, or when you decide upon, you will feel the need of relieving the bowels, and, without medicine or other artificial aid, you will have a normal motion.

"Every night, from the time you decide to go to sleep until the time you desire to awaken next morning, you will sleep as peacefully as a healthy infant - entirely free from nightmare or unpleasant dreams. When you awaken each morning you will feel perfectly well, bright, and energetic.

"Should it happen that hitherto you have occasionally suffered from depression, if you have been gloomy and inclined to worry and look on the black side of things, henceforth you will do so no more. Instead of worrying and being downhearted and gloomy, you will be cheerful and happy, even though events in general may not seem to justify that state of mind, just as you formerly felt depressed without particular reason. Aye, though you may have many unfavourable circumstances to contend with, you will be persistently optimistic.

"Should it happen that you have occasionally had fits of impatience or bad temper, they will cease from now: instead of them you will have patience and self reliance, and what formerly would have caused you worry, annoyance, or irritation, will from now leave you absolutely indifferent - entirely unruffled.

"If you have sometimes been obsessed or pursued by unwholesome ideas, been fearful, apprehensive, envious, malicious, revengeful, tempted, all such and any other unwholesome ideas will disappear, it may be quickly, and if not - by degrees, just as dreams gradually disappear from recollection when one awakes.

"Should there be something structurally wrong with any of your organs, they will nevertheless improve from day to day and before long will be entirely healed".

I should repeat here that it is not necessary to know before one can cure an organ that it is diseased. The auto-suggestion: "Day by day, in every way I am getting better and better" leads the unconscious to pick out for itself the parts affected and to requisition the reparative forces of the organism in order to effect a cure if possible.

I continue with my class: "If at the present moment any of your organs are acting abnormally, the abnormality will decrease day by day, so that very soon it will have completely disappeared and the organ will be functioning perfectly. Indeed, from now every one of your organs is performing its functions as well as it is capable of doing. The heart beats normally and the blood circulates properly; the lungs are functioning properly, as are also the stomach, bowels, liver, kidneys, and other abdominal parts.

"Further, I assure you that if hitherto you have lacked self-reliance your diffidence will gradually disappear, and in its place you will have a rational self-reliance, a self-reliance based on the recognition of the force of incalculable power resident in everyone. Such self-confidence is of the highest importance for every human being, for without it one can accomplish nothing, whereas with it one can accomplish anything within the domain of reason. You are going to possess that self-confidence, to fully realise that you are capable of performing well whatever you desire

rationally, and whatever is your duty. Consequently when you desire to do a reasonable thing, and whenever you have a duty to perform, you will always look upon it as easy. The words 'difficult', 'impossible', and the phrases 'I cannot', 'It is stronger than me', 'I cannot help it', will be employed by you no more. Instead, you will think: 'It is easy and I can do it'. By that means you will avoid all strain, although to others what you attempt might seem difficult. Whatever you have to do you will do quickly and well, and without fatigue, for you will do it without effort, whereas had you considered it difficult or impossible you would have made it so to yourself through your wrong thought".

To the foregoing suggestions of an inclusive character, I always add others which apply particularly to individual needs.

When the suggestions are properly made, their monotonous and soothing character increase more and more the placid, and therefore receptive, condition of the persons to whom they are addressed; so, after summing up by saying "In short, I assure you that in every way, physically and mentally, you are going to become better and better day by day, better far than you have ever been up to the present moment", I add, "Now I am going to count three, and when I say 'three', you will open your eyes and pass out of your present passive state. When you do so you will retain no feeling of fatigue or drowsiness, but, on the contrary, you will feel strong, energetic alert, full of life, cheerful and fit in every respect. One... Two... Three..."

At the word "three" my pupils open their eyes and bear upon their countenances a smile of happiness and well-being. In some cases cure is immediate, but more often only relief is experienced, though the pain or depression has usually greatly lessened or even disappeared. This may later recur with less intensity, and in every case it is advisable, and usually necessary, to renew the suggestions from time to time - gradually lessening their frequency, however - until cure is complete.

PARTING INSTRUCTION TO PUPILS.

Before dismissing my class I repeat to them that they carry within themselves the instrument of cure, and that I am not a healer but am only teaching them to use that instrument, and that their co-operation is essential. I ask them to take a string with twenty knots in it and every morning before rising, and every night on getting into bed, to shut their eyes, and in imagination transport themselves into my presence, and then repeat twenty times consecutively in a monotonous voice (like people are accustomed to say Litanies), meanwhile counting their repetitions by means of the knots the formula: "Day by day, in every way I am getting better and better".

Notice that the words "in every way" apply to every need mental as well as physical. I consider this suggestion more efficacious, because more comprehensive, than altered formulæ. This conviction was forced upon me by long and varied experience. Except in rare instances all the needed particular suggestions are included in the class-suggestions I have given.

The formula "Day by day, in every way, I am getting better and better", to produce good results, must be repeated in a very simple, childlike, mechanical way - above all, without effort. That is very important. If you

use effort you are almost certain to bring doubt, and in any case you misdirect your energies. The mere repetition of the suggestion, provided it be unaccompanied by effort, causes you to think it, and little by little the idea expressed by the words becomes firmly fixed in the mind, becomes true to you, and your organism does its best to transform it into reality.

The pupil must be taught that every time, during either the day or night, that he feels any distress physical or mental, he must affirm to himself that he will not consciously add to it, but, on the contrary, will cause it to disappear. He must then isolate himself as far as possible, close his eye-lids and, if it be something mental, pass his hand over his forehead, or if it be physical, over the part which is painful, and repeat extremely quickly, so quickly as to make them a mere gabble, the words: "It is going, it is going....." etc., etc., or "Ça passe". By this gabbling all extraneous thoughts are prevented from getting a firm foothold in consciousness. With a little practice twenty to twenty-five seconds will be sufficient to banish the physical or mental distress, though it may be necessary to later use the process again. Gradually, however, the cause of the pain or distress will in all likelihood be dispensed with entirely.

THE ORIGIN OF THE KNOTTED STRING.

Time was when I recommended the practice of passing from finger to finger in repeating the formula "Day by day, in every way I am getting better and better"; but experience proved that the majority of patients made an attempt (and an effort) to count the repetitions. That was why I proposed the use of a knotted string. I did not think of rosaries, though the principle there is the same. If ladies (or, for that matter, if gentlemen) choose to employ necklaces, I have no objection, though I don't want the use of those objects to be ascribed to a recommendation on my part. As to the employment of beads of various colours, to be used in accordance with the nature of this or that suggestion, I deprecate them as having a disadvantage somewhat similar to that of the finger-employment mentioned above, and also as encouraging superstition, the colour having no appreciable effect on the result of the suggestions. I would have my system kept as simple as possible. Attempts at adornment are extremely apt, here as elsewhere, to disfigure and partly conceal what they are intended to improve.

CAN AUTO-SUGGESTION BE SUPERSEDED?

I have told you somewhat of the greatest power in the world - "Mind", and given you directions as to its general application. There are many "systems" of mental healing, but, when analysed, they turn out to be closely connected or often identical with auto-suggestion.

A traveller in Africa found an invaluable copy of the "New York Tribune". The natives had discovered that, if any portion of it, however minute, were rubbed on the outside of the body or taken internally, it was a sovereign remedy for a host of complaints. What was the healing agent? Auto-suggestion. Absence of effort, accompanying the thought of improvement, is the reason for the effectiveness of unintentional auto-suggestion, as when a person swallows a pill which he believes will have some favourable effect but which, in reality, may be composed of some inert substance.

My system is founded upon a close analysis and repetition of Nature's own processes. It differs from some others in what may seem, at first sight, but mere trifles, but which, upon closer inspection, are found to be vital points. A principal reason why my system succeeded is that I emphasize the importance of doing away with voluntary effort. The will has to do with the initial stage of auto-suggestion, that is to say, we decide to employ certain processes; but the essential to suggestion being actualised, or responded to, is imagination. That is why I say that imagination is the prime faculty of man.

"But", you may say, "would it not be very much easier if, instead of taking the trouble to practise auto-suggestion, I could be put into such a condition that I could not escape from the suggestions? Would not hypnotic suggestion be a much quicker road to success?" As that is a matter which touches every student of auto-suggestion, and as the popular conception is very wide of the mark, I shall deal with it in some detail.

AUTO-SUGGESTION AND MAGNETISM.

Vanity leads people into making some curious mistakes, but probably no more curious one than that to which I am about to refer.

For thousands of years people have adopted means for cultivating the art of effective thought, of vivid imagination. I don't say that the methods were all that could be desired; and I don't think they were, otherwise I should not have had need to formulate my system. Nevertheless, among the Hindoos and other Orientals, and the ancient Greeks and Romans, methodical suggestion was attempted and in many instances successfully performed.

Alongside that practice there grew up another - shall I say "cult?" the members of which, quite gratuitously, took upon themselves the credit for the good results of other people's imagination. They helped others, without really understanding in what way, to exercise imagination effectively, and then each helper said "See what I have done", and if the helpers were asked for an explanation, or even without being asked, they stated that the results had been brought about by "magnetism".

Both the auto-suggestionists and the magnetists, however, were really making use of what is common to everyone, and is brought to a pitch of perfection in the so-called "genius", viz., a contemplative mood.

This would have been apparent at once had geniuses tested, in certain directions, the use to which that mood could be put in which imagination can be utilised to the best advantage. More of that anon.

In the eighteenth century the theory of magnetism had a notable promulgator in the person of Dr. Anthony Mesmer. That gentleman did not do things by halves; when the number of his patients had reached unwieldy proportions, his advice was to sit in the light of the sun - good advice in a lot of respects, by-the-way! When asked why sitting in the sun would make any difference, he replied: "Because I have magnetised the sun". As Mesmer had explained that magnetism was brought about by transference of magnetic fluid from the operator to whatever was magnetised, I fancy he had rather more than his due share - don't you?

As to the wonderful things that were supposed to be brought about by magnetism, or "mesmerism" as it came to be called, they varied much, but, according to Mesmer, no benefit could ensue unless the patient was seized by preparatory convulsions. (I believe there are said to be some babies now-a-days who don't seem to derive benefit from convulsions.)

Whatever the special benefits, they were largely derived from the fact that the processes were very like bread-and-sugar pills or coloured water. It is the same with Christian Science, Mormon, and similar cures. The real agent is auto-suggestion, unwittingly brought into play.

THE POWER IN ONESELF.

In 1813 the Abbé Faria, who came from India, demonstrated in Paris that the results supposed to be due to magnetism were really brought about by the thought of the person operated upon. The point was further emphasized in two French books (written respectively in 1823 and 1826) by Alexandre Bertrand.

In 1843 the matter was dealt with by Dr. W. B. Fahnestock, of Chicago, who stated: "I have long since proved that when a person enters this state, he does so independent of the operator, his passes, or his will, and while in this state is independent of him in every sense of the word, and if he feels disposed can resist him in every possible way". Fahnestock maintained that the employment of the person's will is necessary to the induction of the condition; and, in conformity with that opinion, he called the art "Statuvolism," meaning thereby "a state produced by the will." I personally would say that it is a state produced by Imagination in response to Will.

Just a little later than Fahnestock there arose the English surgeon James Braid, who is responsible for the coining of the term "Hypnotism" from the Greek "hypnos", which means sleep. His first term was "Neuryhypnotism", meaning "nervous sleep" - which term he abbreviated. He later decided that the condition he dealt with was not a sleep of any kind but a state of concentrated attention or reverie, and renamed the art "Monoideism". He disbelieved in the ascribed automatism of the persons in whom it was induced. He said that the phenomena showed "the wonderful power of the mind of the patient over his own body". Unfortunately he did not recognise to the full the helping or the frustrating effects of imagination, and he misunderstood attention, thinking that when it is most effective it is strained.

DR. LIÉBEAULT'S PRIME ERROR.

In 1885-6 I visited at Nancy the clinic of Dr. Liébeault, the founder of the First Nancy School of Suggestion. He was doubtless an excellent man and in many cases he got good effects, but he lacked a theoretically correct method, consequently worked blindly. His system was founded on the following assumption, quoted from his pupil Professor Bernheim's statement of the case: "The whole system of magnetic medicine is only the medicine of the imagination" (so far, so good); "the imagination is put into such a condition by the hypnosis that it cannot escape from the suggestion". And there he erred. The mere fact that Bernheim's own "subjects" would sometimes refuse, even from mere caprice, to comply with his suggestions, disproves the point.

Such automatism as does occur in "subjects" is mainly brought about through imagining that they are being dominated by the operator. The operator usually explains that such dominance, of necessity, cannot extend beyond a certain specified point, but sufficiently far to ensure compliance with favourable suggestions, the actualisation of which suggestions is consequently taken for granted by many, and, no contrary thought being in consciousness, success ensues.

In such instances the "subject" imagines what he wishes because he has imagined that he would!

If you have a wrong conception of the significance of a process you rob yourself, and those you would benefit, of much of its value. That is why I don't approve of Christian Science, though doubtless it does much good in certain respects. What I asked myself many years ago was: "Why is 'hypnotic' suggestion on the whole more effective than is 'normal'?" And I gave myself the answer: "Because it is unaccompanied by effort".

Louis Orton argued similarly and to him is apparently due the credit of being the first to solve, as early as 1911, the central problem of "hypnotism". "Hypnotism", he declared, "is the art and science concerned with the systematic (as contrasted with the haphazard) training, development and utilisation of attention", and "Hypnosis is an artificially-induced contemplative mood".

Among other things, he conclusively proved that the so-called "subject" is no puppet in the hands of the operator.

AUTO-SUGGESTION AND "HYPNOTISM".

In the Couéistic technique, so-called "hetero" - (or external) - suggestion, has a place, but merely in order to help the patient or pupil to effectually employ auto-suggestion. Auto-suggestion, in any case, must occur before there can be responsiveness, actualisation. In order to make a well-balanced, capable intellect, the capacity of contemplation must be developed. If anyone chooses to apply the word "hypnotism" to the deft contrivances by which I recommend its development, I have no objection to make.

This is not the first or second time that I have drawn attention to the identity referred to. It is, therefore, difficult to explain why some writers have ventured to infer that I use the word "auto-suggestion" from motives of timidity. My reason for so doing is that the word "hypnotism" (standing alone) is absurd and misleading. Why should I employ it? Words are but counters. Ask the person unversed in applied psychology what he or she means by "hypnotism" and you will be informed either that it is a sham, or that it consists in getting people under a peculiar influence, into a sort of ~~trace~~, which prevents them from doing otherwise than the wizard dictates. Of course, except when the result of imagination, a person is no more credulous or obedient when "hynotised" than when normal - rather less, the ease giving greater mobility to the intellect. The prevalence of the superstitions regarding this "hypnotic" or "mesmeric" influence is so

strong, however, that in giving demonstrations I have to be ever on my guard, and, therefore, often draw attention to the circumstance that I am "looking away".

In truth, no person can possibly hypnotise another, although he may help him to induce what may be called auto-hypnosis; and if anyone says he does not wish to experience that condition, my answer is that, whether he likes the fact or not, he has entered it many hundreds of times - and without any assistance! In making that statement, I am merely acknowledging that, underlying the mystery, ignorance and humbug which have grown up around the subject, there is a substratum of truth. Despite certain differences of terminology, my collaborator and I are in substantial agreement as regards this question.

The principal reasons for the popularity of my system of CONSCIOUS AUTO-SUGGESTION I believe to be the value of the procedures embraced and the fact that they suit the present age like a glove. Doubtless, had I started to live during the Middle Ages, I should have died when a comparatively young man - probably from severe burns.

CONCLUSION.

A person cannot be benefited by a bread-and-sugar pill in which he has no confidence. We therefore come back to the question of the conscious use of auto-suggestion - an art which it is obviously of infinite importance for everyone of us to grasp and apply. We should not only aim at producing in ourselves the best of which we are capable, but at helping others with whom we come into contact. Only those who have had a wide experience of the subject can realise how peculiarly indispensable it is to doctors, magistrates, lawyers and educationists. Indeed, whatever one's occupation or calling, one needs to possess the power of employing conscious auto-suggestion with method and skill.

BY

Emile Coué

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CONSCIOUS AUTO-SUGGESTION

IN EVERYDAY
LIFE

By
**Emile
Coué**

Nº 2

COUÉ-ORTON INTENSIVE COURSE

Conscious Auto-Suggestion

IN

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Emile Coué

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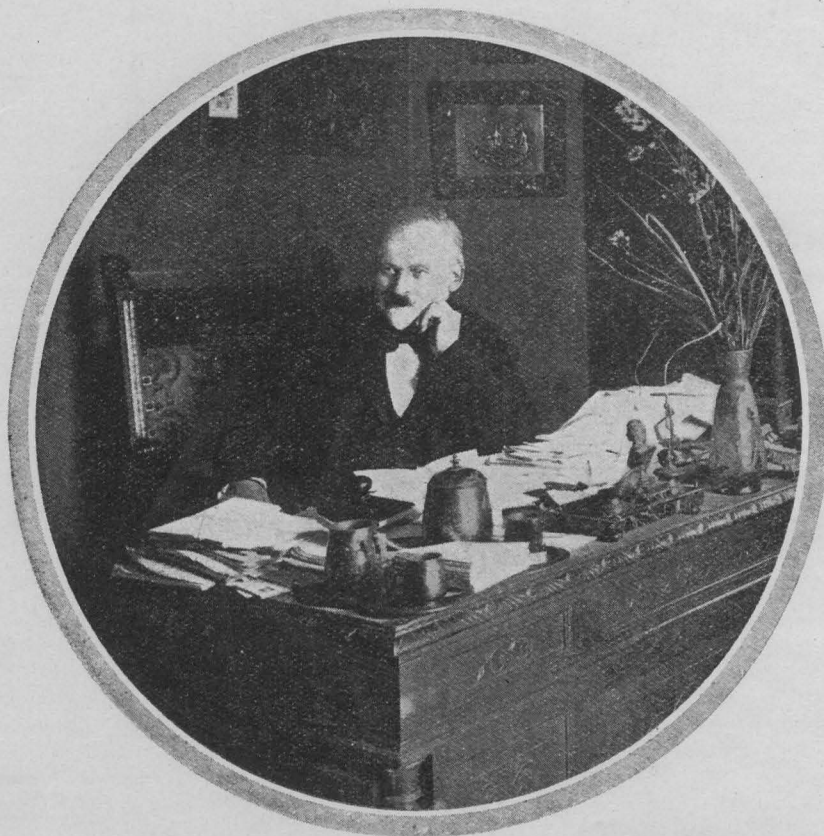
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PRE-NATAL SUGGESTION.

"Better late than never", people say; and they might add, when speaking of conscious auto-suggestion, "but best as early as possible".

And that "early" might well go back to before one's birth. I will tell you why.

We all are the product of heredity and environment. Environment, however, is in some respects a more potent influence than heredity - a statement which is not so extraordinary as it may appear, for much is ascribed to heredity which really belongs to environment.

An individual is the outcome of the union of the spermatozoon (the male element in conception) with the ovum (the female element), forming together a cytula or stem-cell. Before birth much happens to the individual, and what a child is born with is congenital, not necessarily hereditary.

Later, the ways in which children imitate their parents are often thought to be "hereditary", and often the child or adult develops peculiarities because he thinks they run in the family. Furthermore, examples that are set before children by their parents are frequently productive of effects that are ascribed to heredity - e.g., habits of improper diet, of insufficient or improper exercise, and of shunning ventilation, are not infrequently followed in child as in parent by pulmonary consumption or other complaint.

A shrewd and successful physician astonished many of his readers by stating that if given six young children of consumptive parents, he could make them as strong and healthy as six children of vigorous parents.

Although education is the drawing out or forth of faculties, a child's education can well commence before birth. The custom of the ancient Greek and Roman mothers of keeping a statue of Hercules by the bedside of pregnant women, so that their offspring should resemble him in strength and beauty, is hardly enough; as soon after conception as possible, expectant mothers should dwell upon a mental picture of the coming child as they would have it - the personification of all that is good. That can hardly fail to have a good effect on both mother and offspring.

The troubles usually considered almost inseparable from pregnancy and childbirth are in no small measure direct results of deleterious suggestions, or mistakes in the mother's mode of living.

I admit myself puzzled to separate unerringly the troubles that are really purely psychical in origin from the remainder. Morning sickness is certainly in many instances the direct result of auto-suggestion, and even when it is not, can usually be either removed entirely by methodical suggestion or reduced to a minimum. When not due to auto-suggestion, morning sickness is nearly always a result of over-eating, the mother sometimes having the notion that she should "eat for two" - whereas she, all-unknowingly, usually does that in any case!

The diet of a pregnant woman should be carefully chosen. She should be careful not to drink more than is necessary to relieve thirst. Any excess fluid tends to induce a dropsical condition in the child and to increase the quantity of amniotic fluid. In the case of an ideally-fed mother, there is unlikely to be any watery fluid, merely a slimy substance which covers the infant as a lubricant during delivery, and which should be wiped from the infant - especially carefully from its face - just after birth.

Another caution is that the pregnant woman should refrain from a diet rich in proteid, for otherwise the child's skull is likely to be excessively hard and the fontanelle practically immovable, which conditions tend to make the confinement difficult and dangerous to both mother and child.

The curious fancies (called "longings") experienced by some women should be complied with unless actually harmful in themselves. Lack of compliance not infrequently gives rise in the mother to bad auto-suggestions. When harmful, they should be dispensed with by methodical suggestion, as should the complaints experienced, through fancy, by some men whenever their wives are pregnant.

"Bearing down" and "expulsive" movements must be experienced by every mother when giving birth, without artificial aid, to a child, but these movements rarely need be accompanied by actual pain. The pregnant woman should assume in advance an ideal childbirth, for if she do otherwise, she not merely paves the way for, but actually creates, the troubles she certainly would prefer to avoid.

INFANT FEEDING.

Very many women perfectly able to suckle an infant are deprived of the power through ignorant suggestions unintentionally given to the contrary. More rational habits are gradually taking the place of those widely adhered to only a decade or so ago in the feeding of infants. The almost-continual diarrhœa, mistaken for a normal action of the bowels, experienced by infants is "a safety-valve".

A babe needs no more than three feedings, at least five hours apart, in twenty-four hours (no night feeding) and should rarely have more than one motion (and that properly formed) during that period. The amount of nutriment needed by a babe just born is only slightly in excess of what was needed a short time before.

The mother who follows my advice during maternity is doing the best she then can for her offspring.

COUÉISM IN INFANCY.

I always tell mothers to commence giving suggestions to their babes as soon as possible after confinement. I will give you a few reasons for this:-

1. If the mother gives suggestions as early as she can, she is certain to give them as early as she ought - and few do.
2. The parent and child both get the effects of sense-impressions, producing in the babe an auto-suggestion of happiness and health, and also favourably affecting the mother.

GENERAL HINTS TO PARENTS AND GUARDIANS.

A normal child can reason very well from the premises it has, but these are necessarily much restricted through lack of experience, and therefore only gradually should a child be left to rely upon its own judgment.

A child is constantly exposed to the influence of suggestion; it therefore behoves those in charge to counteract, to the best of their ability, whatever suggestions are not conducive to the child's welfare. Doubtless, they will not perform that duty perfectly, but, fortunately, damage done need not be irreparable, for what suggestion can do, it can also undo.

On no account should you tell a child that he or she is lazy, or a dunce, or worse. Such accusations have a tendency to give rise to the very faults they are intended to remove.

The love of labour must be instilled. The child should be led to consider work natural and indispensable, and idleness as abnormal and conducive to progressive degradation.

Work, however, should be made attractive; indeed a dislike of learning is an almost infallible sign of inefficient teaching. And never forget that with children, just as with adults, that knowledge is most attractive which is being applied by them to useful ends.

The mind, like the body, is developed by what causes it to use (I do not say "abuse") its strength; therefore do not tell a child too much, but to a considerable extent let it be its own master. Ideal teaching inspires, and makes the pupil look forward with pleasurable anticipation to the next lesson.

Even before children understand what is said to them, the language of nature - of tones, looks, gestures and caresses - can be very serviceably employed as a suggestive agent. Later, one of the parents, or a nurse, can employ specific suggestion at night. Just before or just after the child has fallen asleep the adult can advantageously stand a yard or so from the child's bed and murmur in a low voice, some fifteen or twenty lines, suggestions expressive of the qualities it is desired to instil and the defects it is desired to eradicate.

Parents, I urge you, be ever on your guard against establishing in a child's mind superstition. See to it that the child does not ascribe effects to wrong causes. Always explain to a child the reason (if you know it) for what it is curious and intelligent enough to ask about.

Stories of hob-goblins and were-wolves do more than fill the child's mind with wrong ideas - they make it timid.

The idea that cold or heat, wind or rain, and so on, must be avoided or harm will result is a superstition. Man is capable of enduring such variations without injury and should do so without grumbling.

If you entrust your child to the care of a nurse, be most careful that she is wisely chosen. Your children should not only love their nurse, they should see exhibited in her the qualities your children ought to possess.

Avoid most carefully all harshness and brutality, - they are apt to give rise to cruelty, hate and deceit.

Never set your children an example which you do not wish them to follow. Teach children that health, success and happiness are their birth-right. See to it that they set out in life with a very definite idea that they will succeed. See to it, too, that they are well equipped with the knowledge and skill essential to success. Encourage them to make themselves better than they need to be; then under the influence of the idea of success they inevitably will succeed. They will not remain quietly expecting events to happen, but, impelled by the expectancy of encountering good opportunities, they will see those opportunities, even in apparent casualties, and will do what is necessary to make themselves successes.

After I had addressed a crowded meeting of teachers, one of their number told the audience that in his opinion the science of education was in its embryonic stage. "There are still", he said, "schoolmasters - and schoolmistresses as well - who say that all children are born either angels or devils. We have learned this morning that they are all potential angels, and we have also learned that members of the teaching profession may come in the same category".

My collaborator and I have for many years maintained that genius, or at least its revelation, is far more a matter of method than of luck; and we were pleased to observe that Sir John A. Cockburn, in speaking at an educational conference at University College, London, on the 5th of January, 1925, declared that parents had to remember that in every child was the spark of genius; that this was too often quenched, but if it were allowed to become a flame, it was wonderful what a child could do in later life. "Above all things", he said, "the parent must avoid making fingermarks upon the delicate tissues of the child's mind. The whole mechanism of the child's brain may be spoiled before ever it comes into the hands of the teachers".

The young infant, viewed from the mental standpoint, is little more than a bundle of instincts. Many early predispositions become sublimated, i.e., turned into fresh channels. But the early impressions of childhood are the basis of the strongest influences bearing on its later life. When a child begins its schooldays its mental attitudes have invariably received a decided bent, therefore it lies with parents to see that its instincts are not turned to unworthy, debasing objects, and that the child's self-appreciation avoids conceit on the one hand and shyness on the other.

I use the word conceit advisedly, for a due appreciation of one's own worth is indispensable to doing one's best. Hundreds, nay, thousands of persons owe their failure in life to well-intended, but nevertheless extremely harmful, auto-suggestions implanted in them by their loving parents. For instance, supposing a couple have two children, one child precocious and the other slightly backward - more likely than not through what is merely slow development - and the parents say: "I am much concerned about this child, but not about his brother", and in their manner shew that they lack confidence in the ability of the backward child, they thereby give rise in the child to diffidence. Independent of the fact that precocity is little more than hasty development, it is established by numberless examples that an apparently dull child may become a brilliant man.

COUEISM IN SCHOOLS.

I am pleased to know that in many schools throughout Europe and America very successful results have been achieved by teachers employing methodical suggestion with their classes every day before commencing work. The teacher tells the children to close their eyes and then addresses them somewhat as follows: "Children, I am sure you will always be polite and kind to everyone, obedient to your parents and teachers, and always take note of what they tell you, for you know that it is intended for your own good. Being intelligent you love your work, even the subjects you used to dislike. When being taught you will always be alert and attentive, and will reflect that it is foolish for children to be wasting their time and playing under such a circumstance. Further, being very intelligent, you will have not the slightest difficulty in understanding, and being very interested in what is taught, will remember everything without any trouble. It will be stored away in your mind ready to be used just when needed."

The suggestions I have given are merely samples, and some teachers prefer to ostensibly take the children into partnership, telling them that they are all - pupils and teacher alike - there for the purpose of helping one another. I do not mind exactly how the teachers employ the principle. Needs differ. The form and habit of giving daily suggestions is what matters. Maybe, teacher, your children may laugh a little at first; never mind, they will soon get accustomed to the practice and will listen automatically to what is recited. The ideas will reach the unconscious better if the children do not try hard to pay attention.

The common custom is to give almost exclusive attention to mind that is conscious, and insufficiently consider that which is unconscious. The consequence is that genius, albeit so common in reality, appears an extreme rarity.

CHOOSING A VOCATION.

Endeavour not to be a "square peg in a round hole".

Liking an art, or science, or profession, or business, does not show that you are "made for it"; but wherever you have enthusiasm you will persevere, and thereby may succeed beyond those who are much more gifted.

It is better to be a good grocer than a bad architect.

Many men occupy inferior positions all their lives because they have not the courage to aspire higher. They are continually on the look-out for "opportunities" of a kind that rarely, if ever, come. These persons must rely upon themselves before they can reasonably expect others to rely upon them. My system has helped many such.

Unless you can manage one business well, you are scarcely able to manage two or three simultaneously. To succeed in one's work, one must be so well equipped as to compete successfully with others. Concentrate your energies.

Whatever success I may have achieved, I attribute to having always aimed at making myself better than I needed to be. I consider congenial work the best play.

Never forget that money should be a means towards an end, not the end itself; also remember that time is money, so don't allow others to waste it for you.

If you make your children of independent means, it is advisable that they should have something with which they can advantageously occupy their spare energies. So will you protect them, in a measure, against the numerous temptations that may - nay, will, otherwise continually beset them.

THE DAY AS IT SHOULD NOT BE.

"I am starting another day of irksome work and shall be glad when it is over". That is the thought of many people first thing in the morning, after spending an hour in an unventilated or ill-ventilated bedroom.

They rush through their dressing, despatch some sort of breakfast as speedily as possible. and rush off to their work.

Naturally, the effect of the ill-preparation and the frame of mind with which ~~is~~ is connected, affects all their morning's work.

At mid-day they rush away; then bolt some more - probably ill-chosen - food, and start back to work, feeling resentful that they have to work at all. They get through their afternoon's labour (and it is labour in a very unfortunate sense), then start home with no thought save of amusement - and that they choose irrationally.

Probably, after eating a heavy supper, they go to bed troubled and anxious, and ready to fit themselves for another unsatisfactory day.

THE NIGHT AS IT SHOULD BE.

See to it that you sleep in a well-ventilated room and that you prepare yourself for refreshing slumber by right thought. If you give your system an opportunity of rest, it will rest. If you eat a heavy meal before retiring, you are not giving your system a fair chance of recuperation, for digestion is largely a muscular process - the stomach being turned about and massaged - and much energy, too, has to be expended in one's organism to carry out that and other digestive processes properly. Again, if you keep your bedroom well ventilated, you are not guilty of poisoning yourself partially by the air exhaled during your sleeping hours. Even if air is pure when inhaled, the burning up of waste material in the system leads to that exhaled being so impure that before it is again fit for breathing, it requires the addition to it of ten times as much pure air. Inasmuch as an ordinary adult breathes about eighteen times per minute, the need of free ventilation is obvious. And it must be recollected that most people are in their bedrooms at least one-third of their lives. Nevertheless, as I have long pointed out, bad effects ascribed to impure air are often due to the idea "This room is close - I am bound to suffer through it".

If you go to bed thinking pessimistic thoughts, your mind is started upon a train of similar thoughts, to your own detriment; whereas if you start a train of happy thoughts, these act beneficially.

If you procure good rest, recuperation is naturally more rapid; consequently, time is saved from slumber and you have longer days at your disposal.

Your bedroom can advantageously be full of suggestion. I am told of a certain health specialist, that he has in his consulting room a statuette of a man yawning, and that as persons who consult him yawn upon viewing the figure, he is able to bring home to them very forcibly the action and influence of Suggestion.

In somewhat the same way, Frederick the Great, of Prussia, kept a bust of Julius Cæsar on his bureau. He said that the vision of it caused him to accomplish great things.

Make your bedroom full of peaceful, optimistic suggestions, by means of pictures and such-like, so that wherever you turn, their inspiring influence will be brought to bear upon your consciousness - and therefore upon your whole life.

TRAVELLING.

Many find travelling very irksome. I do not: when on my tours, I usually give two or more demonstrations each day and sleep - like a babe - in the night train.

However, you may happen to be one of the large proportion of persons who have to travel to and from business daily, and probably, after having travelled over the same ground a few hundred times, especially if you are travelling through a manufacturing neighbourhood, you are not likely to be particularly keen on the scenery. Still, such times are admirable for reflection, and also for the close study of your fellow-humans - a most interesting and valuable study in any case, and highly advisable provided you do not do it obtrusively. Practise, also, taking in as much as possible at a glance. Close your eyes and attempt to recall mentally what you have just seen, then open your eyes and check off your conclusions. You may, of course, alternate reflection and observation. Travelling is an excellent opportunity for the working out of problems that you have on hand and the forming of plans of action. Some persons, my collaborator among them, have found travelling in a train an excellent place for discharging a load of ideas accumulated through a previously given order to the unconscious mind. Probably the monotonous movement of the train favours contemplation.

If you are a parent or guardian of children, do not let them retain or acquire the idea that travelling backwards causes sickness. How many persons there are in whom this auto-suggestion is a source of great inconvenience to themselves and others. I do not doubt that it is possible to have genuine train-sickness as well as sea-sickness, but in both instances the conditions are intensified by auto-suggestion. Many cases of sea-sickness undoubtedly proceed only from auto-suggestion. A lady perhaps has travelled across the sea, and a landlady of a boarding house may say: "Were you sick? No? . . . Ah, then, you will be on your return journey, nearly everybody is". Of course, if the landlady is believed, sickness occurs. Inasmuch, however, as the majority of cases of sea-sickness can be prevented by suggestion, I think it very probable that most cases are caused by it.

EMPLOYERS AND EMPLOYEES.

I am attracted by honest commerce.

Business is an excellent training-ground for developing self-control, good temper, quickness, versatility and other characteristics. Whether you are in an office or workshop, or wherever you are stationed, aim at neatness and orderliness, for they tend to become automatic, pay well through saving time and energy and inducing a feeling of surety and contentment, and help others by setting them a good example. Improvement in business technique is always possible. To understand your work thoroughly you must know much besides. Every extra bit of knowledge may come in useful. Look closely at everything, analyse it, and see whether the purpose meant to be served could be better dealt with in some other way. Something you know, that you need not have known, may suggest improvements to you. You see the solution of one problem through another. It is a useful plan to have a note book by one's side, to jot down any particular point that strikes one about one's work, but which one cannot deal with just at that time.

Some employers don't like to receive from their employees suggestions of improvement - a foolish attitude. Many go-ahead business men and firms offer prizes to their employees for good suggestions, and that is a wise procedure, for those constantly engaged at some little portion of work are at least in a good position for observing, - indeed, they often have, by constantly recurring experiences, truths forced upon their observation that would be otherwise unlikely to occur to anyone.

Directly after you awaken, make use of your knotted string and the formula: "Day by day, in every way I am getting better and better", and then proceed to actualise that suggestion. (To put it another way: Act as if.) Do not rush through your toilet; assume ease, and then you will perform the duty quickly, - and, should you use an unsafety razor, be less likely to disfigure instead of possibly improve your countenance.

Personally I eat no breakfast, but merely drink a glassful of water or a cupful of coffee. I find drinking better than eating early in the day, and at all times I am careful not to eat too much, for I digest practically all my food.

Persons who do not like to go without breakfast, provided they have a good mid-day meal are likely to find a fruity or salad meal valuable.

The reason for doing without or having only a light meal in the morning is that having recharged your body with energy by means of sleep you have enjoyed, you should apply your energy first to the most important use. Of course, in some cases, that use is undoubtedly the digesting of more food, but that duty does not apply to a thoroughly fit and healthy person.

Look forward to and conduct your work as something of which you can justly be proud. To earn a livelihood is not enough, one should develop one's intelligence, increase the range of one's knowledge (or rather knowledges), increase one's activity, and should develop character. Certainly, good temper and self-control need constant exercise; our work should be a pleasure to us.

Often during the day one will do well, by occasional purposive relaxation, to counter any possible tendency to strain. One should not only relax limbs, but features too. One should occasionally also stretch in order to counteract any cramping that may have occurred.

Whatever your diversions, they should be chosen as helps. One never has any difficulty in finding persons who will kindly inform one how to enjoy oneself their way. Sometimes one enjoys doing for the sake of others what in itself could afford one no pleasure: or rather, such pleasure as is experienced lies in one's self-abnegation for the sake of those one loves.

Lastly, have your final meal practically three hours before retiring, and let your last thought be: "Day by day, in every way I am getting better and better".

To Employers, I would say that a man who, in spite of risking your displeasure, informs you as to errors in the working of your business, cannot be held back. If, therefore, you find such an employee, secure him if possible for your own profession or business, for you cannot afford to let him slip. The secret of the success of many millionaires is that they have been able to detect in persons ability combined with honour, truth, and justice, and thus have employed men probably superior to themselves.

To Employees, I would point out that if there be two advertisements, one for an ill-paid position, the other for a highly paid, there are almost invariably many applicants for the first, but few for the second. To succeed, one should so prepare oneself that an exceptional occurrence may be a real and splendid opportunity.

FATIGUE.

Little fatigue is experienced if work be properly done, - that is, if energy be economised.

Don't commence your work hurriedly; remember that a little time is requisite to "get the stroke". If you hurry, you are inclined to bungle. (Hurry and haste are by no means identical.) Gradually the system, physically and mentally, becomes more ready, and the work can be hastened. After a time, there is a gradual falling off, the work being performed less quickly and perfectly. This is the time for either entire rest or change of occupation. If bodily fatigued, cease altogether if practicable, relax, take a few deep breaths and either assume freshness - in preparation for resuming work - or go to sleep. If a right method of work be adopted, the time before fatigue sets in increases. If you continue to work beyond the point of fatigue,

1. Every bit of work done uses up energy in excess of what would otherwise be required, for you have to oppose the fatigue, and

2. A longer time is required for body-recuperation.

I would, however, have you always on your guard against assuming that because you have worked long you must be tired. That auto-suggestion is the cause of much fatigue.

EXAMINATIONS AND STAGE FRIGHT.

In my first attempt at obtaining the degree of "Bachelor of Letters", I failed through nervousness. At that time I took no interest in methodical suggestion - for I knew nothing about it.

My advice to persons who are about to go into examinations, also to actors, singers, speakers, and others who have to perform in public, is to say to themselves frequently: "I have no funk". You may object: "That wouldn't be correct, when I am trembling"; but in reality that trembling should be combatted by assuming the opposite mental equivalent. Just as it is impossible to retain a smile whilst thinking a sad thought, or a happy thought with the corners of the mouth drawn down, it is impracticable to take a full breath, straightening the back and arching the chest, whilst you retain a feeling of diffidence. In most cases, it is well simply to relax, as far as possible, not only the arms, but the features of the face, then assume the right demeanour, bringing into play, as far as you can, only those muscles that are requisite.

Whenever I appear before the public, I reflect that I am a man with a message, and that, in accordance with the law of averages, most of the members of my audience are sympathetic and uncritical, anxious to hear and to learn. Then I have no fright, for I know they will understand my message.

MEMORY CULTURE.

Memory is a storing away of ideas, recollection the recalling of them to consciousness. In ordinary recollection the required idea arises because of its connection or association with another idea present immediately before in consciousness. One seldom forgets anything so familiar as one's own name, for, should one say "What is your name"? the expression "your name", is closely connected, through innumerable repetitions, with the name itself. Even that, however, can be forgotten through having some unrelated idea so strongly in mind that it brings in its train another undesired idea.

We cannot ever really recall an idea by the will alone; it is by the imagination.

I have before referred to the effect of making an effort to remember, and mentioned how the idea "I have forgotten", being replaced by "I shall recollect", is usually followed by the idea arising - as it were, of itself - into consciousness from the mind beneath. It is a common custom, in order to recollect a circumstance, to go over in one's mind other incidents that one considers are likely to be connected therewith. That method is quite useless if the conviction of forgetfulness be not eradicated, or if any force be applied, for recollection cannot be coerced. Further, the most unlikely things are sometimes remembered, the requisite stimulus having been applied. Of the almost innumerable systems of memory training, not one can be of the slightest use unless confidence be placed in the procedures employed - that is, "I shall remember" be assumed. On the contrary, the majority of memory systems, apart from their use as indirect suggestive agents, are of no real advantage. If I say "I am afraid I shall forget such-and-such a thing, so I must remember it by always thinking of some other certain thing", that merely gives more things to remember. Possibly the person who originated the method was one who believed in plenty of work.

Whatever makes the strongest impression upon consciousness is most strongly registered and most readily recalled; but the strong impression may be the result of repetition which has deepened an original impression. Such repetitions, to get the strongest effect, need to be "close together". Too long a period between repetitions may allow facts to sink into obscurity. Someone offered to teach Themistocles, an ancient Greek philosopher, a system whereby he could readily recollect. The philosopher declined, saying that he had much more need of a system which would teach him how to forget, for he remembered so much of what he would rather be ignorant. Now, everyone memorises much that is useless; therefore, don't dwell upon unpleasant circumstances and facts, unless you consider that by so doing you will be able to reap advantage.

In looking over a newspaper, dwell for a few moments upon anything that seems likely to be valuable to remember, and think, "I shall remember that". That is a suggestion which you should always give to yourself when you have anything to memorise, more especially if the subject has appeared, in your eyes, difficult or boring, as that of which we know most is best remembered.

Writing out what one would memorise is useful. You need not actually write out - close your eyes and imagine the thing being written. Comparisons are useful, e.g., one can compare the shape of New Zealand with that of Italy turned upside down, and both to a pair of boots - for odd legs.

To memorise facts, put them in their proper "pigeon-holes" - in other words, ponder upon them in connection with other relative facts.

If you wish to memorise a poem, bear in mind that it is not the words only that you have to deal with, but moods, ideas and pauses - which can be very eloquent in themselves. Do not make the mistake of leaving out those additional things in the first place, hoping to introduce them later; for if you do, you thereby give yourself additional work, having to go through the composition again for that purpose, and will, perhaps, in order not to lose the connection, have a tendency, as so many persons do, to hurry from phrase to phrase when reciting. The way I advise has the added advantage of rapidly developing the dramatic faculty.

If you have to memorise music, slowly play it over, preferably before retiring, noting closely the chord-progression and other points. Make no effort, and do not unduly attend to any one note in the chord, but first to chords and then to phrases. Repeat the playing of the composition, as recommended, two or three times. During the night the brain will automatically work on the composition, which, in the morning, will seem like an old acquaintance.

Some people say they cannot play from memory, whereas to "learn" a composition is to partly memorise it.

In conclusion. I would impress upon you the advisability - nay, necessity - of recapitulation. Although there are doubtless multitudes of ideas lying not far from the threshold of consciousness, many of which may be recalled when least expected, the tendency of ideas is to become repressed, perhaps eliminated, by those that succeed them.

During the period of growth, the memory is naturally most retentive, and during old age least, and further, the late impressions are gradually obliterated, leaving the person in closer touch with earlier and still earlier ones. Eventually, the person lives, in imagination, in his youth - has, indeed, reached "second childhood". This state would eventually occur in everyone, but its appearance may be delayed very greatly through right use of the mental faculties, which use, as you know, can be greatly facilitated by conscious auto-suggestion.

INTERVIEWS.

Although few interviews, if of considerable length, nearly follow the lines that have been anticipated, it is well, as far as possible, to get in advance a clear impression in your mind, not only of your own outlook, but that of the person or persons to whom you are to speak. Be upon your guard against making a silly remark for the sake of saying something - a sure sign of diffidence. A prudent man is not afraid of being thought over-cautious if he does not blurt out at once an answer to every question put. The opposite propensity is mistaken by some of those who have it for a sign of quick reasoning, whereas in reality it shows rashness and superficiality.

Should you be slightly flurried, recover poise before speaking, so that, during the interval, you may get rid of any distorted outlook you may have. Say to yourself: "I shall give the right answer".

Be a good listener, for thereby you make many friends, and, if you keep the right company, are certain to learn a good deal from those with whom you converse.

Avoid becoming heated in an argument. It is apt to place you in a bad light, and perhaps always at a disadvantage.

LETTER WRITING.

This is an art in which conscious auto-suggestion can be employed with great advantage.

Before you commence to write, assume ease and then get a very clear idea of the points with which you desire to deal.

It is well to jot down headings. If the letter is likely to be a long one, and not necessarily disjointed, each of these headings can advantageously be written on a small slip of paper, and then the slips arranged methodically - something like playing cards - so that one point will lead naturally to another, and not be forgotten at the right moment and introduced in the wrong place.

If you know the person to whom you are writing, get in your consciousness a very clear picture of him or her, and assume the right physical position. Then write your letter much as you would talk.

Never send a letter whilst you are angry.

If you answer an advertisement for a position, let your application be such that, amongst perhaps a bunch of correspondence, it will stand out in some way from the others. You should assume that if it is possible for you to obtain the position, it will be given to you.

It is generally advisable to seek an interview, personality being a strong factor, whereas written words are construed in accordance with the reader's mood. Bearing this in mind, if you write a letter at any time, be careful that not only are the words, but the writing is, calculated to give the right impressions. If, for instance, in the middle of an argument, you write a word in such a way that it is not easily read, you bring the reader up against a stone-wall, and are not unlikely to interfere with the effectiveness of what went before and also of what comes after. Always recollect that it is not a matter of the words alone, but of the mood upon which they are, so to speak, superimposed. Prepare the right mood.

Here is a rule which applies to the whole art of persuasion. First of all, establish, by manner and by words, a point of common agreement between yourself and whoever you address. If you do not, the result is that whatever your propose is likely to meet with opposition - indeed, if at all out of the ordinary, is likely to be hardly understood.

COURTSHIP AND MARRIAGE.

Novels frequently finish with the inference "They married, so they lived happy ever afterwards".

Alas! How far is that conception removed in most cases from reality.

Courtship should be much longer than married life, should include as well as precede it.

How often is courtship a matter of illusion followed quite soon by indifference or worse! Why? Because people do not commonly bring their imagination to work aright. You may object that love is founded on mere fancy and that wedlock opens the eyes. A few lines quoted to me from an old English magazine ran, if I remember rightly, as follows:-

"A shy, soulful maiden..... A querulous wife.
Tears follow hard on laughter.
Love's sweet young dream is the wine of life,
Marriage the morning after."

To win is easier than to keep. Common sense should supplement passion in matrimonial matters. Be frank before marriage and you will be able to continue being so.

Each partner should aim at supplying what is lacking in the other. My collaborator and I agree in thinking very highly of women in general, and both have found our partners of inestimable service in our careers. Even if women are, on the whole, less creative than men, they excel in sympathy and, therefore, they are capable of making most valuable critics.

It is customary to recommend irresolute persons to think: "I will" - in many places to direct those marrying to make that assertion regarding marital duties. In both instances it would be better for the persons to be initiated in the secret of assuming and actualising: "I can"

CONSCIOUS AUTO-SUGGESTION AND BEAUTY.

Inasmuch as auto-suggestion can lead, through its effect on bodily functions, to the formation of good, healthy tissue, it often has a marked effect in retaining and enhancing beauty. Elsewhere Louis Orton and I

strongly advocate voice culture, conducted on strictly scientific lines, as a most valuable aid in this connection, but we do not blink our eyes to the fact that an optimistic outlook tends to prevent, and if present to smooth away from the countenance, those wrinkles of which my fair readers may be fearful, to fill out with firm cushions of healthy flesh the sagging cheeks, and to restore to dulled, tired eyes their laughter and sparkle. My advice to the few ladies who are concerned about their looks (and, of course, the immense majority are completely indifferent to them) is this:- Visualise yourselves just as you would like to be, and, although you cannot change the colour of your eyes, or the natural colour of your hair, or alter by auto-suggestion the basic framework of your chin or nose, you will be able to accomplish much. Do you not know faces of an almost taciturn character which are veritably transformed by a smile? Every one of our frames of mind has its physical equivalent, and thus the fleshy parts of the face are continually altering form. Recollect, I pray you, the proverb: "Constant dropping wears away a stone".

An English poet (very quaintly, it seems to me) wrote in the autograph album of a little friend: "Be good, sweet maid, and let who will be clever" - just as if being clever would very likely prevent her from being good. The truly clever know that their happiness is inseparable from virtue, and that, in a very vital sense, "Virtue is its own reward". I would say: "Be clever enough to be good".

Believe me, I do not lay claim myself to the possession of beauty. However, when I was speaking at Newcastle-upon-Tyne, England, Louis Orton, who was taking the chair, told his audience of a remark made by one of his pupils. "There are", it ran, "many cheerful people about, but M. Coué has the gift of cheerfulness". I bow low to the young lady from whom that remark originated, and I feel that I must live up to that character, one that I highly value. Among persons who have never seen me, and in many instances know nothing of my actual views, I nevertheless am the cause of much good through the fun made of me by cartoonists and jesters. When I saw that someone asked: "Is he not a silly cuckoo-eh"? I was thick-skinned enough to laugh. I believe in laughter. I do not mind how much people laugh at me; what I am concerned about is their attitude to my precepts. Laugh at me as much as you like, but do what I say, and I shall be well pleased.

FRIENDS AND ENEMIES.

Wherever I have been, I have found many kind people, and few who are really malicious. So much that is unjust and apparently malicious is due to thoughtlessness and temporary bad humour - often the result of ill-health. If, in your intercourse with your fellow-humans, you adhere to the rule: Do unto others as you would have them do unto you were you similarly placed; you will thereby cause all but a small minority of those others to reveal their best qualities. It may be good advice in one sense to say "Love not the world, nor the things that are in the world", but certainly not in another sense. I would say, "Love the world and the things that are in the world". We are all relatives, and we live in one big home.

I am not advising indiscriminate confidences; the interests of others do not coincide in every way with our own, and, therefore, by indiscreet confidences one may arouse in some other persons bad auto-suggestions liable to have disastrous results.

You should be a friend to many more than you are a friend of.

Feelings of enmity hurt whoever experiences them. If you don't like a person, aim at doing him or her good turns, and your feeling of dislike will thereby be overcome.

YOUR WORK.

I shall now give a few hints for special avocations.

Whatever the nature of your work may be, you will find that the practice of conscious auto-suggestion on the lines laid down is extremely valuable in many ways.

Suppose you work in an office and have to keep books. You may have been accustomed to say "I am a bad writer", and look upon any deficiencies your writing manifests as being due to a lack of potential ability on your part. Well, as a matter of fact, there is something in graphology (telling character from the handwriting), for you show your mental outlook by various little twists, deficiencies, and so on. But character, fortunately, is never stationary, and both it and handwriting will be improved if you have in mind, before you form what you have to write, a mental picture, accompanied, of course, by the "I can" frame of mind. Similarly, you can improve your arithmetical ability by never getting flurried, but on the contrary, by employing easy assumption. The same principle can be applied throughout your work.

If you are engaged in a workshop, you will not find your work irksome if you persist in the "better and better" attitude. As long as your work is improving, it cannot be of a repetition character. Further, you are preparing yourself by doing your best. If you work well, or as well as you are capable, you are making yourself ready for higher work. Persevere, therefore, and look ahead for the opportunities which will assuredly present themselves.

The road of ease lessens the amount of fatigue that would otherwise ensue and enables you to increase your output. And still further, if you assume the proper mental state, there is infinitely less likelihood of accidents.

Your work may be in a hospital, and then how useful is the suggestion "I have no funk", both where operations are concerned and risks of infection are incurred. It is an ordinary thing with students studying diseases to experience in themselves the corresponding symptoms, and surely many a complaint is started in that way. Prof. Huxley, when a youth, was attending a post-mortem examination, and therefrom suffered from severe dyspepsia, described by him as a species of poisoning, through bending over the diseased corpse. He suffered periodically ever after from apparently similar attacks, a clear result of auto-suggestion.

In the treatment of the sick, and as an aid to anæsthesia (absence of feeling) and analgesia (absence of pain), conscious auto-suggestion can be inculcated amongst patients. When pain proceeds from a morbid process, it has a tendency, by constantly reminding the sufferer of the evil, to increase it; and when the pain is due to imagination, its presence has a

tendency to cause organic trouble; and, in any case, pain tends to debilitate. Indeed, I should like to see all hospital patients taught the principles of my system.

My system has also been found of very great value to workers in laboratories. Persons have said that when they have learned the secret of ease and unconscious brain work, many thitherto baffling problems were solved with astonishing rapidity. The same thing has been declared by inventors and investigators in all branches of science and art.

When we reason, it should be observed, ideas lying, as it were, close at hand but imperfectly within the range of our consciousness, rise into consciousness, and we should merely leave our consciousness open for them - cannot, indeed, force them - to arise, for, obviously, we cannot consciously select in advance exactly what we want to be conscious of. Sometimes, however, we have the outline of an idea, which idea is probably of a complex nature and lies close to the boundary of consciousness. Instead of allowing that outline to be filled in, the average person makes an effort and loses the whole.

For success in the pulpit, at the bar, on the platform or stage, it is important that sensibility, as well as self-confidence and judgment, be developed. Such development cannot occur without the imagination being thoroughly cultivated, and there, even then, failure may occur through lack of self-confidence or knowledge of the necessary technique. The vocal side of the question is dealt with elsewhere in this course.

Elocution is of extreme value in almost every department of life. It has been well observed that nothing can reach the heart that stumbles at the threshold by offending the ear. We have daily, almost hourly, occasion to employ the faculty of speech. I have often been accused of eccentricity. I do not think that charge will be levelled against me when I say that what a person has daily, almost hourly, occasion to do, and sometimes for considerable periods, should be done to the best of one's ability.

CONCENTRATION OF ENERGY.

By concentration of energy I do not mean cramping of attention, which, unfortunately, is the meaning commonly attached to "concentration" in relation to thought. That thought is most effective which is comprehensive; and effort, you should recollect, infers strain, and strain cramping. The best thought is active, prompt and comprehensive.

Concentration of energy, however, refers to the direction of all of one's activities. In the work of life, there are always many diversions, and he can work best who can lay by at will the reins of attention and take them up when required. In the attempt at solving any complicated question, it often occurs that the thoughts seem to travel in a circle, coming back to the point at which they started. That is because by dwelling upon particular ideas they are more likely than others to arise into consciousness. The proper way to act in such instances is to give the attention to something else, or to "sleep upon" the problem (a wise procedure in a very large number of instances) and to assume that all is well - the "I can" attitude. The ideas then take their proper perspective in the mind unconscious to the individual, and later the solution, and probably the reasoning by which the conclusion has been arrived at, appear in consciousness.

It is well, indeed, to accustom oneself to this unconscious brain work; training the capability, in short. It is as easily mastered as is writing. Unconscious cerebration, it should be borne in mind, is a most important part of the mentality, and yet, one that is seldom given more than a very meagre share of its due attention.

When you have to think out a problem, always be upon your guard against needless muscular contraction. Any energy wasted merely serves to handicap one more or less completely. Whatever your duty in life, whether it is in an office, in a workshop, in a workroom, school, hospital, laboratory, or anywhere else, always look upon what you have to do as easy - not easy in the sense that there will be no expenditure of energy, but easy in the sense that there will be no real strain.

THE ROYAL ROAD TO SUCCESS.

Success is not the attainment of riches or position; it is the attainment of happiness. Many of the richest men are failures; many of the poorest men are successes. I do not therefore aim at necessarily showing you how to become wealthy, though if you follow my advice you will doubtless make the best of your opportunities. What I do want to show you is how to attain, as far as lies within your capabilities, whatever end you aim at.

In a shooting match it is doubtless of some value to a competitor to know where the target lies. Decide where your target lies. Having decided that point, take measure of your present position and of your surroundings, and endeavour to ascertain in what way you can best subserve your end.

It may be that the end you have in mind is, as yet, very far removed from you. Never mind. If you cannot go direct to your objective, you can take a serpentine course. Further, as you progress new prospects will open out around you, and you may, through improved ideals, aim at obtaining an objective of which you little dreamt at the commencement.

Everyone should make his present position in life a step to something higher, and if he does that his ideals and his ambitions will progressively increase.

Some writers have spoken of the "drawing powers" of the mind. I feel those writers have a wrong notion of mind power: that whilst opportunities seem to be prepared for us through our right mental state, in reality it is merely that our eyes are opened to opportunities, for, believe me, they lie on every hand.

I do not say that there is no such thing as an adverse circumstance, but that even that may oft-times be turned into a means of enhancing one's success. Indeed, that cannot really be adverse which leads us to take our true measure, to look around us for opportunities and to well-directed work.

In a nutshell: the secret of success is well directed imagination; that enables us to not only do more than build castles in the air, but enables us to understand others and clearly realise our exact position in the universe.

The poet Virgil wrote of some boat racers, "Success nourishes hope; they are able because they think themselves able".

One must add that there are some people in existence whose *disability* proceeds from self-confidence - that is why I spoke of rightly directed imagination. Wrongly directed imagination can, and often does, blind the eyes to one's own deficiencies.

Take free lessons from others; analyse, as far as lies within your power, the causes of the failures you meet with, and also of the successes. Here, as elsewhere, the solution of one problem helps in the solution of another.

But do not only analyse others, analyse yourself. See whether you can discover why you have failed, or fallen short of the mark, in one instance, and succeeded beyond your most sanguine expectations in another. Don't worry over your failures, and don't let your successes make you swelled headed.

Should you meet with opposition through attempting to attain your ends, reflect that had you shown weakness or diffidence, you would not have escaped opposition. On the other hand, you would have been thrown on one side - aye, trampled upon.

Do not neglect yourself, for if you do you rob yourself of the capacity of usefulness.

If you aim at making friends, you must be prepared to be at their service when needed. If you do not make friends, although you may accumulate wealth, you can never be happy.

A practice my collaborator and I recommend very heartily, is certain morning and evening exercise before a mirror. This is how to begin. Having assumed an easy and confident bearing, you should relate to your reflection what are likely to be the happenings during the ensuing day, also the most apt way of dealing with them. Perhaps you will have to draw considerably on your imagination, but all will be good practice. Conclude the preparation by declaring, very definitely and enthusiastically: "Day by day, in every way I am getting better and better".

When evening comes again stand before the mirror and criticise your conduct during the day. Be honest with yourself, condemning where wrong, but determining that you will gain through the experience - as undoubtedly you will.

The preparation, experiences and criticisms of the first day will act as preparation for your conduct of the second day. As I said before, it is a matter of problem within problem. You may be starting at simple additions to-day, but by degrees, and perhaps very soon, you will have mastered cube root. By faithfully following the directions here given, day by day you will become better and better, and that better and better will extend very far.

If you give to the study of the Coué-Orton System of Voice Culture the attention it deserves, you will find, like others too numerous to mention, that your voice and health will be progressively and markedly improved by the self-suggestive practice advocated.

Should you at first feel rather ridiculous, laugh heartily at yourself and proceed. Your perseverance will be amply rewarded.

The *KEY* TO COMPLETE LIVING



By *Emile Coué*

AND *J. Louis Orton*

No 3

H.J. RAYNER

COUÉ-ORTON INTENSIVE COURSE.

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to

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PREFACE.

Few persons live completely, either as to quantity or quality.

Most people are old when they are young, instead of being young when they are old. We hope and believe that this Intensive Course will do something towards putting the order right. We wish to make complete Couéists, and therefore we are attempting to supply persons with the key whereby they may unlock for themselves the doors leading to the greatest possible health, happiness, and success.

PART I. DIET AND OTHER MATTERS.

By Emile Coué and J. Louis Orton.

PROGRESSIVENESS ESSENTIAL.

The proper employment of the formula: "Day by day, in every way I am getting better and better", keeps one steadfastly on the road to the attainment of one's ideals - ideals not stereotyped but progressive in themselves. There may be slight deviations and depressions in the road one takes, but on the whole it leads one in the right direction - towards Perfection.

Right thinking leads to right action. It rests with persons to form good ideals, and with exponents of Couéism to point them out. If one's ideals are wrong, if one approaches them one retrogresses. We are hygienists and in our teaching invariably emphasize the importance of adherence, at least in a measure, to the laws of health. It is a great mistake to suppose that the employment of conscious auto-suggestion can enable people to ignore these laws - indeed, to hold in contempt things physical.

One needs to get a clear conception of hygienic essentials - one free from crankiness. Extremists are generally as wide of the mark as are those they most condemn.

THE VALUE OF GOOD PHYSIQUE.

One must never overlook the fact that one's energy is dependent upon one's physique. Some say of themselves "It is not my bodily strength, but my Will that enables me to work as I do". Substitute the word "Imagination" for "Will", and we are with them to some extent, seeing that most people through a wrong direction of Imagination are thwarted to a great extent in whatever they undertake. But, even then, the imagination is a bodily function, and what it enables one to accomplish is merely that of which one is physically capable.

That is why true physical culturists make such excellent auto-suggestionists: they have the physical groundwork for optimistic thoughts to originate and be actualised. Contrasted with those persons are others who owe their pessimistic outlook to ill-health, and in these latter, there must be an improvement as regards their physical condition to allow of optimistic auto-suggestions getting their full effect. You will realise, therefrom, that it is easy to remain strong when you have become so, and equally easy to make yourself delicate.

THOUGHT AND HEALTH.

How is an alteration from delicacy to strength brought about? By physical and mental means. An alteration in the mental outlook is accompanied by marked changes throughout one's system. Every thought emotionally tinged affects the system favourably or otherwise; if happy, favourably; if unhappy, deleteriously. That is not a random statement; it is borne out by close, scientific experimentation, and corroborated by each succeeding investigator.

Fear is not only a cause of disease, it is a disease in itself, being accompanied by bad symptoms. Hope has a tranquilising effect on one's organism. Expectation makes a further marked difference in the right direction. It may be objected that sufferers from pulmonary consumption not infrequently express expectation of recovery even within a day or less of their decease. That state of mind in such cases is not permanent, however, and often alternates with an attitude of despondency. A right mental attitude undoubtedly assists, in a great measure, recovery from any remediable complaint - and pulmonary consumption is such an one.

In "The World's Greatest Power" it was mentioned that mind-power affects the pulse rate. It does so, in fact, independent of suggestion employed with that object. Similarly, respiration varies in accordance with one's mental condition and expectation. Similarly, too, the thought of food that one expects to enjoy or looks upon as beneficial causes the formation, out of the blood, and oozing forth from the digestive organs, of "appetite" juices, which juices greatly assist digestion. That fact about digestion must be readily understood by everyone in whom the thought of lemons causes the oozing forth of an abundance of saliva.

It must be apparent from the foregoing considerations that often all that is necessary to transform an invalid into a healthy person is a changed mental outlook, one whose physical accompaniments are healthy in character. Conversely, involuntary auto-suggestions of an improper character are often the sole cause of ill-health.

If a healthy person lives as an invalid, he or she commences to become delicate. Clearly, therefore, a delicate person must prepare - when the step cannot be taken all at once - to live as a healthy one.

FEED HEALTHILY.

If you are healthy you cannot afford to confine yourself to invalid's food, for, if you do so feed, you will very soon lose your vigour - and probably your teeth as well. If you are delicate, aim at gradually taking the diet of healthy people. Don't forget that chewing tends to fix the teeth more firmly in their sockets and to keep the mouth healthy, whereas "pappy" food tends to loosen the teeth and to cause them to decay.

DON'T GOURMANDISE.

We do not, therefore, say "Eat large quantities of food at a sitting". If you thoroughly masticate every morsel you will not feel like going on eating for ever; and, if you bolt your food, you will find, too late, that you were born a human - not an ostrich.

"Bolting" of food has various disadvantages. Here are some:-

1. The food is not sufficiently mixed with saliva - a very serious matter in the case of starchy food, which needs to be impregnated with saliva, for the ptyalin therein to combine with the starch and thus form sugar, - starch as such cannot be assimilated by one's organism.
2. It leaves the particles of food too large for the digestive juices to properly act upon them.
3. If you bolt food you usually gulp down fluid in order to facilitate the process; but, that fluid dilutes the gastric juice, so prevents it from doing its best work.
4. It spoils the taste of food, for not unless the food be mixed well with saliva does its full flavour appear. That is a main reason why condiments are taken.

FOOD DIGESTS FOOD.

Recollect that, please. The gastric and other digestive juices have to be formed out of one's food, so don't make the mistake of thinking that one kind is as good as any other. Some French Academicians took some dogs: to one lot they gave wholemeal bread and water; to another, white bread and water; and to the remainder, water only. Those with the wholemeal bread and water evidently thrived upon the diet, but those with white bread and water soon refused to eat any more white bread, and only drank water. And these dogs died sooner than those that had water alone! Why? Because, whereas the wholemeal gave everything essential to the system and the formation of the digestive juices, white flour drew upon the reserves of the body - in fact, was not worth the trouble of digesting alone. That does not show, of course, that white bread cannot be of any use, for the parts of which it has been deprived in the milling can be compensated for by vegetables. These should be either raw (scraped, if the teeth do not admit of chewing) or cooked in such a way that the juices can be used as stock for soups.

FALLACIES OF "DIETING".

We do not believe in a stringent dietery; we consider it useless and often a source of bad auto-suggestion whenever the food falls below what is considered to be the right standard. We say "considered to be" advisedly, for tests are nearly always fallacious in dieting. Important effects of auto-suggestion in favour of or against the articles partaken of or considered, and also unnoticed, unfavourable (or it may be favourable) circumstances that happen to occur whilst the tests are in progress, all affect the result. Genuine peculiarities of the constitution - idiosyncracies, as they are technically called - and many other things, are likely to mislead. Besides, the constituents of the body are constantly changing and consequently the quality as well as quantity of food needs some variation in order to get the best results, though the fact is significant that the rattlesnake, which feeds exclusively on grass (a non-poisonous substance) manufactures in its system a deadly poison. A human may eat food that is pure, and nicely balanced in character, but nevertheless from an unfavourable mental attitude that food may be rendered useless or even poisonous; and, on the other hand, a right mental attitude can do the best that is possible in consideration with the quality as well as quantity of food consumed. Further still, the organism has a certain selective power whereby the more harmful substances present can be the first dealt with, less harmful substances being temporarily tolerated, to be dealt with later - when there is a favourable time.

This question touches upon the advisability or otherwise of flesh food. We willingly concede the point that a large amount of flesh food is not advisable, - indeed, is harmful. We do not therefore say as do some extremists: "Eat no meat". The only food you cannot take in excess is fresh air! - which is real food, of course. In reality, it is better to eat some meat - notwithstanding the poisons to be found in it (like in almost every other kind of food) - than to do without sufficient flesh-forming material in one's diet. Nevertheless, persons who maintain that the consumption of meat is essential to the attainment of one's highest degree of physical vigour, are wrong. The Eskimos, in their climate, could hardly subsist on a diet excluding food of animal origin; but, nevertheless, in certain hot regions a non-flesh diet is probably best under normal conditions. People usually make the mistake of failing to adequately alter their diet in accordance with change of climate.

HOW TO UTILISE AUTO-SUGGESTION.

We strongly recommend persons to suggest to their "unconscious" that they will never crave for what is harmful, that they will deal to the best of their ability with whatever is supplied, and that their digestive organs will gradually become more and more efficient

If a person is suffering from dietetic errors and the faults are pointed out, he or she is likely to say: "But the things you warn me against are the very things I am most fond of!" Of course, it was the fondness referred to that led to the excess.

Should you be in that position, don't struggle to overcome the craving, but rise above it. Substitute in your mind the mental picture of yourself as cured of the craving and enjoying abstinence from the article formerly enjoyed. Ponder on the picture, and say to yourself that in future the phrase "in every way" (in the Couéistic formula) will include abstinence from the objectionable article, and advantages derivable from the abstinence.

WATER DRINKING.

Some writers advise the drinking of large quantities of water. That is often useful in cases of fever, but it is far from advisable if one's food is free from substances which need quick elimination from the system - e.g., much ordinary salt (inorganic chloride of sodium), much sweet matter, condiments of a peppery nature, and so on.

FRESH AIR.

The prime necessity of animal life is oxygen, deprivation of which causes death within a few minutes. Ordinary air is about one-fifth oxygen and four-fifths nitrogen. Oxygen is the vitalising element, nitrogen a dilutant which restrains the effect of the oxygen, for oxygen needs restraining, it being the agent by which combustion, or burning-up of tissue takes place. On the other hand, without oxygen the waste matters of the system quickly accumulate to an extent incompatible with the maintenance of life.

The importance of fresh air is obvious in theory, but few persons take adequate notice of the fact in practice. Cold air, it should always be borne in mind, is not necessarily pure, and persons who close their windows

at night cannot fail to be injured thereby. A normal adult breathes about eighteen times per minute, and exhaled air differs (in consequence of the work performed in the system) so much from inhaled air, that to render it fit for breathing again there is required the addition to it of ten times as much ordinary air. The value of pure air is thus patent.

On the other hand the fear of impure air may be out of all just proportion, and therefore productive of ill-results.

MUSCLE-CONTRACTION FOR HEALTH.

During work a man rightly does all he can to avoid unnecessary labour, consequently, although usually he does not know how to best economise muscular movement, he rarely is called upon to bring into full contraction any one of his muscles. He attends to the object of his work, not to the muscular contractions, which therefore are incomplete. A muscle is somewhat like a sponge, but there is this essential difference of action: by squeezing, fluid is expelled from a sponge; but blood is drawn into a muscle. Thus, by complete contraction, nourishment and oxygen are carried to the innermost recesses of muscles. Combustion occurs. Carbonic acid gas and waste matter result. Upon relaxation of the muscle these pass into the blood-stream and are finally expelled from the body by means of the various organs of excretion. But the blood-stream also provides alongside complete muscle-contraction, as liberal a supply of nourishment as nutrition allows, thus aiding restoration and growth of the muscle. A similar process takes place in any organs squeezed through the muscular contraction, and thereby one can effectively cleanse, restore, and develop both muscle-tissues and organs. Further, the parts adjoining or contiguous to the muscles share in the good effects, and the mobility of the joints is assured by the actions of the attached muscles.

SPORT AND PHYSICAL CULTURE.

One has to be very careful to distinguish between physical culture and sport. The veteran surgeon, Sir James Cantlie, declared that professional sportsmen deserve the gratitude of the public inasmuch as they often give their lives for its amusement - strenuous swimming feats, for example, being apt to cause enlargement of the heart. Any form of exercise which increases the development of the limbs at the expense of the vital organs is to be deprecated - yet that is the prime drawback of much that is wrongly called "physical culture". Further, excessive development of the muscular system is calculated to lead to mental obtusity - the Roman gladiators were noted for their stupidity. Energy should not be unduly diverted from brain-work. Indeed, in deciding as to a person's strength, we must take into account the nervous system and mental faculties. It is possible to be strong in muscle and yet a poor specimen of humanity.

It is exceedingly unwise to attempt to turn persons, independent of the character of their employment, into masses of muscle. One is using energy in a thousand different ways - in digestion, in daily work, in thought - and for the up-keep of an excessively muscular body there is necessarily a severe drain from the bodily resources. The busy man needs enough exercise to requisition each part of his body sufficiently for health; the circulatory system and respiratory organs must be kept in good condition, and waste must be eliminated.

When exercise is so excessive as to break down much tissue, toxæmia (temporary blood-poisoning) is produced, and the resulting processes put a strain upon the heart and kidneys and make the person feverish. On the whole, those die soonest whose occupation is physically most laborious, e.g., general labourers - especially in industrial districts - dock labourers, coal heavers, and so on.

Besides, another point is that certain systems described as "physical culture" are apt to give rise to a habit of excessive muscular tension and corresponding immobility of the mental powers. There are few persons who use a dumbbell aright. There is no real advantage in a heavy dumbbell, which, unless accompanied by right thought, causes disproportionate development of the muscle; the muscular fibres not contracting all at the same moment, a knotty appearance is presented. In general, people think too much about the size of their muscles and rarely consider the quality - or mobility, which is very important.

RATIONAL PHYSICAL CULTURE.

This consists of muscular relaxation as much as muscular tension, for without muscular relaxation there cannot be ease and grace of movement, nor economy of energy.

When muscular contraction is the object, the power of isolation of action should be closely observed. For that purpose, it is imperative that mind-power be brought to bear during the performance of movements. Recollect that if you strain you bring about, in degree, muscular immobility. What you have to do is to imagine the desired contractions and relaxations, apart from others.

Statistics taken in Italy show that, as a class, vocalists, in spite of the impure air they are often compelled to breathe, are particularly long-lived. That fact is doubtless in part due to the original vigour of a considerable proportion of persons who, being well-formed for voice, choose public singing as a profession. But in reality there are very numerous persons who are changed from delicate to robust through voice culture, and in the light of physiological knowledge the change is not surprising.

Two great features of voice culture conducted on the lines we advocate are that it is particularly concerned with the strengthening of our vital and other important organs, and that, nevertheless, it is suitable for almost anyone, young or old, the frail and delicate and the robust alike.

PART II. THE SCIENCE AND ART OF BREATHING.

By J. Louis Orton.

THE RESPIRATORY ORGANS.

We are at the bottom of an ocean of air which exerts a pressure of 15lbs. to the square inch. It thus transpires that expansion of the chest leads to the entrance of air through the nose or mouth, which air mainly passes down the wind-pipe (trachea) into the two bronchial tubes, thence into smaller tubes (the bronchi), and finally enter the air-cells (of which there can be in a pair of lungs 800,000,000) inflating them so that the

expansion of the chest causes the lungs, under normal conditions, to still fit the chest walls.

The lungs have no power within themselves, except what results from their elasticity, of expanding during inspiration. This is apparent from the effect of an admission of air between the lung-substance and the membranous bag (the pleura) in which it is enclosed, constituting one species of emphysema. When an external wound penetrates through the pleura, expansion of the chest allows the air to partly enter through the aperture, and if such a hole be large enough to allow air to enter quicker through it than through the wind-pipe, the person dies from asphyxia. In slight cases, if the wound be closed the imprisoned air is gradually absorbed and the lung resumes its functioning.

The lungs are comparable in structure to sponges. Breathing consists of alternate expansion and contraction of the chest. One's potential breathing capacity depends upon the elasticity of the lungs and the mobility of the chest walls.

THE STRUCTURE OF THE CHEST.

The formation of the interior of the thorax or chest is usually described as conical. If we accept that description as tolerably correct, we must not forget that the floor of the thorax descends considerably lower at the back than at the front.

The costæ or ribs are the framework of the chest walls and number twenty-four - twelve on each side of the body. They are attached at their heads to the spine, and the upper seven pairs, by means of cartilaginous (i.e., gristly) extremities, to the sternum, or breast bone. These seven pairs of ribs are distinguished by the term "true" from those below, called "false". The cartilages of the upper three false ribs combine, instead of being separately prolonged to the sternum, and the remaining two, known also as "floating ribs", are free at one end, or, rather, are simply attached to the diaphragm.

The diaphragm or midriff is a partition (composed partly of muscle and partly of tendon) which forms the base of the chest. In shape it somewhat resembles a basin turned upside-down. From the central and tendinous portion, muscular fibres pass downward and outward to the upper borders of the cartilages of the six lower ribs, to the lower extremities of the sternum and - by two specially strong masses, called the pillars of the diaphragm - to the spine.

COSTAL BREATHING.

If we clasp the hands in front of the body and alternately raise and lower them, meanwhile lifting both shoulders up, but one more than the other, we get a tolerably correct imitation of the respiratory movements of all the ribs except the floating ones, the lower shoulder representing the point of attachment at the spine, the upper shoulder a corresponding point at the sternum, which, however, is carried forward as well as upward with the ribs. Simultaneously, too, there is a slight alteration in the height of the backward attachment, the spine - which somewhat resembles in shape

the central curves of the printed letter "S" - being "bent straighter", balancing and steadying by shortening of the erector spinæ - the muscles which lie along the spine - the action of the rib muscles.

CLAVICULAR OR SCAPULAR BREATHING.

One should carefully distinguish between that raising of the shoulders due to the straightening of the spine, and that due to an attempt to raise the uppermost ribs by pulling up the clavicle (the collar bone) and the scapula (the shoulder blade). The uppermost ribs being short and but slightly flexible, little advantage as regards breathing capacity can be gained by pulling up the shoulders. Moreover, the action necessitates a certain amount of rigidity and constriction about the throat, and is, therefore, proscribed as regards ordinary vocal purposes. However, the lungs extending about an inch and a half into the root of the neck and the bronchial tubes leading to the apices turning upward and being spiral in formation, clavicular breathing may be occasionally practised in order to ensure, as far as possible, complete lung development.

RIB-MOVEMENTS AND THE DIAPHRAGM.

The office of the diaphragm is not so evident as that of the rib-muscles, but the fact is clear that, as the lower ribs are attached to the rim of the diaphragm, they, when raised, of necessity lift the edges of the diaphragm, thereby stretching the muscular portion. The base of the chest is consequently flattened and widened and the vertical diameter of the side portions of the chest lessened.

There is a considerable gaining in capacity through this action, for, owing to the space occupied by the heart, and to the shape of the diaphragm, the greatest breadth of lung-substance is not close to the waist but opposite the fourth pair of ribs counting downwards.

COMPREHENSIVE BREATHING.

In taking a full breath the chest has to be expanded horizontally as much as practicable - i.e., the ribs must be raised. The raising of the ribs draws outward and upward the upper front portion of the abdomen (the lower portion of the trunk) and slightly inward the lower portion. It also slightly flattens the diaphragm by raising most of its rim. If, however, the ribs remain elevated and the muscles of the diaphragm shorten, the abdominal viscera (soft portion) immediately underneath is pushed out of position and consequently causes a protrusion at the point of least resistance, viz.: at the sternal angle - the reversed "V" formed at the base of the chest by the ribs. Comprehensive breathing, therefore, comprises the following essential movements:-

1. The lower part of the abdomen is drawn in slightly;
2. The chest is expanded horizontally throughout, and the upper portion of the abdomen thereby expanded somewhat;
3. The curves of the spine become less pronounced and, consequently, the person taller.

N.B.--The slight raising of the shoulders in comprehensive breathing should be carefully distinguished from the drawing up of the shoulders characteristic of clavicular breathing and indicative of waist compression or of disease.

CORRECTIONS AND CAUTIONS.

I have elsewhere dealt technically and in detail with the question of respiration. I do not deem it necessary, nor indeed advisable, to introduce particulars here, but I should, nevertheless, issue a warning against certain instructions sometimes given.

Some say that the first step in inhalation should be the drawing in of the abdomen in order to fix the centre of the diaphragm by pressing the liver and stomach against it; but, if the whole of the abdomen be retracted, part must again protrude in order to allow of the elevation of the ribs, the spreading out of the diaphragm.

It is possible to protrude the whole of the abdomen in taking a breath, in which case the diaphragm is lowered and the chest increased in diameter vertically. Avoid abdominal breathing, which well deserves the appellation bestowed upon it by an old lady when calling it "abominable" breathing. This type of inspiration is characterised by a pot-bellied appearance, caused by protrusion of the abdomen through lowering of the diaphragm.

Many "authorities" write as if costal breathing is performable simultaneously with abdominal. That is an error; the movements are opposed. Practical tests by means of the hands is sufficient to convince anyone that if the chest be raised the lower part of the abdomen recedes, and that if the lower part of the abdomen projects the chest droops.

Much of the credit due to costal breathing is ascribed, in consequence of bad observation, to abdominal. It should be noted that in abdominal breathing the lower part of the abdomen projects, in costal breathing the upper and to a greater extent than in abdominal; whereas in a combination of the abdominal and costal methods, there is an additional bulge at the sternal angle.

Writers galore tacitly assume that a recumbent posture is most suitable for the performance of breathing exercises. Although advisable in many instances, and for particular purposes, that position is by no means ideal, the spirometer (an instrument by which the breathing capacity can be measured) proving that the breathing capacity is normally greatest when one is erect. When breathing exercises are performed in bed, the pillow should be removed and care taken that the back of the waist be not pressed against the bed. Thereby a correct carriage can be procured and retained, and fuller chest expansion can take place than would otherwise be possible.

BIRTHDAY CLOTHES.

Over a hundred and sixty years ago, Dr. Benjamin Franklin ascertained from experiments with Santorius' Balance that the amount of "insensible" perspiration under ordinary conditions is more than twice as much when one is nude than when heavily clothed, and he was a warm advocate of "tonic"

air-baths. It should be borne in mind that the external skin is a sort of third lung. When the Australian aborigines and other savages unaccustomed to any clothing assume it habitually, they are prone to succumb to pulmonary consumption. The Eskimos of the West Coast of Greenland were persuaded by Danish missionaries that the night-time habit of remaining nude within their snow houses as an offset against the impure atmosphere and the furs they usually wore was indecent. Compliance with the suggestion of the missionaries that clothes should be worn at night resulted in the Eskimos beginning to die off from pulmonary consumption. From long experience, I heartily recommend exercise in birthday clothes. But, in any case, one should not hamper the body by tight or heavy clothes.

BODY POISE.

The Chinese say, with a moral significance: "Some people stand so upright that they lean backwards". Literally, most people lean backwards when they think they are standing upright: if it were possible to drop a plumb-line vertically from the top of the head, the weight would touch too far back. (It is sometimes necessary to point out that we balance by even-weight, not by muscular power merely.) If the line of gravity fall too far back, some part of the body must protrude at the front to compensate, and unless there be bending at the knees or groin, the abdomen projects. On the other hand, by bringing the line of gravity midway between the balls of the feet, the chest is advanced and the abdomen recedes. That is the correct poise. If, at the commencement of the act of inhalation, the body is leaning forward, there is an antagonism between the abdominal and chest walls when an attempt is made to breathe fully; the chest needs raising but the projected abdomen cannot be drawn inward without an alteration in the poise of the body. By assuming the correct poise, the chest is actually ready for lateral expansion.

Raise the body to the toes, then lower it again, and directly the heels touch the floor, refrain from carrying the body further backward. That is a test of good poise; one should be able to begin to raise the body to the toes without first bringing it more forward.

THE NOSE.

The nasal cavity is divided into a number of very small passages by means of the bones and cartilages of which it is mainly composed. The lower two-thirds of the nose contain no nerves of smell; their use is the purification, warming and moistening of inhaled air. To the nasal mucus, which is a good germicide, dust, insects and disease germs stick, and thereby do not enter the chest. For vocal purposes, breathing through the nose is not always possible, and, further, occasional audible inspiration of breath is useful artistically. However, as far as possible adhere to nasal breathing, otherwise there is a tendency for the entering air to dry and chill the throat, which, for best voice, must be warm.

Some persons suppose that to breathe through the nose is a difficult performance. In reality, except when the passages through it are partially blocked by mucus, adenoids, or other obstacle, respiration through the nose can only be difficult when one is "out of breath", or when one interposes an obstacle through effort - the result of misguided imagination. The effort

causes contraction of the nasal valves and also contracts the throat. A feeling of tightness at either place is unnecessary and wrong. It should always be borne in mind that breath enters the lungs to equalise the pressure of air inside and out; that in ordinary inspiration it is not the entering air that causes the chest to expand, but the expansion of the chest that allows the breath to enter. Sniffing, gasping, and the making of a rustling noise when breathing (except when "out of breath") are, therefore, clearly the result of wrong locations of energy.

Do not sleep with the head thrown back, slightly incline it towards the chest. That will tend to prevent breathing through the mouth during sleep.

TEST PROCESSES.

You should carefully test the various points to which I have drawn attention, and should realise for yourself the disadvantages of bad poise and the advantages of good. You should also take each process in turn and closely analyse it.

"DIVIDE TO CONQUER".

Having realised the parts of which respiration consists, proceed to pay particular attention to each, in order to perfect yourself as much as possible.

1. Assume the correct body-position and place the palms of the hands against the lower part of the sides of the chest. Exhale completely; then inhale fully, through the nose, slowly, calmly and noiselessly, expanding the chest horizontally as much as is readily practicable, and simultaneously slightly drawing in the lower part of the abdomen. Hold the breath a few seconds, then allow the chest to collapse. Exhale completely. Repeat a few times.
2. Inhale fully; then, without straining, hold the breath as long as you easily can. Allow the chest to collapse. - Repeat.
3. Inhale fully; hold the breath a second or two; then slowly and steadily exhale to the utmost. - Repeat.

N.B.--In the performance of this exercise there is at first a tendency to snatch a fresh breath. Rest for a moment if the impulse referred to be uncontrollable.

4. Exhale completely; then keep the chest contracted as long as you readily can. Take a breath; exhale it; and repeat, holding the chest collapsed.
5. Take a full breath slowly; hold it for several seconds; then exhale very slowly.
6. Take a full breath (quickly, but as perfectly as possible) hold it; and then exhale.

COMPRESSION OF BREATH.

So far the work will be performed by the walls and floor of the chest. Taking advantage of the facts that compressed gas presses equally in all directions, and that through the coming together of certain parts in the

throat (which parts will later be described) the breath can be enclosed, we can get the advantages of compressed air by apparently attempting to force out the air enclosed. If you have no disease of the heart or lungs, you should occasionally take a full breath, and then, whilst holding it, strongly draw in the front walls of the abdomen. Keep the breath compressed a moment; then relax the abdomen - without, however, letting out any breath. Draw the abdomen inward a second and third time, and the last time retract it as far as possible (as if you were trying to make it touch the back) and hold the breath several seconds. By this exercise the compressed air forces open millions of air-cells usually neglected, and the good effect on the lungs and general health is remarkable.

THE YOGI.

For ages the Hindoo Yogi, or holy men, have closely studied respiration and its operation, through the lungs and heart, upon the nervous system. They have no exact equivalent, however, to our word "air"; the advantages they derived from full breathing they ascribed to "prana", in their estimation the element to which all other substances known to chemistry might be finally reduced. By the practice of full breathing, which they call "pranayama", they consider that they store up "prana" in their nerves in much the same way that electricity can be stored in a battery. They believe that in healing they direct this force - even over long distances - to those they treat. In reality, they employ suggestion.

IS RESPIRATION PSYCHICALLY USEFUL?

Is "pranayama" of any benefit in itself? It is: respiration doubtless is capable of being so utilised as to create required assumptions.

Profound thinkers commonly breathe more deeply and slowly than do superficial persons. It is impracticable, indeed, to breathe to the full without focussing attention.

The inhalation of a full breath normally brings with it a sense of well-being, even exhilaration. That state of mind is favourable for the assimilation of a suggestion of betterment.

Inasmuch as muscular relaxation is more easily performed when exhaling than when inhaling or holding breath, contentment, after the foregoing assumption, is likely to appear.

During over a quarter of a century I have widely tested with myself and others the merits of the Yoga practices. As elsewhere, the unrealised action of auto-suggestion led to the accumulation of many useless procedures as well as to the neglect of much that is valuable. The consequence is that I framed certain exercises combining and augmenting the good points of the Yoga procedures. I will give just four of these exercises, to be used successively.

SUBSTITUTE FOR SLEEP.

When deprived of sleep and, indeed, whenever fatigued, recline in a chair or lie down, and proceed as follows:-

- a. Raise each limb and then the head in turn and let it fall, relaxed.
- b. Take a full breath whilst thinking of the legs as non-existent.

Hold the breath a few seconds, then exhale slowly. The legs are greatly rested in this way. Apply the same treatment severally to the arms, the head and the trunk, - in the case of the last, imagining the breath to be passing elsewhere.

DIRECTING ENERGY.

- a. Look upon the legs as hollow tubes through which air can enter the body. Take a full breath, thinking of it as coming through those tubes. Hold the breath a few seconds, then exhale, thinking of the breath as going out through the (imaginary) tubes.
- b. Take in another breath as before, but whilst holding, think of the tubes as being blocked at their lower extremities. In exhaling, think of the breath as being forced downward, crowding the feet with air. This process, which is called "dirigation", finally so directs the attention to the feet that nerve energy, blood and lymph are directed to and consequently warm them.
- c. Apply the same principle successively to imaginary holes in the hands, neck, elbows, abdomen, chest, head, and, from every side, through the pores of the body.

FURTHER EXERCISES.

1. Stand erect, with the arms extended in front of the body, and in a line with the shoulders, the palms touching; then, without bending the arms at the elbows, draw them vigorously backward, as far as possible bringing the backs of the hands in contact. Return to first position, and repeat movement from ten to fifty times.
N.B.--This is not an exercise for the regulation of respiration, and during its performance care should be taken not to hold the breath.
2. Stand erect, with the chest expanded and the hands pressed together behind the body. Draw up a knee, clasp just below it with both hands, and bring the thigh up against the body, meanwhile contracting the abdomen and exhaling fully. Return to the former position whilst completely inhaling, then raise and lower the other leg similarly. - Repeat a few times.
3. PREPARATION. - Stand, with the feet a foot apart, the arms extended sideways on a line with the shoulders, the fists clenched, and the chest fully expanded.

MOVEMENTS. - a. Twist the body to the right as far as possible; then, whilst bending at the right knee, touch the floor (midway between the feet) with the left hand, meanwhile exhaling. Return to position of Preparation, whilst inhaling fully.

b. Twist the body to the left as far as practicable; then, whilst bending at the left knee, touch the floor (midway between the feet) with the right hand, meanwhile exhaling. Return to the position of Preparation, whilst inhaling. - Repeat several times.

When this exercise can be readily performed, practice with knees unbent and the feet parallel.

4. PREPARATION. - Stand erect, with hands on hips.

MOVEMENTS. - Inhale whilst bending backwards, but without bending at the knees. Exhale whilst bending forward as far as possible. - Repeat several times.

5. PREPARATION. - Stand erect, with the arms by the sides, the palms flat against the thighs.

MOVEMENTS. - Inhale fully whilst raising the arms sideways until they are perpendicular. (When the hands are on a level with the shoulders, the palms should be turned upward.) Return to the position of Preparation, meanwhile exhaling completely. - Repeat several times.

BUBBLE BLOWING.

This can be transformed into a very valuable exercise, provided care be taken that there be no sniffing nor inhaling through the mouth. Children especially will derive great pleasure (and the play-spirit is beneficial in itself) by aiming at blowing:-

- a. The biggest possible bubble in one breath;
- b. The largest number of bubbles with one breath; and
- c. The largest possible bubble with an unlimited number of breaths.

AN IMPORTANT HINT.

You should always bear in mind that a chest may be big and covered with huge muscles, and, nevertheless, not be mobile. You should not aim at making huge muscles, but at rendering your chest as capacious and mobile as possible.



PREFACE

PERSONALITY

*ITS NATURE, OPERATION
& DEVELOPMENT.*

By J. LOUIS-

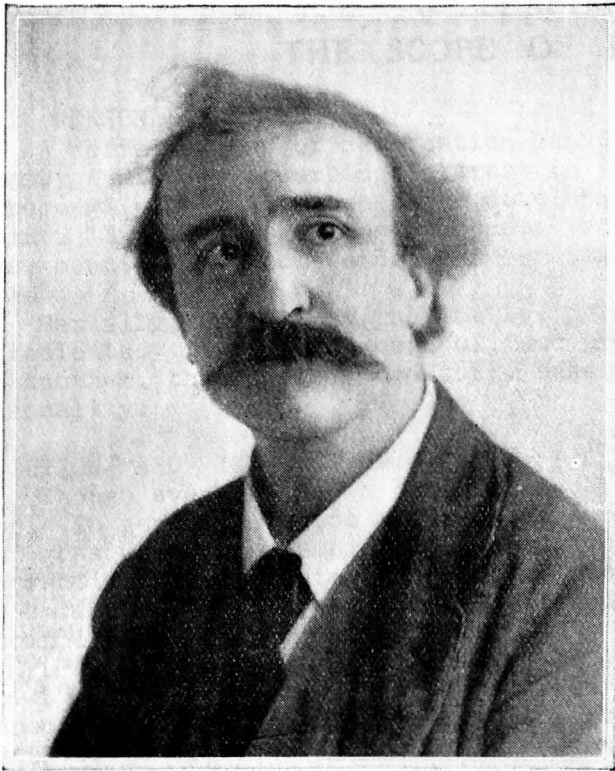
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No 4

COUE-ORTON INTENSIVE COURSE.



*Exclusive Information supplied
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Personality:

Its Nature, Operation and Development.

By J. LOUIS ORTON

Branch IV.
Coué-Orton
Intensive Course.

PREFACE.

It is the laudable desire of the Directors of the Coué-Orton Institute that its students should have held before them such a picture of personality as may help them towards developing and utilising to the utmost that is practicable their potential capacities, and that may further help them to obtain for their abilities and achievements due recognition and reward. In undertaking, at the Directors' request, to deal with the subject, I by no means wish to hold myself up as a paragon. Far from it. As I honestly review my past career, I am fully conscious that, although in certain respects I may have acted judiciously, in others I have grievously erred. I have missed opportunities. I have acquired habits that were detrimental. I have been biassed. In brief, I have fallen very short of my ideals. Nevertheless, I may say in justice to myself that I have achieved more than would have been the case had I formed no ideals - nay, further, that, from a not uneventful life, I have been able to deduce for my guidance many rules of thought and conduct with which I should be very loath to part, and which, moreover, I feel are not unlikely to prove of genuine and far-reaching value to many besides myself.

CHAPTER I.

THE SCOPE OF PERSONALITY.

WHAT PERSONALITY IS.

A definite line of demarcation cannot be drawn between virtues and vices. A miser's absorbing interest in the accumulation of wealth not infrequently is but an excessive development of what was once a prudent thrift. Similarly, generosity shades into prodigality, courage into rashness, caution into cowardice, candour into rudeness, and so on.

Mentally, as well as physically, persons are made up of much the same ingredients. It is the amount of, and proportion of these ingredients to one another, that differ, and that, taken collectively, comprise a personality.

EDUCATION AND INSTRUCTION.

Though everyone has a personality, it is rarely strongly marked. People in general are too much alike, a result brought about, in part, by what goes under the name of "education", but which is really only instruction. To educate is to employ such measures as reveal and develop one's faculties. Only incidentally is education concerned with one's accomplishments.

Unfortunately, instruction is often of such a nature as to stunt and stereotype character and individual aptitudes. There should be effected, and there is effected in the truly educated man, a harmonious development of faculties, whatever the accomplishments. The educated man has imbibed knowledge, has digested it, and is capable of using it for the benefit of himself and his fellow-men.

THE INDISPENSABILITY OF INITIATIVE.

A striking personality inevitably gives evidence of the intrinsic force that, in a measure, has kept it distinct from others - it makes itself felt. Sometimes the influence such a personality exerts is in a bad direction, as in the case of persons who, partly helped by exceptional opportunities, arose, as did Napoleon Bonaparte, from obscurity to pre-eminence, and who exercised a tyrannical influence over many millions of their fellow-men.

Alexander the Great had a wry neck. His courtiers imitated him and he was held most fashionable who lopped his head most. The bad points about great men can readily be imitated - not so those qualities which made them great. Indeed, though much can be learned from analysing the conduct of others, one cannot go far through imitation. Some circumstances resemble each other in a measure, but not in details. Consequently, no person can become great by copying. He must fit his conduct to the occasion - which, if important, is, in a measure, new. The answer to a new problem has to be realised, in part, through the mastering of old problems.

"But should one endeavour to exercise influence over one's fellow-men, is it not selfish?" some may ask. It can be, but need not. Have any of the great lights of the world been without such a desire? Could the world have been benefited without such men? Surely not; such influence as they exerted was the outcome of enthusiasm - enthusiasm for a cause, for the benefit of others as well as of themselves.

Please mark that well. One cannot do one's best for others unless one has made oneself a power - unless one has cultivated personality. It is possible to have knowledge of great worth, and yet be unable to make it accepted. In addition to the concurrence of favourable circumstances, one must have the necessary force of personality. In the Great War, Foch proved victorious through employing what were called "Napoleon's tactics". In reality, Napoleon did not originate them: they were used by the ancient Romans, as related by Polybius, and the modern historians from whom Napoleon admitted he learned the facts were ridiculed for suggesting their adoption.

THE ATTRIBUTES OF GREATNESS.

What are the attributes of a great personality? Obviously there must be ambition, and if the objects of one's ambition are of any real worth, a period of preparation has to elapse before they are attained. The person of force of character does not shirk such preparation as is necessary for converting what would otherwise be merely exceptional circumstances into opportunities. This, of course, necessitates perseverance, necessitates courage, and that, in turn, self-confidence. The person of force of character has to brave opposition and desertion, and, instead of yielding before them, be stimulated thereby to greater exertions. Like balls of rubber, forceful personalities display their resiliency by rebounding from that against which they are (figuratively) thrown. The minds of some diffident persons, if resembling balls at all, are like balls of putty.

Comprehensive reasoning and sound judgment are of paramount importance to the attainment of ends of magnitude. Success attained, self-confidence and perseverance are thereby increased.

PERSONAL MAGNETISM.

It is possible for a person to have great force of personality and attain his ends thereby in spite of a characteristically arrogant manner. He, however, is wasting energy in the process, and, moreover, in many cases creating fresh obstacles. Although such a personality is forceful, it is not magnetic. The surest way to attain success is to unite grace and gentleness to energy and firmness.

May I remind you of the story of Alexander the Great and Diogenes. Diogenes was a philosopher who, to show his contempt of clothes and worldly possessions, went about nude and made his home in a tub. Alexander, having visited him, and being much pleased with the interview, expressed himself as willing to give the philosopher anything he desired. It so happened that Alexander was throwing a shadow over Diogenes, and the only request he made was that Alexander would get out of his sunlight.

I presume that the wishes of most of the students of this course rather exceed those of the philosopher mentioned. Man is a gregarious animal and, in general, longs for admiration, respect and affection. I shall endeavour to point out means by which all these can be secured.

CHAPTER II.

TAKING ONESELF TO TASK.

HABIT ERADICATION AND ESTABLISHMENT.

The training of personality means, in effect, the destruction of bad habits and the establishment of good ones. Such bad habits as one possesses are the product of gratified bad desires. By supplanting those bad habits by good ones, discomfort is lessened and enjoyment and available energy are increased.

One must recognise one's faults, and, in order to do that, vanity must be held in abeyance. When the faults are discovered, there must be a willingness to eradicate them. One fault, common to most people, is that they are reluctant to part with certain pet faults. "I was born that way", they will say, "and I will not be deceitful". They might as well say, "I was born ignorant and I will not learn". The recognition and eradication of one's faults is a branch of education needing close attention.

Having found one's faults and decided to eradicate them, one should mark carefully under what circumstance one has been accustomed to commit them, so as to be ready, at any moment, with a right course of action. Further, one should reverse the processes by which the faults were acquired and retained. One has to so substitute a suggestion of the right for that of the wrong that, alongside future temptations - or rather what would formerly have been temptations - a vivid conception of the right mode of conduct will arise into consciousness from the mind beneath.

Although one should realise what one ought to avoid, one should not emulate, in effect, the example of the injudicious cyclist who keeps his gaze riveted upon the stone he wishes to avoid instead of in the direction he would like to go. Further, the "I can" attitude must be constantly assumed. Persons often dare not perform what they consider right, for the volitional performance of an action is dependent upon the mental picture of competency. Probably far more people err from lack of confidence in themselves than from any other cause, wrong-doing having little attraction in itself; indeed, I apprehend that could the full and final consequences of wrong-doing be apparent on the surface, they would strike fear into the most daring and hardened criminal. It should ever be kept in mind that the effects of our actions, both good and bad, are cumulative and endless.

THE IMPORTANCE OF NOW.

Lost time never comes again, but "it is useless to cry over spilt milk". "What might I have been"? is not so important to each one of us as "What may I become"? You do, I am sure, want to look towards the future. Look, then, after the present. It is that which counts.

Our characters are not stationary. Our good points and our bad points are either on the increase or decrease. In methodical suggestion one has an instrument which, when used aright, gives certainty and speed to our endeavours.

Are you taking full advantage of the present, or have you promised yourself that to-morrow, next week, or when some fitting opportunity presents itself, you will buckle-to, and, perhaps, do wonders?

If you are to be ready for coming events, able to realise in them opportunities, if they are to be real opportunities to you, take advantage of the present moment. It is by the present, and the present alone, that you can prepare yourself for the future.

THE UPWARD ROAD.

Don't wait, looking about for persons with a "little influence" to help you. There is one person you must rely upon if you are to achieve real and lasting success - and that person is Yourself. Without the incentive self-confidence, it is certain that you won't persevere without compulsion, and even under that condition, unless you have self-confidence you will thwart yourself, partially or completely. For example, take written composition; self-confidence gives to it life and boldness, whereas if one is diffident one's attempts lack pith, for, in spite of - indeed because of - the efforts one makes, one exhibits most unmistakably one's lack of self-confidence. As you must have confidence in yourself, if you are without it at present, you must assume and act as if you have it.

It is sometimes said: "Don't build castles in the air". I say: "Do build them, and then set about actualising what you have imagined". Every castle once was merely in the air.

If you are a candidate for success, you must consider and decide as nearly as possible your position with reference to persons and things in general, and in accordance with your conclusions you must form your ideals and your schemes.

Have worthy ideals. Aim high. Perhaps you won't quite hit the mark, but you'll get nearer to it than you would have done had you aimed low. On the other hand, as you change your position you will get a new outlook, and your ideals will change so much that, not unlikely, they will lead you to attain a higher altitude than you at present think possible. Whatever your actualities, unless you are one in many, your potentialities are such that you are, in the value you have placed upon yourself, "cheap".

Even if your intellectual gifts are not above the average, by patience, perseverance and good method they can do far more than can marked gifts allied to inferior moral qualities.

Never mind an occasional set-back or even failure. Paradoxically, a man's failure is often his greatest success. By failure one learns that one must rightly adjust one's schemes and, not infrequently, hits upon the correct cue. Study, observation and experience will teach you how to gauge individuals and obstacles, and probably decide that what you formerly thought difficult to accomplish is really very simple.

CHAPTER III. FIRST IMPRESSIONS.

THE WAY TO THE HEART.

Many writers seem to conceive of a certain particular manner, which they commend highly, as certain to meet with approval from everyone. Inasmuch, however, as individuals differ in themselves, likes and dislikes also differ and, therefore, to be invariably attractive, one would have to adapt oneself to the peculiarities of everyone with whom one came into contact; but, as one cannot always deal with persons singly, it is clear that even

were that course desirable, it would be impracticable. What appeals to one person does not necessarily appeal to another - for example, a person afflicted with a loathsome disease which disfigures the countenance is hardly likely to prove attractive to the average person possessed of sight. On the other hand, although beauty of countenance and figure are doubtless, in themselves, attractive to many, they may cause envy in some. (Beauty of expression is inseparable from certain mental peculiarities, and appeals to almost everyone.) Further, a person conscious of beauty of feature may so act, through feeling secure of pleasing, as to lead to the deserved comment that "handsome is as handsome does". Great personal attractiveness may exist in spite of plainness or even ugliness of feature. Sir Philip Sydney, the hero of Zutphen, who, although mortally wounded himself, passed on a cup of cold water to another wounded man, compelled love as well as admiration. Nevertheless, he possessed a face that was plain and pimply. Mirabeau, the great French statesman and orator, was short and unwieldy, and his face was frightfully pock-marked; but that did not prevent his exercising an extraordinary fascination over women. He undoubtedly possessed the rare quality of friendship, but his great attraction lay in his gift of eloquence. It is noticeable that many beautiful and accomplished women marry men who are, in general, pronounced ugly. Doubtless, it not infrequently occurs that the fascination exercised by a person whose features could hardly appeal, is the outcome of the person's own realisation of the impossibility of appealing through features; and of taking pains to succeed by other means.

It is not possible, nor hardly desirable, to win the approval of everyone, nor is it advisable to frequent bad company. A man of personality knows that "birds of a feather flock together" and that "a man is known by the company he keeps"; that one borrows habits, traits of character, and modes of thought and expression, from close companions; that, indeed, to a certain extent one is certain to absorb some of the peculiarities of one's habitues. He, therefore, avoids, as far as is practicable, what is likely to injure his reputation and character, and he heeds the proverb that reminds one that "lost time never comes again".

The man of personality thinks with the wise - with successes. He does not, however, judge force of personality from the height of the social status attained. The person whom I once heard make the remark regarding a distinctly clever individual: "That man hasn't his deserts, or he would have become Prime Minister", lost sight of the fact that perhaps politics did not appeal to the individual in question, and that one might as fairly say of a prime minister that he hadn't his deserts because he had not become a great writer or musician. We cannot all become great politicians, there isn't the scope, even if there were the aptitude, but so many men lack what is essential that almost any person who adopts the right mental attitude can achieve success.

SPURIOUS SUCCESS.

By success, I do not mean even wealth. Is it not folly to employ nearly all of one's energy in the usually unsuccessful attempt to amass so much wealth as to be able to have amusements one knows nothing of from experience, and thereby deprive oneself of the means of enjoyment that lie close at hand - and very probably lose health in the process? By expending all their time and energy in order to make what they conceive to be bargains, many miss the only bargains of real worth.

KNOWLEDGE CONSERVATION.

Be inclined to learn and to inform, but avoid unjustified inquisitiveness on the one hand, and the appearance of conceit on the other. The tendency of the learned is to apparently dogmatise. What they look upon as commonplaces some may think otherwise. (The most credulous people are also the most sceptical.) Pride, real or supposed, tempts revolt, and the assumption of superiority may provoke sneering and contempt, seldom being valued sufficiently to excite indignation.

What is in general hated in this connection is not so much the novelty of an opinion expressed as the supposed presumption of those who call in question the wisdom or veracity of what is commonly believed. It is related of Sir Anthony Ashley (afterwards Earl of Shaftesbury) in the reign of Charles II that, having remarked in company: "All wise men are of the same religion", a lady requested to be informed what that religion was. "Madam", was the reply, "wise men never tell".

ARGUMENTATION.

Argumentation with little minds is best left alone. If arguments are to be of mutual benefit, the disputants generally should have tolerably equal information and intellectual power. A lack of learning leads to misunderstanding; a lack of intellect - to unfairness and often rudeness. The vulgar are accustomed to shift from the matter in dispute to personalities - or they attempt to defeat their opponent's contention by a sharp saying. Hearers, meanwhile, have often lost the point of the argument. By defeating a man in argument, you are likely to make him your enemy, for his vanity is touched on the side of intellectual inferiority.

Is not he who would silence another merely for the sake of showing superior knowledge or debating ability as truly a coward as if he attempt to do so by blows?

Do not get excited in conversation. Excitement invites ridicule, and places you at a disadvantage. Should you argue, be upon your guard against losing your temper. Make a point of finishing amicably.

KEEPING ONE'S OWN COUNSEL.

There are some persons who, after solving a problem, are prone to be communicative to others regarding it. Vanity and - still more - enthusiasm are prompters thereto, but such persons should reflect that their ideas are not in the mind of the hearer and are probably misunderstood. Further, this remark of a seer of old is worthy of heeding; "Open not thine heart to every man, lest he requite thee with a shrewd turn". It is well to be very careful as to how much, and in what way, one talks about one's business, hobbies or troubles. Our acquaintances are not bound or even likely to take the same pleasure in our successes as we do ourselves, nor to be equally afflicted with our misfortunes. He who is perpetually grumbling is avoided by all; indeed, the morose and despondent have no right to obtrude their outlook upon other persons in such a way as to interfere with their happiness.

Almost throughout my life, this statement, ascribed to Solomon, has been a guiding principle; "Whoso answereth a matter before he heareth it, it is folly and shame unto him". Another statement, one which emanated from Jesus, the son of Sirach, has also been a favourite with me. It runs: "If thou hast understanding, answer thy neighbour; if not, put thy hand upon thy mouth".

To pass judgment upon matters about which one is not well-informed is risky as well as unfair, for merely half a dozen words, though they may happen to be true, are extremely likely to reveal ignorance to a person thoroughly conversant with the matter. "A straw shows which way the wind blows"!

Looked at from a purely worldly standpoint, it often pays well to be an attentive listener to conversation, especially when one wishes to create a good impression upon some garrulous person. Endeavour to make the subject of your conversation one that interests the person to whom you are talking.

THE FOLLY OF RIDICULE.

It may be very tempting to anyone who is a good mimic to entertain a company by imitating the peculiarities of others; but the doing so is a sure way of creating enemies. As far as possible, one should endeavour to appear ignorant of a person's silly weaknesses; they are like "poor relations", kept in the dark by those who would resent their being turned into ridicule. Besides; to ridicule lessens one's own dignity and tends to make one feared and hated by even those who laugh with one, for they are not unlikely to reflect that they themselves are probably subjects of similar ridicule elsewhere.

Teasing and raillery destroy friendship; they are unfair liberties and, even when begun in jest, often end in earnest. Good humour raises the spirits. A continual smirk is as much out of place as is a sulky demeanour.

THE APPEAL THROUGH THE SENSES.

Although indifference, and even dislike, may give place to hearty admiration and love, and although solid qualities may appeal, and are always desirable to cement friendship when gained, as every close friend was at first a casual acquaintance much usually depends upon first impressions. The initial appeal has to be to the eyes, ears - and, to some extent, the nose. It is as with furniture; a good appearance is of value in any case, and most people don't take the trouble to examine very closely. For that reason, outside appearances should be attended to with especial care by those who have nothing else to show. The number of persons who can look behind appearances, and clothe or reclothe persons in imagination, is by no means large.

Dress exercises an influence on the wearer as well as on others. It acts as a suggestion in itself and therefore should correspond with the personality one desires to cultivate. Besides, there are many persons who, through feeling that their clothing makes them look peculiarly conspicuous, are self-conscious and miserable, and that state of the mind seriously detracts from the results of their endeavours.

In my estimation, it is better to draw up on the side of neatness instead of ornament. Has not over-dressiness something vulgar in it, disgusting instead of creating a good impression? Some members of the female sex seem to choose their clothing by its cost, certainly not by its comeliness, and consequently disfigure instead of adorn themselves. Rather than strictly conform to the fashion, it is wiser to endeavour to judge one's own face and figure on their own merits and arrange one's clothing and toilette accordingly. To their tailors some owe much more than their bills.

GRACE AND AWKWARDNESS.

It often occurs that, the eye being offended, solid attractions are not searched for and consequently are not found. That is often not the case, however. Upon one's introduction, the affability or reverse in a stranger strikes one and may instantly create a bias in favour or against him. A fascinating address, hearty handclasp, and an open, but not obtrusive, gaze, are passports to favour, betokening to many a wise head and a sound heart, whereas awkwardness and shyness of manner are thought to betoken incapacity, and a vacillating gaze is often considered a sign of insincerity. Superficial as are such conclusions, they contain an element of truth, for, if a person possesses sense, he surely realises the value of captivating manners, and, if he desires success, is not content until he has acquired them. Good breeding is the most sure protection against others' ill-manners. Awkwardness is a great disadvantage; it excites ridicule and that is destructive of true power. Awkwardness of gesture, and stammering, stuttering, and hesitating speech, when not ridiculous, are actually painful to auditors. These defects, it should be observed, are by no means confined to persons who lack intelligence. Just the reverse!

THE CHARM OF VOICE.

Sometimes, as with Mirabeau, voice and manner do far more than atone for deficiencies as regards appearance. There are instances like that of Lord Macaulay, in which the substance of what is said in a speech compensates for the piping and wheeziness with which it is delivered. Can anyone doubt, however, that even in those instances, the effect falls short of what it would have been had the charm of voice been added? And here might I remark that it has often occurred that persons of both sexes, not necessarily public speakers, have come to me for voice culture solely because they realised the great share that voice can have in creating a good impression, how it has to be welded into the personality. And voice culture, properly pursued, almost ensures beauty of figure, which, in turn, adds (does it not?) to one's magnetism.

Personality works, intentionally or otherwise, by Suggestion, sometimes implied or inferred, sometimes conveyed by means of the language of nature solely, and sometimes formulated in words. The need of studying the different modes by which suggestions can be made is obvious. Tones, looks, and gestures all demand attention and ought to correspond.

MANNERS AND SYMPATHY.

Studying books on etiquette cannot make one magnetic - manners differ in accordance with circumstances and some of the rules set forth in books on etiquette can hardly spring from the heart, the source of all good manners. Here is an instance, taken from a widely circulated book on etiquette: "Upon passing servants or others inferior in station whom you wish to recognise in the street, it is a good practice, without bowing or touching the hat, to salute them in a kindly manner". I would place alongside that the conduct of that great politician and scholar, Mr. W. E. Gladstone. In ascending a hill he overtook an old peasant dame who was toiling under the weight of a basket of provisions. Raising his hat, he asked for permission to be allowed to carry the basket. The old lady eventually consented, and the journey was continued, the self-constituted porter chatting affably with his companion. At her journey's end, he restored the basket to its owner, politely raised his hat again, whilst wishing her good-bye, and went his way. A few moments later the old lady was asked by a passer-by "Do you know who that is

who carried your basket? It is the great Mr. Gladstone". "I never heard of him", said the old lady, "but one thing I do know, and that is that he is a real gentleman".

True gentility is courteous to all - admits that, in a sense, the king and the beggar are equally worthy of respect.

It is better to appear to be what one is than to ape the airs of others, however elevated in the social scale.

Sympathy, which is itself founded on imagination, whereby one is enabled, to some extent, to enter into the feelings of others, is the basis of the truest charm; it enables one to do the right thing in the right place - and at the right time. Complete sympathy inevitably leads to action, and actions speak louder than words.

Nevertheless, one is bound to admit that the scope of one's usefulness is considerably dependent upon one's well-being, which also affects one's appearance and demeanour. Attention to bodily fitness cannot be ignored with impunity.

CHAPTER IV.

APPROBATIVENESS.

ACQUAINTANCES AND FRIENDS.

I take it that the love of approbation, in some form or other, is common to everyone. It is not a quality of which to be ashamed. Indeed, it is a source of high achievement. What one has to be careful of is that the exhibition of one's own vanity does not unduly encroach upon that of others. It is, for instance, a serious mistake to strive to show oneself superior to the rest of a company; rather one should endeavour to make others comfortable, indeed, happy, and to make them shine.

Cheerfulness is in general preferable to extreme gaiety, which may cause pain.

It is well to take, to some extent, the tone of whatever company one is in, and even if one thinks persons frivolous, to refrain from showing that one thinks so, for thereby one is likely to cause resentment. A social gathering is not a school, amusement rather than instruction generally being the object mainly in view. At the same time, one should preserve some dignity. If one finds only a single wise person in a company, that person should be led to realise that there is a kindred spirit.

COURTESY TO ALL.

Be pleasant to all. Do not single out only the attractive for conversation when at public gatherings, and always bear in mind that care as to little things seems to show a great desire to please in the merest trifles even, or evidence that one will not go to the slightest trouble to please. People, in general, it should ever be borne in mind, are very prone to judge the motives of actions from the immediate effect of those actions upon themselves. They do not usually look below the surface except when they are adversely influenced.

It is seldom wise to make a man feel that you think him indebted to you for a kindness. You should rather aim at making him feel that you are receiving, when in reality you are conferring.

Opponents should be treated with marked courtesy. Such conduct not only allows of dignified overtures of friendship, but biasses on-lookers in one's favour. Even among one's closest intimates there should be good breeding. Although you may know a person very well, that is scarcely an adequate reason for bruising one of his shoulders.

Avoid vulgarities of expression; they degrade, and infer lack of culture, or bad company, or a low state of mind. It is rather puzzling to explain the rationale of a person's conduct who, if he feel ill-tempered, finds himself impelled to use a number of words out of their commonly accepted meaning, for the sake, as he may afterwards explain, of relieving his feelings.

TWO CONFLICTING PROVERBS.

People are often at a loss to choose between one proverb which assures them that "self-praise is no recommendation" and another which says: "The world takes us at our own valuation". The world takes some people at their own valuation, certainly not all, as a very limited experience is sufficient to prove. Self-praise may proceed from conceit, or from love of approbation, or from a purely mercenary motive, or may be merely a dispassionate statement of fact - a speaking of one's thoughts aloud, a kind of bubbling over.

What often bears the appearance of modesty is vanity. If you had a pet cat, would you be likely to expound abstruse matters to it? I trow not, and for the very good reason that you think the cat is unable to apprehend what you might say. Well, similarly, many modest men will not condescend to talk freely to their fellow-mortals.

The fact that numbers of able men are inclined to be silent leads to taciturnity being thought an evidence of latent personality, which is by no means the case. It must, however, be admitted that whoever is over-garrulous is, incidentally, likely to expose weaknesses in knowledge and skill, and thus lessen the degree of approbation afforded to him. Nevertheless, the silence may spring from fear of making oneself ridiculous.

Members of the female sex in general do not like silence in men except when it is conceived to be a product of shyness, of thoughts of admiration and affection one dare not speak. Shyness in children is often mistaken for sulkiness, and in adults for pride.

Although talking favourably about oneself is by no means always an attempt to extort praise, it is apt to obscure one's good points and reveal one's imperfections. One great disadvantage of unsuccessful brag is that the person who uses it suffers when his actions are compared with his own valuation; whereas a certain appearance of diffidence clears the way for merit. Indeed, when one is conscious of merit, one can afford to be modest; and when one knows that one's merits are approved, one has no need of mentioning them.

REAL AND APPARENT MODESTY.

A certain modesty of bearing is almost invariably an accompaniment of great ability, although no able man can be altogether diffident where his

proved ability is concerned. Paradoxically, if a man is very able and is unaware of his ability, he is not able at all, only a very stupid man. What can his judgment be worth? Conversely, he cannot even have a very accurate conception of his abilities without realising his limitations, and those he is ready to admit and may even point out, provided they do not touch upon his silly weaknesses - and regarding such in oneself no one is particularly communicative. Depreciation of one's merits, however, is not wise. When not taken as an attempt to extort praise, it is very apt to be treated by the world at large as due.

Just as shyness may proceed from the fear of saying what will make one appear ignorant or ridiculous, eagerness may be merely the result of enthusiasm.

STRAIN UNMAGNETIC.

A man of marked personality may be silent or the reverse, but, in any case, there is that about him which, if not defeated by himself, creates an impression of power. Directly, however, a manifest strain be made to create a good impression, the end aimed at is defeated, energy being wasted and the desired impression being supplanted by one of recognised incompetency, for observers are likely to ask themselves, "Why, if the ability be there, should strain be resorted to in order to make others realise it"? The English General Wolfe nearly missed an opportunity of attempting to take Quebec, and Kitchener did actually spoil his chances on one important occasion, through acting in opposition to that principle. Straining to make a good impression makes one boring.

MISPLACED SELF-RELIANCE.

I have emphasised the importance of self reliance, but I would not have it thought that I imagine that to be self-reliant is necessarily to be wise. It is possible to be very self-reliant and woefully mistaken. It behoves all to be upon their guard against being tricked by their own vanity. We all admit our fallibility in theory although there may be a tendency to tacitly assume it in practice.

FLATTERY.

Though to withhold deserved praise is rarely wise, and often is productive of definite harm, the practice of flattery is to be deprecated. If you flatter others, they are likely to feel under an obligation to return the favour in kind - and probably thus assist you to become your own dupe.

Praise should be very discriminate, for otherwise it is likely to degrade the giver and disgust the receiver.

It is rarely advisable to speak freely of an opponent's character. However people would themselves act, they require another to play fair - unless such conduct be opposed to their own interest. If one cannot speak in one's opponent's favour, one should usually decline to speak of him at all. Although to praise an opponent behind his back often conduces to one's own interest, his ill-feeling being thus decreased and one's auditors prejudiced in one's favour, the tactic is far from wise when one's opponent is base, giving evidence that one is either a bad judge or insincere. Should, however, the flattery be believed, it is likely to give rise to the remark: "So-and-so must have much merit, for even his opponents admit it".

GIVING ADVICE.

The unrequested giving of advice is usually the product of vanity, though it often serves to exhibit the weak points of the giver. It also needlessly offends those to whom it is given, for it infers that they are foolish - or at least immature; in any case, unable to take care of themselves.

Often it is advisable to leave persons in their ignorance. You may know that a course of conduct pursued is disadvantageous, and yet it may not be for you to say it. Those the most ignorant are the most certain; with them, to attempt to inform is to offend. One of the most objectionable forms of advice is that couched in some such language as this: "I should not advise you to act in such-and-such a way. I once....." - mentioning a foolish course of conduct or a tedious recital of misfortunes.

In the few cases where the giving of advice is likely to be of service to the receiver, care should be taken that the advice does not deteriorate unnecessarily into blame. One should take up a matter presented to one for consideration and advice from its present position. The steps that led to the difficulty ought not to be retraced, unless, by so doing, light is thrown on the subject.

Whatever advice you give, speak truly, but not in such a way as to give offence, for otherwise you will be detracting from the likelihood of having your advice accepted, as well as perhaps injuring yourself. Make people feel that whatever counsel you give, or criticism you make, it is your honest opinion and emanates from a kind and sympathetic heart. You will then be sought after.

The only type of advice that is sure of acceptance is that which, coinciding with the receiver's previous conclusions, is equivalent to praise or encouragement - to obtain which is usually the motive for asking.

If called upon to decide between two disputants, it is rarely wise to pass a definite opinion, as that tends to create ill-will on the part of the person against whom you decide. When you find it necessary to express disagreement, always use a palliative.

Circumstances sometimes arise in which it is advisable to say that to a friend that may risk the losing of his affection.

ASKING ADVICE.

Asking for advice has two serious disadvantages. If it be good, one must have so much knowledge and discernment that one could probably have much better acted for oneself. Advice is seldom worth much and if we ask it and do not follow it, we are necessarily risking giving offence. Men in general apparently have complete confidence in their own judgment, but only when the soundness of their decisions has not to be tested by action on their own part. Counsel will usually have no more weight with a man of force of character than to supply information to assist his own judgment. He himself deliberates and resolves.

GENTLE STRENGTH.

Though stubbornness and arrogance are by no means reliable as evidences of a forceful character, the tendency of vigorous intellects is to domineer. Such conduct, however, needlessly arouses opposition. Conspicuous success

gives rise to envy. Consequently, there is likely to be considerable opposition wherever any strongly marked course of conduct is in process of accomplishment. By adopting a gentle manner, one can gain friends and thereby cope more effectually with the opposition.

The stronger a character, the more charming is such gentleness and graciousness as it may display. Therefore, endeavour to combine a gracious manner with invincible determination. Having decided upon a course of action, do not allow anyone to wheedle or laugh you out of it, neither let your point go for the sake of being thought "nice". In reality, as was said of the celebrated Duke of Marlborough, one person may more please whilst refusing than another please by granting.

CHAPTER V.

CHARACTERS AND MOTIVES.

"INTUITIVE" PERCEPTION OF CHARACTER.

A person is sometimes described as having great intuitive perception of character. I believe that idea to be incorrect. I will tell you why.

When you were a baby, you saw everything as flat, and had to learn from experience that you couldn't take hold of the moon. Gradually, your powers of reading the significances of objects within your vision increased, so that now, if you could see, and were placed in a room anywhere, you would know at once many things about it. Now, it is much the same with faces, gestures, and so on. One may grow so accustomed to observing them as to see resemblances at a glance - one face being represented, in part, in another. Mark, however, please, that I refer to observing as essential to forming correct judgments. Careless inattention cannot do it.

WHERE IS CHARACTER DELINEATED?

The possibility of so judging shows that there are signs, whether we, consciously, are or are not conversant with them. What the student of character has to do is to differentiate them, as far as possible.

From earliest infancy to old age, numberless influences tend to alter the form and structure, and the fleshy parts of the face change shape very much. The nature of occupations, the influences of health and ill-health, of joy and sorrow, of æstheticism and profligacy, of thought and dissipation, of self-confidence and diffidence, of firmness and vacillation, of anger and serenity, and so on, all leave their impress on the form, and, from the structure of the framework and from the facial markings, one may form a tolerably correct estimate regarding a person's career and character, and even his (or her) future.

One must recollect, however, that character is not a stationary thing that it is constantly changing, that one environment leads to one development, another environment to another - perhaps very different from the first. Great events often spring from little ones - what are often called "chance occurrences". In forming conclusions as to character, one must leave room for variations. Although heredity fixes limits upon development in certain directions, those limits cannot always be ascertained. It may happen that when you first know a person, certain faculties are lying dormant, which faculties may, however, spring into life, or, if held in

obeyance, may exhibit increased activities. Such is often the case through acquaintance with, and the play of, methodical suggestion. The fact, however, should be emphasised, that even when suggestion is brought to bear, its effect depends upon its playing upon some peculiarity of the individual - often upon some motive, perhaps self-respect and the respect afforded by others.

BRAIN STRUCTURE AND CHANGES.

Independent of the observable changes due to the play of internal and external circumstances upon one's organism, there are doubtless changes in the brain and nervous system. The part of the brain connected with conscious thought is the uppermost of the seven layers of the cortex or grey matter. The topmost portion of the brain is what is called by histologists, the supra-granular layer. At birth this layer is about half of its ultimate thickness, whereas the layer beneath, called the infra-granular layer, is three-quarters. I may add that the number of cells or neurons in the supra-granular layer is calculated at not less than ten thousand millions. These are held not to multiply, but, in developing in accordance with their functioning, they alter from their original more or less rounded form. In mentally deficient persons, the supra-granular layer is of less than average thickness. It is computed that individuals rarely develop more than 10% of their potential mental capacity and 30% of their physical. When the surface of the brain is exposed, as in post-mortem examinations, the degree of intelligence and mental capacity may be gauged by the number and variety of the convolutions comprising the cortex. It not being ordinarily possible to make such an examination, one has to form one's conclusions in other ways.

THE FALLACY OF BUMPOLOGY.

It is impracticable to deal with this subject without bringing to bear, to some extent, the system of exclusion. Phrenology, considered in the light of "the science of bumps", should, for various reasons, be ruled out. The brain never exactly fits the skull; there are cranial cavities which are not uniform in different individuals; the bones which enclose, and are adjacent to, the brain vary in proportion (what phrenologists call the bump of philoprogenitiveness is merely a thickness at one part of the base of the skull); there is no indication as to where one bump ends and another begins; and whether a certain section of the brain extends outwards or grows inwards or sideways in a given instance cannot be decided by external examination.

HARMONY OF STRUCTURE ILLUMINATIVE.

Like many another spurious science, phrenology, nevertheless, has a slight foundation in fact, and in that respect is allied to what is true regarding physiognomy and "palmistry". I will attempt to make clear in what way.

I presume it will be admitted, on all hands, that there is a marked difference in character between the average man and the average woman, and that, in general, the features of a woman's face are smaller in proportion than those of a man. Large features in a woman's face and small features in a man's suggest to what extent the characteristics of the opposite sex are shared. A very manly woman is about as objectionable as a pretty man, but a slight partaking of the other sex's characteristics adds strength, nobleness and intellectuality to the woman, and grace, tact, and "mother-wit" to the man.

In a normal body, one part corresponds to another. A long head and a long hand, small bones in both, breadth in both, and breadth and squareness of extremities, are indications of "temperament".

TEMPERAMENTAL INDICATIONS.

Persons of a fair and bright complexion, blue eyes, bright hair, often with a tinge of red, and a full and quick pulse - giving evidence of vigour and fulness of the circulation - are described as belonging to the "sanguine" temperament. The word "sanguine" comes from the Latin "sanguis" or "sanguinis", meaning "blood". Persons of sanguine temperament are more liable to acute inflammation than are the generality of persons. They usually have an animated manner and changeable disposition.

Persons with firm and slender muscles, thin lips, bright eyes, and a quick but not full pulse, give evidence of an excitable condition of the brain and nervous system. They are classed as belonging to the "nervous" temperament. They sleep soundly, but rarely for long at a time, and have a tendency towards nervous complaints - e.g., palsy, St. Vitus's dance, epilepsy, etc.

The hardest class of persons belong to the "bilious" temperament. These have large bones, hard muscles, strongly marked features, and dark complexion, hair and eyes. The pulse is strong but not quick, the manner is decided, and the mind characterised by tenacity of purpose. Persons of bilious temperament are rather inclined to disease of the liver, stomach and intestines.

In addition to the three temperaments referred to, there is sometimes added the lymphatic temperament, comprising persons who are comparatively sluggish physically and mentally, and who sleep long. More convenient is the division into "phlegmatic" and "melancholic" temperaments.

The word "phlegmatic" is allied to the Greek "phlegmaticos" and the Latin "phlegma", meaning phlegm. Persons possessing this temperament have a tendency to laxity and torpidity of the system, evidenced by full, puffy and flabby skin and muscles, pale and unanimated eyes, light but dull hair, and large joints. Correspondingly, their minds are unexcitable and their movements languid. These people have a tendency to scrofula, phthisis, dropsy and skin complaints.

The melancholic temperament somewhat resembles the bilious, but there is less vigour, physically and mentally, and less tenacity of purpose. The word "melancholy" is derived from the Greek "melas" - "black", and "chole" - "bile".

It should be borne in mind that these are but types and that the majority of persons do not belong exclusively to one. Thus, we speak of a person belonging to the sanguine-nervous, or even the sanguine-nervous-bilious; but by studying the types given, and by comparing the persons one meets with them, much light is thrown upon characteristics.

PHYSIOGNOMY OF EXPRESSION.

Some persons can be summed up very readily; not so the very capable, although they doubtless give signs of their mental conditions, the repression as well as the exhibition of feelings. Frequently, however,

compared with ordinary people, these persons are like abstruse, compared with light, literature.

The fleshy portions of the face alter in accordance with the various passions and emotions, each of which has its peculiar expression, which is the best index. The contractions corresponding to strong emotions alter the markings, and, of course, often repeated, tend to become fixed and, I may add, habitual.

Roughly, one may say that the upper part of the face bespeaks the degree of intelligence possessed; the lower part the individual's resolution or weakness. It is the soft parts around the eyes that give most of the expression to the upper part. The great English surgeon John Hunter declared that, by manipulating those parts of a corpse, he could produce any expression he chose.

Surely, however, a good deal of the expression of the eyes is partly dependent upon the dilatation and contraction of the pupils.

As regards the lower part of the face, it is the way in which the jaws are held, rather than their size, breadth or shape, that denotes resolution or vacillation.

In forming conclusions from the lines of the face, one has to consider the bony framework on which the flesh is super-imposed. This must be obvious to anyone who considers the effect of the loss of teeth.

HAND MARKINGS.

Just as with the face, so with the hands, the markings are affected, not only by the nature of employment, but by the several proportions of the hand to one another. It is not correct, however, that, as asserted by some palmists, the right hand alone shows or indicates vicissitudes of fortune. For the purpose of ascertaining what alterations occur or are likely to occur in the lines of the hands through work, and which remain much as at birth, I closely examined the hands of both my boys almost immediately after birth. My elder son's principal handlines corresponded with those of myself, my younger son's with those of his mother.

I might carry this analysis further, but, in any case, it has to be rather vague. The intelligent student of psychics cannot fail to get some insight into the mainsprings of conduct; indeed, I know of nothing else which is so likely to give a profound insight.

HOW TO READ MOTIVES.

There are three essentials to anything approaching a correct judgment of persons and motives, viz:--

1. Endeavouring to look at the subject objectively, i.e., as if you were a third party judging yourself;
2. Looking at one's own mind for something approaching a clue as to possible viewpoints and motives; and
3. Conceiving yourself as if in the other person's position.

A cynic might say that the surest clue to a person's character is to be obtained by reversing the picture drawn by that person. This is by no means

a safe method, some people being fully conscious and ready to acknowledge bad points - provided they are not silly weaknesses.

It is common for persons to ascribe their conduct to the best motives from which, in their estimation, it could possibly spring, and (as before-mentioned) the conduct of others from the effect it has upon themselves.

There is nearly always a ruling passion in a character and also a prevailing weakness, and these are the levers by which that character is commonly moved to action.

Upon meeting a person, endeavour to get the outline of the character as quickly as possible and fill in by degrees - it cannot be done all at once. The expression of the eyes is probably the most ready index to the thought. Beware of the person whose eyes do not smile with the rest of the face.

Do not, however, rely upon one avenue of expression only in attempting to read a person's character; get as many cross-proofs as possible. It is often advisable to (figuratively) put up a straw, or perhaps several straws, to ascertain which way the wind blows. Observe closely what a man says, and what he might be expected to say but leaves unsaid.

In morals extremes meet, the attempt to hide the bad point being too great. Thus, an immodest woman is often a prude.

Dean Paley, who was present at the trial of Eugene Aram (who insisted upon defending himself against an accusation of murder), considered that the prisoner brought about, by a too ingenious defence, his own condemnation. Craftiness usually has the disadvantage of uncovering one part in the attempt to cover up another. In order to get at the truth of a verbally disputed matter, look out for little inconsistencies; they may arise from facts not so clearly observed as to be covered up, from unexpected expressions of countenance at certain moments, from unexpected silence, or from glib speech.

I should add that, if you find you are distrusted by a straight-forward man, you may prudently shew him that you are wrongly suspected; but if by a base-natured individual, it is usually advisable to keep your discovery to yourself. He will hardly believe in your veracity, and, in any case, is almost certain to ever after deal doubly with you.

CHAPTER VI.

PUBLIC SPEAKING.

For want of the study of public speaking, many who would otherwise come to the front remain in the background. Moreover, the subject is one that intimately concerns every exponent of Couéism.

I shall not deal here with voice culture, as it is dealt with elsewhere in the Intensive Course.

ESTABLISHING AND RETAINING RAPPORT.

The objects of speech are to persuade and to inform. Never forget that the sympathy of an audience should be enlisted from the start; therefore, if

you wish to bring an audience over to your views, begin with a point of agreement and gradually pave the way for the ideas you desire to inculcate.

As a general rule, you should aim at making the beginning of your speech interesting and the end impressive.

Scheme out each speech if you like, but, at any rate, decide upon how you will begin and how you will end. That precaution helps to ensure self-confidence. Nevertheless, purposely assume and retain the "I can" attitude.

FLUENCY.

A speech is usually best begun rather softly and slowly; by beginning softly the silence and attention of an audience can generally be secured; by beginning slowly the speaker is better enabled to "get into the swing" of his speech, and his audience, probably restive a moment before, can get accustomed to listening. As a skilful speech is progressed with, both speaker and audience become more intent upon its substance. Phrases, which probably appeared at first but slowly, flow more and more frequently from the background of the speaker's consciousness. One must not make an effort to find the right words, nor start to say something before being fully prepared - which is like an artist walking up to a canvas and pressing his brush against it before he has mentally pictured the stroke which it is advisable to make.

During the pauses, the attention must be kept to the matter in hand, and then the idea to be expressed becomes clearly outlined - in which case, words expressive of it take their place ready for utterance. Trying to think ahead, or attending unduly to one's surroundings, breaks the thread of one's thoughts.

GESTURES.

If you are a vivacious person, do not be afraid to use gestures, for otherwise your speaking will be more or less stilted.

Miss Ellen Terry, in referring to the sudden death of Sir Henry Irving, said that she once asked him: "How would you prefer to die"? He snapped his fingers and then said: "Like that"! The gesture first, as usual.

Physical expression should come first, and, in general, the gesture should precede the spoken word.

UNCONSCIOUS BRAIN-WORK.

Force and grace should be united in speech. Preliminary reflection should pave the way to that end, but brainwork unconscious to you as an individual can - indeed, in a measure, must - arrange everything. Without unconscious brainwork, words cannot appear in their right order, for although we can be simultaneously conscious of a number of ideas not at the forefront of consciousness, the number of such ideas is very limited.

THREE IMPORTANT HINTS.

Keep to the subject, but do not - by presenting an over-abundance of material - run the risk of confusing, instead of enlightening, a considerable section of your audience.

On no account be heavy in manner; make light points and outstanding remarks that, through skilful structure and expression, will be caught and retained. There is almost as much difference between a thought well and ill expressed as there is between a room illuminated by a strong electric light and by a candle.

The basis of all true expression in speech is naturalness - an appearance of spontaneity.

CHAPTER VII.

IN ARMOUR.

FREE SPEECH.

A person who considers he has a useful message to deliver to the world is not only not blamable for delivering it, but by its delivery is performing an actual duty; and whoever would debar such a person from the expression of his opinions, thereby claims for himself infallibility or must admit the injustice of his own conduct therein. If one feels sure of the truth of one's own opinion, one should reflect that attempts to upset it by argument must, instead, more firmly establish it, for it can be taken for granted that the opponent's arguments are the strongest he knows or can bring to bear at the time. By striving to silence an opponent, we risk the righting of an opinion of our own which may happen to be wrong. The stifling of expressions of opinion infers the stifling of originality, and it is by originality that nations, as well as individuals, are great. The attempt to suppress free thought and the expression of opposing opinions were responsible, in the main, for the intellectual darkness and cruelty of the Middle Ages. The glory of a country and its elevation and intellectual-ity depend, in a great measure, upon the existence of a suitable soil for the untrammelled development and progress of personality.

A proverb says: "A still tongue maketh a wise head", but, frequently, the ignoring of self-interest in the interest of humanity is highly praiseworthy. Without such self-sacrifice, we should necessarily be the slaves of mighty rogues.

PRUDENT SELF-ABNEGATION.

In setting out in the world, one may be so full of enthusiasm as to expect to bring over to one's own way of thinking almost everybody. From constantly recurring instances, the irrationality of such optimism becomes apparent. One finds one's hopes unfulfilled; some converts are made, but from some persons one meets with ridicule, from others contempt, and some see matters in the desired light but with little or no enthusiasm. (This should be expected by those who do not feel inclined to others' enthusiasm.) By-and-by, through the acquisition of wisdom, though one may retain enthusiasm, one realises the advisability of going some way with the tide - that one's own ends are best attained by partially accommodating oneself to the characteristics of others. That is a lesson which everyone would learn easily did one but seek to know others through oneself.

CO-OPERATION.

Great ends require great means; yet, as by a lever you may raise enormous weights, so by procuring co-operation one man may accomplish enormous undertakings. In business, as in politics, one cannot safely stand

alone. To attempt to do so is to allow one's light to be hidden under a bushel.

A joining of influential bodies of men is evidently a step in the right direction, provided so doing does not turn one from the attention demanded by one's pursuits. Consequently, one should endeavour to leave bodies of men neutral rather than opposed, for though individuals singly may forget, societies do not, and a body of men can work so secretly in opposition that its deterrent influence may for long, or even ever, remain unsuspected. Moreover, it is very difficult to successfully attack a body of men.

Supposing that one belongs to several influential bodies and is widely known, that in itself is not enough. Among main bodies of men there are sub-divisional bodies formed by personal attachment or for general interest, and there are leading spirits. The same is true of society in general. How to attract and judiciously move among one's fellows are matters of import.

THE TEST OF PREPARATION.

If two men of equal vigour and aptitude start together - one physical culture, the other sculling, and, at the end of a reasonable time, the first commences sculling, he will make the quicker progress of the two, and, should a race occur after a fair interval, have the greater chance of winning. So it is with nations and war: a nation may, by peaceful arts, conserve and increase its power and consequently be better prepared to achieve victory. Similarly, all one's previous life is really a preparation for each succeeding event. The test of preparation, in the full sense, is the final result.

A PARENTAL DUTY.

A great personality cannot be built in a day. Good and bad alike, we are the outcome of heredity and environment combined, and, as Monsieur Coué has pointed out in "Conscious Auto-suggestion in Everyday Life", vastly more of environment than is usually supposed.

The recognition of the enormous influence of heredity is sufficient to show that parents should make a sacred duty of early sowing the seeds from which a powerful and magnetic personality may spring. Generosity, cheerfulness, affability, modesty combined with a rational self-confidence, and tempering of the passions, should early be cultivated. It seems, too, to me, that, considering the importance of the knowledge of the world, an understanding of the characteristics of mankind should be inculcated early, instead of allowing the young mind to obtain its knowledge almost solely through a dearly-bought experience. Further, methodical suggestion ought to be employed to secure good results from the start.

EMOTION THE LEVER.

During the present century, interest regarding mind culture, and psychics in particular, has risen to a height hitherto unprecedented, and the Couéistic movement especially is giving to adults an opportunity of making up for lost time. By understanding their own minds and the minds of their fellow-men, and by the presentation of a ready means of self-character moulding, its students are able to qualify themselves for much more useful and lucrative positions in the world.

It must be apparent to everyone who peruses this course that the art of

suggestion stands at the base of all personal influence; contrary to the idea that people can be influenced by appealing to their reason, such is never the case unless reason brings into play an emotion. No man, for instance, ever acted from the mere fact that two multiplied by two equals four; but, if ambitious of acquiring or increasing monetary wealth, the recognition of the mentioned fact in multiplication may set in work the passion of acquisitiveness.

However logical a person may happen to be, and however carefully he may think out a course of action, he requires the stimulus of feeling before undertaking it. It often occurs that reason approves of what one dares not attempt, and (on the other hand) that one is impelled by emotion to act in direct opposition to reason. Further, emotion may so bias the mind that the reasoning faculty is temporarily disabled or even permanently warped. In dealing with mankind, however strongly persuaded one may be of the reasonable nature of one's desires and claims, one should not rely upon reason alone, though it may be well to use it as a lever to cause enthusiasm to arise.

PATIENCE.

Bear in mind that all big matters require time to mature. Patience is very necessary. Do not imitate the bull who marks an object for attack and then closes his eyes whilst rushing at it. Some people have all the necessary knowledge to be successes, but, notwithstanding, are failures in consequence of not schooling themselves to master their passions.

Do not become worried; worry is disastrous, most destructive of nervous energy, for it detracts from one's attractiveness and lessens the force of one's essays.

COMPREHENSIVE THINKING.

I question whether any man is consistently strong, or any consistently weak. Everyone is decisive sometimes - few in a succession of objects, and still fewer in an unremitting determination to achieve a great object.

There is little to fear from an opponent who, when confronted with a difficulty, avoids pondering upon it for fear that reflection may upset his peace of mind, and tells himself: "Day by day, in every way I am getting better and better, so it will all come right", and thus, through stupidity or laziness, competes with a rational self-reliance combined with due deliberation. Auto-suggestion is excellent when rightly employed, but can be the exact reverse - a pitfall for the unwary. The phrase "in every way" ought to include the sense to deliberate. Think comprehensively - all round a subject. A right conclusion must conform with all the facts, and should not depend upon moods. Julius Caesar's remark was trite: "People readily believe what they wish to be true".

Think out your problems and, even with matters of diplomacy, do not scorn to make written notes of the various points. That custom will ensure some comprehensiveness of outlook and will save you from endless reiterations of reasoning. It may sometimes delay the decision, but it is a safeguard.

THOROUGHNESS.

A very successful man of business informed me that the strides he made were principally due to observing this advice of an old friend: "You will

have experience and common sense to guide you; don't make the mistake of assuming that persons in other businesses know more about your business than you do yourself".

That is, doubtless, very good advice up to a point, and, doubtless, answered admirably in the case referred to. One may often get a hint from even an unexpected source, and it behoves one to make oneself as capable as possible. I question the possibility of a person being very capable in one respect only, for anything approaching the full understanding of one thing necessitates a wide knowledge. Some people are very fond of speaking of "a jack of all trades and master of none" - nearly always as an excuse for their own inefficiency. Although to achieve the highest success it is almost indispensable that the bulk of one's attention should be concentrated in a certain direction, an able man may not altogether inaptly be described as "a jack of all trades and master of one".

You should increase ingenuity and self-confidence through each problem you successfully tackle, but it is imperative that you should nicely discriminate between one problem and another. Worldly wisdom is science and cannot be obtained without observation, experience and reason. You can reason analogically from your experience and so get something corresponding in degree to the advantage of wider experience. Sometimes a very foolish person can, unwittingly, supply you, by the result of his actions as well as by his speech, with information that is of great value. In one way or another, one should attempt to learn from everybody. Gladstone is said to have made a custom of talking politics to his gardener and gardening to politicians. Thereby he gave both sides the impression that he was remarkably well-read and versatile.

An able man judges for himself the relative importance of objects and events. He realises that values depend upon use or consequences. He realises that it is by what the ignorant and thoughtless are apt to look upon as trifles that hearts are gained and success assured. Sometimes it is necessary to attend to the apparently little thing and ignore the apparently big one. Sometimes one has to act from incomplete knowledge. Sometimes one judges wrongly because one's premises are wrong or insufficient. Had one concluded rightly, one would have judged badly.

JUDGMENT.

There is as much certainty as regards human decisions as with other matters, though, naturally, a shrewd judge of human nature may fail there, usually through not being aware of certain external circumstances bearing on the question at issue.

In dealing with individuals, things one has to carefully consider are whether this or that person acts on first impulse, after due reflection, or is excessively cautious; also, therefore, the way in which one's proposition would be likely to appear to different minds and, therefore, how to place matters in order to get a maximum effect. Whoever ignores, when seeking to influence, the question of individuality, or acts haphazard, resembles a card-player who knows but a very limited number of tricks. The observance of the rules given are usually sufficient for early acquaintance: one must wait for further light as to the most suitable modes of dealing with the obscure recesses of each character. The idea that a character is inconsistent is a fallacy - merely a sign that the character is known only in part.

OUR OWN MEASURES.

We should endeavour to ascertain, though not obtrusively, how others view our characters, capabilities, and achievements. We should weigh the favourable with the unfavourable verdicts and never lose our temper at adverse criticisms. We should criticise ourselves and should realise that our enemies may teach us much - fortunately without incurring any debt on our side.

It is not merely belief that certain principles of conduct are good, but the exercise of those principles that avails. Act in private by assuming interviews, and so on, and practise in reality with everyone you meet. Do to others as you would be done by were you placed in a similar position. Consider particularly those at the extremes of life. (Old people often feel they are being slighted because of uselessness.) Show forbearance to those who are the unintentional cause of trouble, temper your justice with mercy to those who have wilfully offended, and extend your sympathies to all.

Vocal Culture



EMILE COUÉ

and

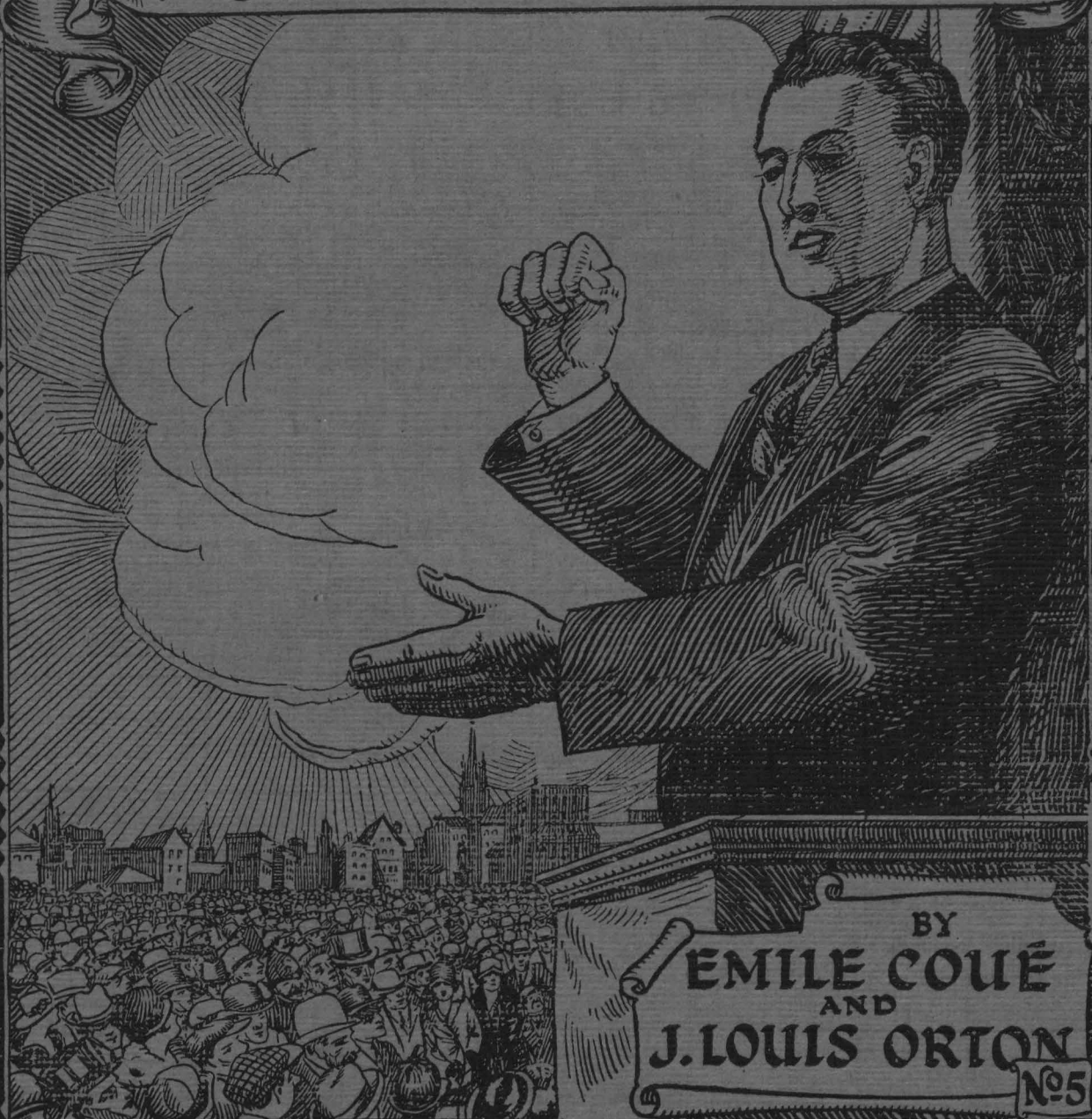
J. LOUIS ORTON

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Halborn Victoria House,
LONDON, E.C.1

The COUÉ-ORTON SYSTEM OF VOICE CULTURE



BY
EMILE COUÉ
AND
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No 5

COUÉ-ORTON INTENSIVE COURSE

BRANCH V. OF THE COUÉ-ORTON INTENSIVE COURSE

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Introduction by Emile Coué

VOCAL EXPERIMENTS OF BRAID AND OTHERS.

During the last eighty years or so, a number of investigators of applied psychology have attempted to bring it to bear in connection with musical, vocal and histrionic art. My collaborator has given elsewhere full particulars of certain early interesting and suggestive experiments of the kind. Such instances certainly show that even in the hands of a person himself very deficient in knowledge of voice culture, psychics can be productive of results astonishing to most minds. One case was that of a girl patient of Braid who performed before Mme. Jenny Lind some extraordinary feats of phonic imitation in song and speech. Another was that of a man, who, although previously unable to sing the simplest song, was enabled to immediately overcome his difficulty. This patient retained and increased his musical powers, but the girl was unable to perform her feats after the "trance" was over. Why? Braid gives the cue: he tells us that she "durst not even attempt anything of the sort". She thought, you see, "I cannot" instead of "I can". She evidently believed that there was some peculiar influence in "hypnotism" which temporarily increased her powers, consequently she had confidence. Had she thought when "hynotised" that she "durst not attempt" what was suggested, she would have been as helpless as she became at the termination of the hypnosis.

Hazy and erroneous ideas regarding the nature of hypnotism, and partial or complete ignorance regarding genuine voice culture have stood in the way of a number of operators since Braid when applying psychics to voice matters. Nevertheless, in certain instances, through having a correcter conception of the ultimate effects obtainable by hypnotic suggestion, their results were of more utility than Braid's.

MY VOCAL EXPERIMENTS.

Many people who have come to me or seen me during my tours have been entirely cured by my system, of stammering, stuttering, and other speech defects of a functional character. Also, for many years, I have been very successful with cases of functional loss of voice - "aphonia" as it is technically called.

I have for many years taken a great deal of interest in speech, but my knowledge of song is scanty, and the large amount of work I have to get through makes a thorough study of it impracticable. The extent to which I could test the merits of my processes in connection with voice has consequently been strictly limited.

THE COLLABORATION.

To get the best results there was needed an expert in voice matters who would give his especial attention to this subject, so that auto-suggestion could be used to the best advantage throughout the student's training. Prevention is better than cure.

In May, 1922, I came into contact at the clinique of Dr. Bérillon, in Paris, with Mr. J. Louis Orton, the person who was pre-eminently suited to make my methods the psychological basis of a system of voice culture that would be of service to teachers and pupils alike, a system that would not necessitate the possession of any especial psychological aptitude for its successful application. I invited him to visit Nancy. It was there that we first discussed voice matters. I knew sufficient of physical and mental functions to be able to gauge pretty accurately the merits of the underlying principles of his teaching. I consider them sound to the core. In this work he places at the disposal of teachers and students the results of his unprecedented experience as psychologist and voice culturist combined.

Not from lack of vocal ability did he take up the rôle of vocal instructor - a fact which must be obvious to anyone who has had the pleasure of hearing him sing. On all hands he is admitted to have a remarkably fine robust tenor voice, excellently trained and most skilfully used.

All true artistes must be in certain respects analytical, though often they are unable to explain to other persons the rules which they themselves have almost unwittingly formulated, and by which their artistry is regulated. In such instances that is commonly supposed to be purely instinctive which is mainly the outcome of imagination and judgment. My collaborator possesses that apparent instinct, but although the mode of forcing home the meaning of a vocal composition often comes to him as if in a flash, and is sung with absolute spontaneity, he can explain how and why his rendering conforms to the laws of mind. This analytical faculty is evidenced in all his work, and it is that characteristic, coupled with his determination to become a better and better voice-culturist, that caused him to delve into all sciences having a bearing upon his art.

THE MEDICAL ATTITUDE TO VOICE CULTURE.

My respect for the medical faculty is such that I would be glad to be able to endorse every sentiment that emanates from it. Unfortunately that course is impracticable, for doctors are very often at variance among themselves. I can for once be sure, however, that no dissentient voice will be raised in the medical ranks when I express the conviction that, were genuine voice culture given a position in the educational curriculum, the result

would be of pronounced advantage to the health as well as pleasure of the public at large. A considerable proportion of medical men are continually recommending voice culture as an aid to health, and especially as a preventive of, or remedy for, certain chest and throat troubles. I am convinced that such advocacy would be much more wide-spread were there not a great risk of patients, in the attempt to follow their physician's advice, doing themselves harm, instead of good, through the choice of unsuitable professors. Indeed, I cannot doubt that the tardiness of the recognition of genuine voice culture as an aid to physical well-being is mainly due to the mistaking of spurious for genuine voice culture. Instead of curing disease, some singing masters create it. There is, indeed, a great deal of charlatanry practised under the guise of voice culture.

PHYSIOLOGICAL TESTS.

The majority of persons, however skilful as tonalists, fail to derive anything approaching the fullest possible benefit from voice use. They are too apt to look upon their vocal organs as instruments liable to get out of order at the least provocation, and their thought is actualized - what they look for comes about. If one uses one's voice aright, it will not only stand an enormous amount of labour, but be all the better for the exercise. With faulty vocal method, auto-suggestion cannot do more than reduce to a minimum the evils resulting therefrom.

An important physiological law is that by use parts grow, become stronger and better able to fulfil their functions; that disuse has the opposite effect, parts becoming weaker and partially or even completely losing their power; and that abuse inevitably tends to produce disease. Mr. Orton and I are content that the system we advocate be judged from that criterion.

THE IMPORTANCE OF GOOD IDEALS.

During my first U.S.A. tour, the chair at one of the meetings was taken by Miss Mary Garden, America's principal soprano. With characteristic candour, she informed her audience that, although she had utilised auto-suggestion but one month, her voice had shown an appreciable improvement, and she had sung notes never reached by her before. That confession certainly shows that it is possible to attain great fame as a vocalist and, nevertheless, be using far from all of one's potential ability. And if that is the case, the fact must also be obvious that many singers might become famous who are mere nonentities. One must not, therefore, assume that Couéism unaided can take the place of technical knowledge.

Among the Chinese a nasal drone is considered the acme of perfection in singing. If a Chinaman possessed of that opinion employ the formula "Day by day I am getting better and better", his thought will be actualised, because day by day he will more and more perfectly drone.

If an individual believing that throatiness in song is correct production of voice, persevere with the formula, his thought will be actualized so far as tone is concerned - although his throat will become worse and worse; as with the man who claimed that he successfully attempted to cure a headache by Couéism - and got a sore throat instead.

In short, the formula "Day by day, in every way I am getting better and better", is equivalent in practice to: "Day by day I am approaching nearer and nearer to what I consider my physical, intellectual and moral ideal". As with the throaty individual, you may defeat yourself by holding a wrong ideal. When our ideals are wrong, if we approach them we retrogress.

OUR AIM.

The Coué-Orton System applies to singing, elocution, the cure of speech defects and general vocal therapy. The system is unique in that from first to last it places the things to be mastered in their proper order; it shows the pupil how, as well as what, to think. Having got the right basis, it builds quickly and securely. It is not an attempt to deftly contrive to make pupils swallow whatever the teacher wishes. It aims at convincing them of the nutritious character of the food presented and to induce them to thoroughly chew it in order to render its digestion thorough and complete and the good obtained thereby the greatest possible. In other words, it appeals throughout to the understanding.

Mr. Louis Orton and I wish to make the hygienic as well as the artistic value of genuine voice culture universally known. By the prosecution of that aim conscientious, go-ahead teachers will be benefited in every way.

AN INSPIRATION.

At the court of King Louis XI of France, there was employed a clever inventor called the Abbot de Baigne. Historians relate that, as a joke, the king commanded him to procure harmonious sounds from the cries of hogs. Not in the least perplexed at the supposedly impossible task set before him, the Abbot asked his patron for sufficient money to cover the necessary expenses. The king did not take the acceptance of the matter seriously, but he did what the Abbot requested.

De Baigne proceeded to carry out his royal patron's injunction. He gathered together numerous pigs of various ages, so as to have plenty of variety from which to choose, and he carefully tested and diagnosed their voices.

The eventful day came for the demonstration. The King and many of his nobles attended. Before them was a tent or pavilion covered with velvet, and inside that tent were the pigs. Connected with the tent, and in view of the audience, was a painted table with a certain number of stop-heads so contrived that, whenever one of them was hit, a little spike pricked one or other of the animals, which thereupon squeaked. The concert was a very great success! The Abbot de Baigne indisputably proved that even from the cries of hogs beautiful music could be obtained.

Now, I have not told that anecdote in order to instigate my readers or anyone else to follow the Abbot's example. (Believe me, I am very fond of pig - pigs are sweet creatures. They make one's mouth water) what I do wish to emphasise is the truth that the skilful voice trainer often finds very good vocal material where the novice thinks nothing but crude, unmusical noise is possible.

I have told you of the leading part **one** Louis took in a vocal project; it is my earnest wish that a very much greater success will attend the efforts in a somewhat similar direction of **another** Louis - my esteemed collaborator.

VOCAL THEORY AND PRACTICE

By J. Louis Orton.

THE EVOLUTION OF VOICE CULTURE.

Thirty-three centuries ago there reigned in Egypt the warrior king, Rameses the Great, known to the Greeks as Sesostris. He is of interest to our subject inasmuch as we learn that during his sovereignty the Egyptian priesthood had great singing schools, each of which was presided over by a singer called "Ata", whose duty it was to conduct the sacred hymns and other temple music. The Hebrews and Greeks accepted, improved and ennobled the Egyptian music, and from them the music of the Christian Church originated and probably the methods of voice cultivation pursued by the ancient Greeks and Romans. However that may be, it is certain that among those two nations the cultivation of the voice in speech was considered indispensable as a branch of education and an aid to health. In ancient Greece and Rome oratory sometimes reached great heights, and there were also, under the later Cæsars, professional singers, male and female - mostly slaves or domestic servants of the patricians. When, however, the influence of the Christian Church was established, musicians and actors were ostracised, and consequently vocal art eventually became absorbed by the ecclesiastical authorities.

In Italy especially, great progress was made in the art, from whence, eventually, what is known as "the Old Italian School" evolved. For a period, however, women took no active part in professional singing, apparently not being in evidence until about the middle of the sixteenth century. The establishment of opera a little later gave them further opportunities, and also led to the development of the art of voice culture in order to cope with the additional requirements. By the middle of the eighteenth century voice culture had reached a very high level from a technical standpoint. Nowadays, much attention is given to the portrayal of the passions and emotions in song, the æsthetic side of the art coming more into prominence.

The old Italians went far. By long experimentation, the exercise of common sense, a keen appreciation of the beautiful in sound, the advantage of a language singularly suitable for song, and the confidence that an approach to perfection was practicable, they succeeded in formulating certain rules which must of necessity be complied with by all who would get the best possible work out of their vocal organs. The position when the Old Italian School had reached its zenith was thus summed up by Jean Jacques Rousseau in his "Dictionnaire de Musique," published in Geneva in 1767: "Singing has been made an art, but there yet remains to be discovered the easiest, surest, and shortest manner of acquiring this art."

SPURIOUS SCIENCE.

In the eighteenth century the art of voice culture had far outstripped the science. Such science as existed was considerably adulterated. The one advantage was that anatomists rather attempted to show why this or that procedure was right than to dogmatise on vocal art. Since then, however, certain ill-voiced anatomists have undertaken to correct and dogmatise upon voice cultivation. In point of fact, any system of voice culture based upon the examination of corpses is bound to be most insecure. Voice can be pro-

duced in many different ways, and the correct combination of actions for artistic voice can hardly be discovered through dissection. The attempt has led to the promulgation of much error and almost infinite confusion, altogether contrary opinions having been spread broadcast.

The invention of the laryngoscope by Señor Manuel Garcia did much for medical art and science, but little for vocal art, though it has helped to elucidate certain questions.

As regards acoustics, the experiments of Helmholtz and others cannot form a secure basis of training. The voices and methods of the persons experimented with are vital factors in such cases, and the persons employed were evidently in some instances far from good vocalists.

ELEMENTARY EXPERIMENT UNNEEDED.

In past centuries whilst the art of voice culture was evolving, there was doubtless much disastrous experimentation with singers and speakers, but fortunately there is neither need nor adequate excuse for its continuance, the elements of voice culture having been discovered long since. Besides, though an experimenter unaided by a knowledge of what has already been accomplished may find out something useful, nothing new to experts. "All I claim for science", wrote Sir Morell Mackenzie, "is a right of veto against methods which are physically hurtful."

KNOWLEDGE IS POWER.

Some singers and teachers assert that knowledge of the vocal organs is hurtful - liable to make pupils nervous. But surely, here as elsewhere, Lord Bacon's aphorism "Knowledge is power" holds good. What really hurts is spurious science. Ideas do not lie by themselves in the mind; the mere grasping of them establishes connections, and every conscientious student strives to trace relationships among the facts or supposed facts presented - strives to find the niches into which they fit. Occasionally a pupil early sees the glaring inconsistency in what he is supposed to accept as facts. Usually, however, he only succeeds in getting an entirely erroneous conception of the vocal organs in action.

On the other hand, a theory of voice may be fanciful, yet embrace such modes of thinking as lead a limited number of pupils in the right direction so far that they may sing better than before.

Some famous singers who have never known in themselves habitual faulty production of voice, though they one and all recognise the necessity of close study, betray a lamentable ignorance of certain specialised knowledge, and thus are liable to do harm through theorising.

Some knowledge of anatomy is essential to a clear understanding of the mechanism which has to be brought into play for the attainment of the desired results. Monsieur Coué and I do not contend that teachers of voice culture should be profound anatomists, but we do contend that they should have such an understanding of the physiology of voice that they can impart to their pupils an intelligent insight into the main actions involved. The progress of physiological science has suggested aids whereby the amount of time formerly indispensable to the mastery of certain parts of the singer's art has been much reduced. A striking illustration of this fact is to be found in the true bearings on the matter of physics, whereby various steps have been reduced to extreme simplicity.

Nevertheless, it is one thing to know what the physiological conditions of ideal voice truly are, and a widely different one to ensure that those conditions will be complied with by pupils. The culture of the voice has to be brought about through mind-power, the result of learning how as well as what to think. The Coué-Orton System combines the fundamental principles of the Old Italian School with the most up-to-date physiological and psychological knowledge and devices. It does not profess to be a "brand-new" way of training voices, but is an attempt to perfect as far as possible what already had been done. Were Monsieur Coué and I unconvinced that there is not merely room, but a positive need, for the system, it would be impertinent on our part to present it.

The System recognises that, though voice-culture is impracticable without mind-power, the result of the thought brought to bear, be it good or bad, is always dependent upon the physique. Mental culture and physical culture are thus pursued hand in hand, intertwined with and supplementing each other.

Experience has proved that, by the combination of procedures employed, the student's knowledge is fixed on a solid foundation and progress is quick. Moreover, there is this incalculable advantage; should the student partially lose through neglect, enforced or otherwise, part of his skill, he knows exactly how and what to think and how to act in order to recover it.

SINGING - GOOD AND BAD.

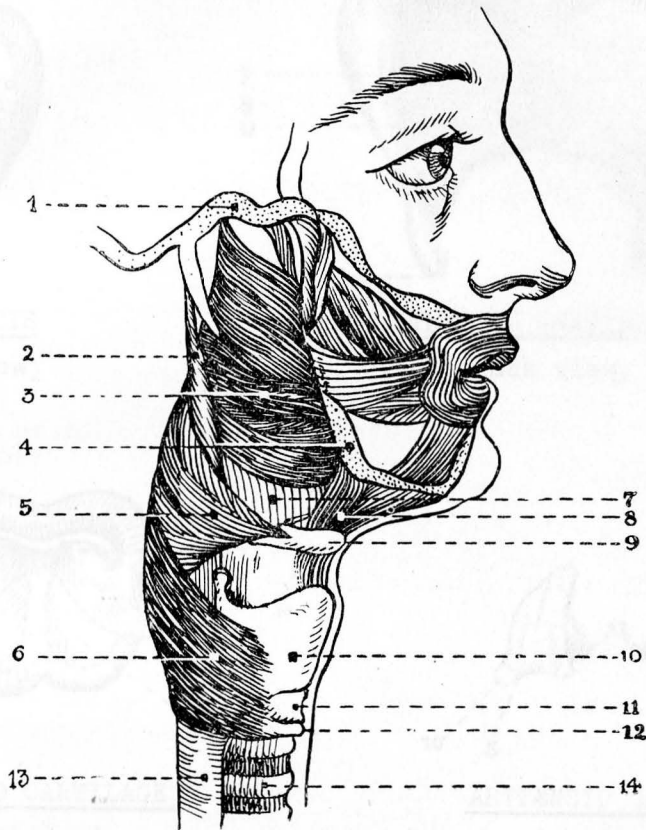
How many persons are under the impression that to "run through" a song a sufficient number of times to make the melody familiar and the words partially so, is all that is comprehended under the term "singing". Compare that conception with that of one of the greatest singers on record, the English tenor, Sims Reeves; he would not sing in public the simplest ballad until his attention to it had spread over a period of at least six months. He had to live in it to make the song sound spontaneous - his very own. As a proverb assures us: "The province of true art is to conceal art".

Do not say or think: "That is all very well, but one has to have the gift. I'm sure I could never sing artistically: I haven't the necessary voice". Make no mistake; though there are doubtless degrees of merit, the revelation and development of a voice is as much a work of art as is the skilful rendition of a song, or the formation of a clever speech. Moreover, until the true voice is revealed, attempts at singing are all more or less caricatures - the sound is not "an echo of the sense". In fact, the more you recognise your own vocal deficiency, the more pronounced is the caricature, for you yearn after the expression of beauty whilst feeling your inability to actualise your conception.

The power to feel emotions and the power to portray them differ widely. You must have a sound vocal basis upon which to ground your renderings, and in ninety-nine cases out of a hundred it has to be revealed first of all.

It is commonly supposed that fine voices are freaks of nature, and that poor voices are due to bodily deformity. In reality, though there is much inequality among voices, disagreeable peculiarities of tone are due in nearly every instance to incorrect employment of the vocal organs. Every

PLATE I.



1. Temporal Bone.--2. Stylo-Pharyngeus Muscle.--3. Superior Constrictor Muscle.--4. Molar Bone, cut through.--5. Middle Constrictor Muscle.--6. Inferior Constrictor Muscle, which is concerned with the formation of the closed register.--7. Milo-Hyoid Muscle.--8. Genio-Hyoid Muscle.--9. Hyoid Bone.--10. Thyroid Cartilage.--11. The Crico-Thyroid Membrane.--12. Uricoid Cartilage.--13. Esophagus.--14. Trachea.

person is capable of producing unmusical voice, but the production of the best quality of tone is the result of culture - very occasionally unintentional.

THE HIDDEN VOICE.

The true voice is usually hidden under that heard. Is that the case with you? This is how to test the matter for yourself. Does your voice sound breathy, tremulous, throaty or nasal? Do you feel a collapsing of the chest and a loss of voice control? Does your throat ache or feel in the least degree uncomfortable when you sing? Do you feel that the voice demands attention that needs to be given to sentiment? If any one of those conditions holds in your case and you are not actually ill nor one of the very rare vocally-deformed persons, depend upon it, you are abusing, instead of rightly employing, your vocal organs.

You are probably aware that after a dislocation, if the parts be not restored to their proper positions (i.e., if the dislocation be not "reduced") in process of time a new joint may be formed, not so good as its predecessor, but, nevertheless, a somewhat serviceable makeshift. It is much the same with voice. At birth the vocal organs act aright, but from various causes - the employment of consonants in speech is probably the main one - habits of faulty voice are usually acquired, certain parts intimately concerned with right "production" of voice being unused and other parts employed instead.

Genuine voice culture aims first of all at securing or assuring right action of the voice-producing parts - is, indeed, a sort of bloodless surgery. That step is the most important of all, and the progress consequent upon it is a leap. Ease, power, endurance and compass all are thus acquired and the voice is enabled to portray in song, as readily as in ordinary conversation, the various emotions and passions. Singing becomes an unalloyed pleasure and a source of abounding vitality.

ELOQUENCE FOR ALL.

But it is not only in song that voice culture is of paramount value; it is of great value in speech. How often it happens that a speaker feels that he has a message to deliver, chooses words and order that are apt, but, through lack of vocal skill, is unable to make himself heard and understood without inflicting pain or discomfort upon his audience and himself.

Though in common parlance we refer to "the speaking voice", in contradistinction to "the singing voice", the only essential difference between song and speech lies in the continuous slidings ("inflections") of voice in speech but not in song - though for dramatic purposes a word or more is occasionally spoken instead of sung in musical compositions.

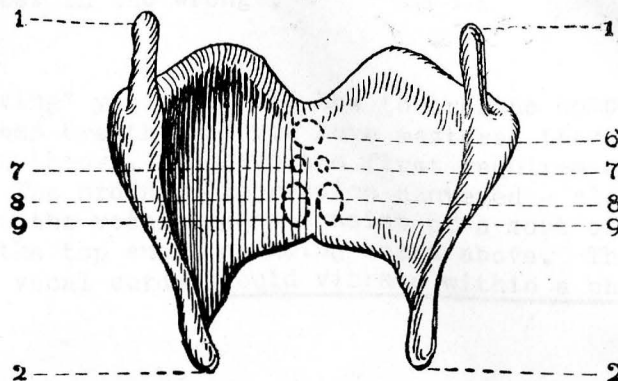
In unemotional speech one passes quickly over the vowel-sounds, but in expressing emotion one lingers on them - which fact accounts in a measure for the fitness or otherwise for musical setting of words.

I emphatically assert that considerable eloquence can be acquired by almost anyone. The essential groundwork for oratory cannot, however, be ignored with impunity. "A chain is as strong only as its weakest link". Pronunciation, pause, emphasis, inflection and gesture are taught by many, but rarely efficiently or in their proper place. The rational preliminary to any extensive study of those subjects is a course in scientific voice

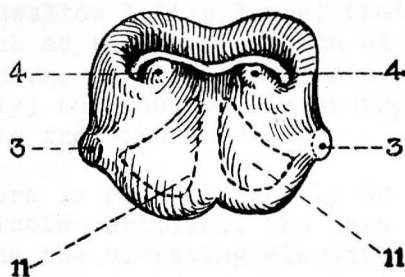
P L A T E I I .



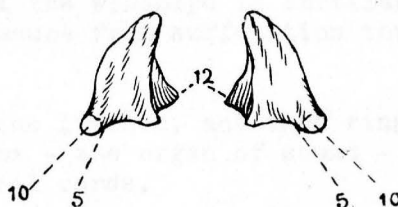
EPIGLOTTIS
(Back view)



THYROID CARTILAGE
(Back view)



CRICOID CARTILAGE
(Back view)



ARYTÆNOID CARTILAGES
(Back view)

- 1, 1. Upper Horns.--2, 2. Lower Horns.--3, 3. Facets for Lower Horns.--
4, 4. Facets for Arytænoid Cartilages.--5, 5. Bases of Arytænoid Cartilages.
6. Attachment of Epiglottis.--7, 7. Attachments of the False Vocal Cords
(Ventricular Bands).--8, 8. Attachments of the True Vocal Cords.--9, 9.
Attachments of Thyro-Arytænoid Muscles, which draw nearer together the
thyroid and arytænoid cartilages.--10, 10. Attachments of the Posterior and
Lateral Crico-Arytænoid Muscles.--11, 11. Attachments of the Posterior
Crico-Arytænoid Muscles.--12. Attachments of the True Vocal Cords.

cultivation. Whenever the student's ear permits, that course should include some efficient, though not necessarily extensive, culture of the singing voice.

Moreover, as "Prevention is better than cure," the training should not be delayed until adult life is reached. As Lord Bacon remarks: "A cripple in the right way will beat a racer in the wrong".

A VITALLY-IMPORTANT FACT.

In "The Key to Complete Living" you were told how to breathe comprehensively and also how to compress breath. If you have mastered those points in practice as well as in theory, you have the first requirement for the right production of voice. The ordinary impression conveyed - alas! by many teachers and books, is that the vocal organs consist of a sort of bellows with some vibrators at the top and a sounding-board above. That is very misleading; in reality the vocal cords should vibrate within a chamber of compressed air.

THE ORGAN OF VOICE.

From Plate 1 you can see that there are two main passages down the throat. These are (1) the trachea, or windpipe, and (2) the œsophagus, or gullet, down which food passes to the stomach.

You will notice that the gullet lies just behind the windpipe. Of course, we should always well chew our food; but, fortunately for us, even if we swallow little lumps, their passage down the gullet is made easy inasmuch as the back portion of the windpipe is almost entirely soft - membranous. On the other hand, the front of the windpipe is cartilaginous (gristly) and thus one is protected in a measure from suffocation through pressure from the outside.

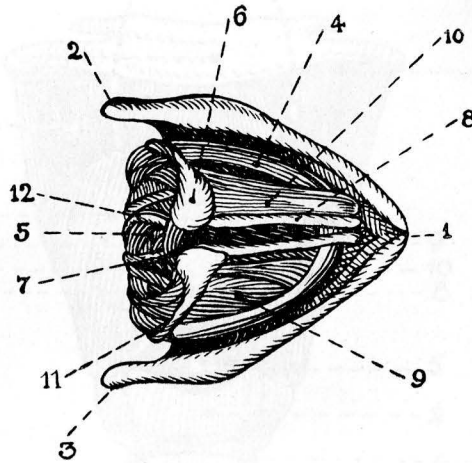
There is one ring wholly of gristle in the trachea, and that ring is the cricoid cartilage, the base of the larynx - the organ of sound - which contains the vibrating element, the true vocal cords.

On Plate 2 you have illustrations, about life-sized, of the principal cartilages which form the framework of the larynx.

The cricoid is somewhat like a signet-ring, having its thick part at the back. The name "cricoid" is derived from the Greek word "krikos", meaning "a ring".

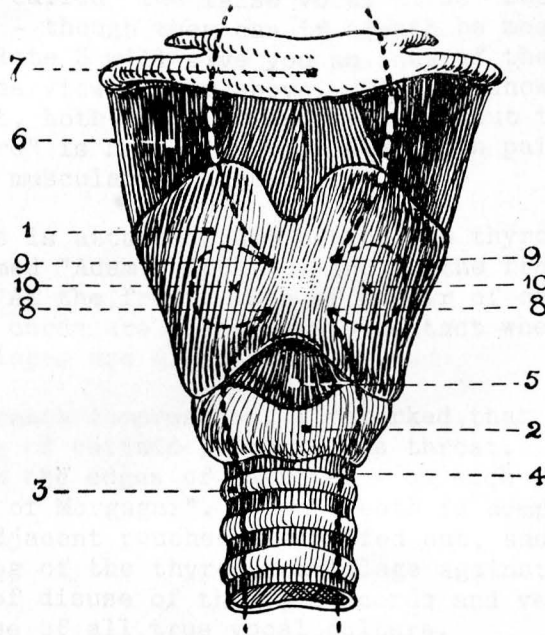
Look now at the picture of the thyroid cartilage. You see the cartilage somewhat resembles a shield: its name is derived from the Greek word "thyreos", having that meaning. You see that the thyroid cartilage has four little projections (called "cornua" or "horns") two at the top, and two at the bottom. The two upper horns are connected with the "hyoid" or tongue-bone, a little U-shaped bone that may be felt immediately under the chin ("hyoid" means "U-shaped"). The lower pair of horns are hinged, one on each side of the thyroid, and, by the hinge, the front of the cricoid can be raised towards the thyroid, thus gradually closing the front space between the two cartilages. It is important that you should well note that fact, it having much to do with voice.

PLATE III.



1. Salient angle of the Thyroid Cartilage.--2 and 3. Upper Horns.--4 and 5. Cricoid Cartilage.--6. Arytænoid Cartilage.--7. Posterior Arytænoid Muscle. (Cut away are the Arytæno-Epiglottidean Muscles, which cross the Posterior Arytænoid Muscle transversely, ending above in the Epiglottidean Folds.)--8. True Vocal Cords.--9. Right Lateral Crico-Arytænoid Muscle (the left being cut away).--10. Left Posterior Thyro-Arytænoid Muscle (the right being cut away).--11. Crico-Arytænoid Muscle.--12. Crico-Arytænoid Ligaments.

PLATE IV.



1. Thyroid Cartilage.--2. Cricoid Cartilage.--3. An ordinary cartilaginous ring of the Trachea.--4. Portion of the Tracheal Membrane.--5. Cricothyroid Membrane, covering the Crico-Thyroid Space.--6. Thyro-Hyoid Membrane.--7. Hyoid Bone.--8, 8. True Vocal Cords.--9, 9. False Vocal Cords (Ventricular Bands).--10, 10. Ventricles of Morgagni.--The form of the passage through the larynx is indicated by dotted lines.

On the top of the cricoid cartilage - on the smooth surfaces, or facets, depicted there - are the arytenoid cartilages, so called from their supposed resemblance, when taken together, to a pitcher. A perhaps better name is "the regulating cartilages". Each arytenoid cartilage moves on an inverted apex in such a way that when the back corners are close together the front corners are separated, and when the back corners are widely separated the front corners are close together.

In looking down the throat by means of the little mirror called "the laryngoscope" one sees the true vocal cords - usually shining pearly white, though sometimes pink even in healthy throats, and always so - or even red - in inflamed ones. In ordinary breathing these make, with the arytenoid cartilages, a lozenge-shaped aperture, but in producing voice they are brought into contact. Above the true cords is another pair of cords, not white but pinkish, and called "the false vocal cords" because ordinarily they do not make voice - though they can if breath be meanwhile inhaled instead of exhaled. Plate 3 will give you an idea of the appearance of a section of the larynx as viewed from above. Plate 4 shows the shape of the passage down the throat, both cords being severed about the middle. Please note that the word "cord" is hardly appropriate, both pairs being edges of elastic tissue, partly muscular in structure.

Each pair of cords is attached just behind the thyroid cartilage - at the part playfully termed "Adam's Apple" - and to the front corners of the arytenoid cartilages. At the front, each of a pair of cords touches the other; at the back the cords are brought into contact when the front edges of the arytenoid cartilages are also.

In dealing with breath compression, I remarked that it was made possible by the closing of certain parts in the throat. Those parts are the false cords, which form the edges of cavities - on each side of the larynx - called "the Ventricles of Morgagni". When breath is compressed as directed, these ventricles and adjacent pouches are puffed out, and, thereby, there is a tendency to flattening of the thyroid cartilage against which they push. It is the use instead of disuse of the false cords and ventricles in voice which stands at the base of all true vocal culture.

HOW VOICE ORIGINATES.

I mentioned how the true vocal cords could be brought into contact. With that contact there is sufficient tension for the production of voice when alternately the breath is forced between and, the pressure being momentarily relieved, the cords come together again with sufficient rapidity. The number of puffs of air that thus issue from between the cords per second for the production of the high notes of an ordinary soprano is over one thousand. Sound is the result of these puffs causing waves in the atmosphere.

I ask you, please, to think of the action of the thyroid and cricoid relative to each other. If the arytenoid cartilages remain stationary during the approach of the cricoid to the thyroid, the cords are stretched, whilst, if the thyroid recedes from the cricoid (really through the thyroid and arytenoids approaching each other), the tension of the cords is lessened - perhaps so much that voice cannot then be produced.

At a certain pitch in ascending, the opening between the thyroid and cricoid suddenly increases. That is when the tension of the cords is relaxed as regards length but they are made to overlap at their extremities through the arytaenoids being pressed close together and the sides (wings) of the thyroid being made to approach each other.

Kindly notice, too, these two modes of producing notes, the first series being termed the "open" and the second the "closed" register. The name "register" was suggested by the "registers" or stops of an organ, the quality altering suddenly in ordinary uncultivated voices.

VOCAL RESONANCE.

Above the larynx the voice undergoes much alteration and amplification in consequence of the conformation and modification of the parts between which it passes and those against which it strikes.

If you put a finger on Adam's apple and then swallow you can feel the larynx rise. Simultaneously it also closes and a little lid - above it, and called "the epiglottis" - covers over the aperture, thus, as a rule, preventing food from going "the wrong way." "Epiglottis" means "cover of the glottis", and the glottis is the opening at the cords.

The epiglottis has another duty besides that of guarding the entrance to the windpipe - it acts as a director of the sound-waves.

It should be noted that immediately above the larynx and gullet is the pharynx, a cavity which opens into the mouth and from which there are back-passages (the posterior nares) into the nose. The passages into the nose can be closed by the rising of the muscular partition (the soft palate) at the back of the mouth. That partition adjoins the hard palate, the vocal sounding board against which voice, when properly produced, always strikes.

Sound is not thrown like a stone, but it can be concentrated in a certain direction - as is evident from the use of speaking-trumpets at sea.

The larynx, epiglottis, and back of the tongue are so connected that, when the larynx bodily moves upward or downward, the epiglottis and the base of the tongue move also. The lower the larynx, the lower is the point of impact of voice against the pharynx, and the lower that point the more backward does the voice strike in the mouth - slightly like a ball being so thrown against a wall as to bounce off at a certain angle. When the larynx rises, provided there be no obstacle interposed, the voice strikes further forward on the hard palate. I refer to the possibility of an obstacle because, when the false cords are disused in voice the back of the tongue is often bunched up to offer resistance instead, and thus the sound is muffled and throaty.

The word "placing" is applied to the directing of the voice to this or that part; thus we speak of a "forward" placing, a "backward" placing, and so on.

LANGUAGE.

"Words" and "language" are ordinarily treated as synonymous terms. In reality words and their proper arrangement and stress are but the language of ideas; whereas language, in its complete signification, comprises every means by which what passes in one mind can be transferred to another. Tones, looks, and a number of gestures are instinctive language: words, on

the other hand, are as truly an artificial contrivance as is talking on the fingers. They, nevertheless, can, and commonly do, give definiteness to the state of mind connoted by the tone of voice employed.

Speech is effected by the actions and position of the palate, tongue, lips and teeth, through the position assumed by them relative to each other moulding voice or whisper.

Consonants partially or completely obstruct or else set free the passage through which voice is sounded, and for that reason they tend to induce wrong location of energy in voice and the combination of actions that should be kept distinct. The gate formed by the false cords is therefore the first that should be attended to in voice culture, and that is why I spoke of voice culture as being a sort of bloodless surgery, designed to bring about what I likened to the reduction of a dislocation.

HINTS TO SELF-TEACHERS.

We have now arrived at the practical application, without viva-voce demonstration, of the principles of voice culture. I cannot here describe more than a few of the artifices I employ with pupils, nor can I deal very fully with so vast a subject, but I assure you that if you closely follow my directions you cannot fail to make quick headway.

I ask you to reflect upon the following points, which are vital:-

1. Thoughts at the forefront of consciousness tend to actualise themselves; thus, if you think you cannot perform an action, it thereby becomes impracticable to you, and if you think it difficult, it becomes difficult. On the other hand, if you assume you can perform an action and your organism admits of it, you are able to perform it; but, nevertheless, you can only actualise what you conceive an action to be. If you wrongly judge of such an action, you merely actualise your own thought.
2. Recollect that unless you are one out of a great many, the quality of your voice at present is very different from what it will be when produced properly.
3. When you have obtained, through following directions, the desired kind of note, repeat it several times in succession so that the recollection of the mode and result of production will be registered in your "inner consciousness" and that you may form the right associations, the habit of correct production.

HOW TO STAND.

One reason why so many persons find difficulty in managing the processes of respiration is that they assume such a body-poise that the elevation of the chest is antagonised by a protruding abdomen. The right poise does not necessitate the heels being kept together as is so often, advocated. More grace (a factor of no mean importance on the public platform) is procured by having one foot a little in advance of the other. From time to time, one foot may be drawn back, as in dancing, and the other take its place.

The elbows should not be stuck into the waist, nor rested against the body. If a sheet of music be held, the hands should not be opposite one another, which is ugly.

Vocal Poses



In this illustration various errors in pose are portrayed. The pupil should carefully compare the illustration with the information given in the course.

This illustration will act as a check on the pupil's conclusions, as well as fulfil its primary purpose.



Although a variation of that shown above, this pose conforms as to the required conditions. This and the preceding illustration do not exhaust the correct attitudes that can be adopted, but it is of importance that none of the principles exemplified in the illustration should be violated.

Neither throw back the head, nor draw in the chin, for those positions give rise to throatiness. Ordinarily, there is a curve at the back of the neck corresponding to one in front. Have the back of the head so raised and the chin lowered, that the back of the neck is straight. Any other position makes "right placing" - or the directing of the voice against the hard palate - difficult. The plan I recommend brings the mouth and throat into positions relative to each other that are highly favourable to correct placing.

POSITIONS OF THE LARYNX.

Place a finger at the top of the thyroid cartilage, then, without separating the jaws, think (absolutely without effort): "I am yawning at the back of the mouth", or, what amounts to the same thing: "My larynx is going downward".

I recommend that first because I want to make sure that a certain crutch, a bunching-up of the back of the tongue, is taken from you. I want you to walk alone, i.e., I want your false cords to have the work of control thrown upon them.

When you have mastered the experiment given above, I want you to think a bright thought. You will find that that causes your larynx to rise. Next think a sad thought, which will cause your larynx to sink. Lastly think a dignified thought, which will cause your larynx to assume a medium position. Simultaneous with each change of mood the mouth alters in conformation, it being impossible to keep the corners of the mouth turned downward when yielding to a bright thought, or turned upwards when yielding to a sad one.

That will give you a general cue as to movements that take place in voice also.

Then, just to clearly realise what you must sedulously avoid in song, raise the larynx as high as possible, bunching up the back of the tongue. If you do that there will be a hard swelling underneath the chin. That corresponds to throatiness and is far from comfortable. Recollect always that you should feel as if you have no neck, as if the throat opens all down to the lungs. But that is a very different thing from widely separating your jaws. If you open the mouth too widely, you tend to close the passage at the back of the mouth. If you have the mouth too closed, you stifle your voice.

VOWEL FORMATIONS.

Open your mouth widely enough to admit the first finger on edge between the front teeth. That opening is right for all vowel sounds. For sounds that ordinarily are made thinner than "ah", raise the tip of the tongue, for those more sombre, rounden the lips. Of course, in some languages other than English, "ee" and "oo" are combined in one sound, therefore the tip of the tongue has to be raised and the lips rounded simultaneously.

When desiring to change from vowel to vowel without altering the quality, retain the position of the larynx. Why? Because the placing of the voice is altered if one alter the position of the larynx, and thereby the tone is expressive of a different state of mind - the tone is differently "coloured".

VOCAL "TOUCH".

Having mastered those preliminaries, assume the correct poise, take a deep breath, hold it, compress it by drawing in the abdomen rather further, then, opening your mouth as directed, without stiffening any part, prepare yourself to sing "ah". Having got ready, you must do no more than slightly (very slightly) open the false cords, keep them stationary for a few seconds, then hold the breath again - without closing the mouth. Two shortish notes of this kind, followed by a long one, and without taking in or letting out any breath during the intervals, is excellent in practice. If you perform the movement as directed there will not be the slightest aspirate, but on the contrary, the voice will start very crisply and with a slight click - which click you must be upon your guard never to try to make by local effort, for, if you do try, you'll only do something else instead - and that something that you should not. The right touch (attack is a bad word in this connection) is automatic and a sign that the first vibrations are satisfactory.

"TONICITY" OF VOICE.

Always sing with rightly compressed air. Treat your diaphragm as a piston which you push upward, by contraction of the abdominal muscles, in proportion to the amount of breath you have at your disposal and the loudness or pitch of the note you sing. Ease in producing voice does not consist in flaccidity, but a balance between muscular powers. If there be not muscular contraction where there should, there must inevitably be muscular contraction where there should not. It is with the movements involved in voice production as with others. When a limb is at rest its muscles pull equally in different directions. This balance of forces is called "tonicity". What the vocalist should have is tonicity of voice. To straighten a sheet of bent music, we bend it "the other way". Similarly with the voice, the direction of energy must be reversed.

If a piece of india-rubber be squeezed between a finger and thumb without either digit altering position, the pressure of each is equal. We have to secure and retain a balance of pressures as regards the voice.

The sensation in right production is as if you are taking in breath, not letting it out.

HOW TO FIRMLY FIX A STANDARD TONE.

Properly-produced voice being the result of compressed breath, sustained notes of full (but easy) power throughout, should be sung daily. Such notes have various advantages:-

1. They expand and gradually improve the structure of the ventricular pouches and the larynx generally, and also of the chest - the mobility of which they greatly increase;
2. They cause growth of muscle;
3. They cultivate endurance; and
4. They fix the notes so that loud tone becomes automatic, and soft singing the result of restraining the automatic full compression.

The procedure here advocated has great artistic significances.

A great philosopher, Herbert Spencer, remarked that, although "volume of sound is a sign of a mass of feeling, the loud tone expressive of strong feelings is not forced but spontaneous - is due, not to voluntary, but to involuntary excitement of the vocal apparatus. Consequently", he said, "a singer's loud tone must be a loud tone not suggestive of effort; the muscular strain required must be actually or apparently unconscious".

Soft sound (Spencer might have added) often shows by its intensity how great a "mass of feeling" is being suppressed.

The secret of beautiful, telling, soft singing is the capability of singing round and ringing loud notes. Nevertheless do not neglect very soft practice - an achievement of extreme nicety which may be compared with gently touching with a razor.

CAUTIONS REGARDING LOUDNESS AND SOFTNESS.

However full and powerful a note be required, the expenditure of breath should not be appreciably greater than what is needed for a soft note. That is because, when the false cords are nearly in contact, the greater the pressure of breath the greater is the expansion of the ventricles and consequent downward pressure of compressed air against the upward-moving narrowed stream of breath. Please to always bear in mind that all notes of the human voice should have the basis of compressed air; none should be soft because the conditions of compression are interfered with. A loud note needs much breath compression, a soft note little. If well-produced, any and every note needs some breath compression. Not until after the voice has ceased should one do away with the purposive contraction of the abdominal muscles. Moreover, even during half-breaths the upper part of the chest should be kept expanded and attention (until the action has become automatic) should be given to the expansion at the base of the chest and at the sternal angle.

POWER VARIATION.

Having mastered notes of equal power throughout, test the capacity of varying power without varying placing, then of varying placing without varying power; lastly of simultaneous alteration of placing and power.

Test your control by a decrease of power followed by an increase of power. An increase followed by a decrease is not an adequate test, for the end of the note may be imperfectly produced and yet pass muster with beginners. The "messa di voce" (or "putting forth of voice"), as the Italians call a great increase and decrease of power on a single long note, should later be practised considerably.

It should be clearly understood that the alterations of placing are in nature combined with infinite, though often minute, modifications in the resonating apparatus, which modifications can hardly be obtained otherwise than as concomitants of emotional changes. As soon as practicable, every exercise should be sung with a meaning, the result of an assumption of tenderness, supplication, anger, or other mental state.

BREATH MANAGEMENT IN ASCENDING AND DESCENDING PASSAGES.

You should carefully analyse your bodily movements during ascending and descending passages. With many persons ascent infers tightness, and descent flaccidity - which they substitute for proportionate lessening of tension. The consequence is that their high notes are unsympathetic and their bottom ones breathy and hollow.

If in singing an ascending scale a weakness appears in producing the upper notes, you should beware of tightening above the larynx, or of forcing in any way.

During an ascending passage of equal power throughout, the abdominal muscles should gradually increase the compression of the breath and consequently add to the expansion of the chest. If the power is meant to decrease, less, or perhaps no, added elevation of the chest is required indeed, in exceptional instances it needs to be lowered somewhat.

During a descending passage of equal power throughout, the diaphragm and abdominal muscles should slightly relax their pressure on the compressed air, and so allow the chest to fall slightly. There should be no purposive contraction nor flopping of the upper chest, neither should there be pushing forward of the abdomen. The action is somewhat like going down-hill; one must hold back, as it were, so as not to over-do the lessening of tension. The consciousness of control must not be lost at any moment. When a descending passage is meant to increase in power (as is often the case in slow music) even an increased retraction of the abdomen may be necessary.

AGILITY.

Do not confound flexibility with agility; flexibility is the capacity of quickly altering the power and quality of the voice, agility that of rapid execution.

Here, as elsewhere, recollect to "make haste slowly"; slow movements must be mastered before attempting quick ones. If you attempt rapid passages too soon, the result is an unequal, thin, and imperfectly-produced voice.

Nevertheless, the trill, sung very slowly at first, may be commenced quite early. It is an ornament which rapidly develops agility of voice. One of the best ways of acquiring a good trill is to sing it in triplets, beginning them on the lower and the upper note alternately. After the fashion of the old Italian school, it is useful to sing in a single breath a messa di voce and a similar variation of power trilled - the alternation of the notes comprising which should be progressively accelerated and retarded.

THE STUDY OF CONSONANTS.

When you have mastered the vowels, proceed to the study of consonants. The distance of separation of the jaws for vowels is sufficient for the (English) consonantal sounds "k" and hard "g", "l", "n" and "r", "t" and "d"; therefore, if a word begins with one of them, have the mouth opened in shape for any vowel sound that immediately follows.

Viewed from a strictly musical standpoint, consonants are interruptions in the flow of melody - expressive though they can and should often be. Singers need to be careful not to introduce consonantal sounds too early, for, if the last syllable of a word is completed too soon, the substitution of another letter or syllable is needed to complete the value of the associated note. Consonantal sounds should usually be short and distinct, though for pictorial effects they may be lengthened occasionally, e.g., in "ding dong, bell", the "ng" and "ll".

Care should be given to the distinction between voiced and unvoiced consonants. Many people pronounce "his" "hizs", and "have" "havf", for they continue whisper after they have finished voice.

The degree of energy with which consonantal sounds are pronounced affects largely the import of words and also the power with which vowel sounds immediately following and attached are begun - though it by no means ensures proper laryngeal action.

VOICE, SPEECH AND WHISPER EXERCISES.

Most difficulties of pronunciation are due to making excessive movement of the parts concerned, or to bringing into play unrequired parts. I therefore train every pupil in speech from the start, thereby requisitioning as a protective influence what might otherwise be retrogressive in tendency, and also paving the way for the speedy mastery of pronunciation in song.

Here are a few exercises for daily practice of the speaking voice. Taken in conjunction with what I have already advised they are capable of rapidly developing power, fulness and control, and of curing nearly all cases of "clergymen's sore throat" and various other vocal troubles due to voice abuse.

1. Take a full breath, hold it, compress it, and then, in one breath and without letting out breath during the intervals, say a sentence, each word monosyllabic and beginning with a vowel - e.g. "All - of - us - are - in", "It - is - all - I - ask", "I - am - up - an - elm". Speak fairly loudly throughout, then softly, then very loudly, then vary power on alternate words. Remember that the chest must be kept supported by the drawn-in abdomen until after the sentence has terminated.
2. Using the low part of the voice, pronounce the following illuminative question in one breath and as with the sentences in Exercise 1: "Are intrigues obstructing our aimless efforts?" You should not growl, nor tighten in speaking either at a low or a high pitch. Imagine all notes as on a level: straining is useless and defeating. Having got the right effect with the low pitch, answer at a high pitch: "Intrigues are obstructing our aimless efforts". Lastly, alternate single words, and, later, syllables, at high pitch and then low pitch.
3. This is to ensure a ready change of placing. Say in an ordinary colloquial tone and about the middle of the voice: "An epicurean's adage", then, without taking a fresh breath, lower the larynx and say, using very full tone: "Of - all - useful - arts - I - ardently - admire - only - eating".
4. Up to this point you will have employed only such words as begin with vowels. Now use this sentence: "Only - he - eats - hard - eggs". You will observe that the second and fourth words begin with an aspirate. What you have to do is to get as pure and ringing a quality on a vowel following the aspirate as if the word commenced with a vowel - and if you are to do that, your chest must not collapse. You should have the false cords only a little apart when sounding the aspirate, and, as it were, snatch back - don't prodigally thrust the breath forward.

5. This sentence introduces as an initial letter each consonant in turn. (Pronounce "Xenophon" as "Xsenophon", not "Zenophon".)
"A big cat did eat from Grandad's hat. I just kicked little Master Nosey out, putting quick resolutions soon to use verily, without Xenophon's youthful zeal!"

Recollect that voice is made in the larynx and nowhere else. Do not allow consonantal obstructions to vitiate vowel quality - in other words, be careful to rightly locate energy.

6. This is composed of whisper instead of voice, and, as it brings into play the false cords and yet can be used at almost any time, is of great service. Practise all the exercises given above, but more still employ single vowel sounds ("ah" especially) in one breath. You should start with a slight click, just as when using voice, and that click should occur "of itself", so to speak - you should not attempt to make it by effort. If the click be absent, the vowel is preceded by an aspirate. Keep the whisper steady, and think of the breath as if entering the body meanwhile. Be careful to end the whisper by holding the breath. Gradually increase the length of the whispers.

SPECIES OF VOICE.

You may be surprised that nothing has already been said about species of voice. It was unnecessary. Hasty diagnoses of voices are often wrong and, in any case, a voice treated as recommended in this Course "finds its own level". It should always be borne in mind that species of voice are divisions made for the sake of convenience and utility, and that that vocal music is right for a singer which experience proves his or her voice is best capable of efficiently performing.

Although no hard and fast rules can be laid down - voices differing as widely as faces - usually the available upward limit of the open register lies in baritones about middle C sharp, in tenors the E flat above, in basses the B or B flat below, and in mezzo-sopranos, sopranos and contraltos respectively an octave above the corresponding male voices.

The sub-divisions of specie of voice need not be dealt with here.

THE HIGH REGISTER.

The exercises in speaking and even in whispering increase the compass of the voice inasmuch as they train in right action and develop the vocal apparatus. You may get the proper production of high notes through the middle and lower ones. I will show you how. Put a finger on the larynx and, beginning near the bottom of the voice, sing a scale. You can feel the front opening between the thyroid and cricoid cartilages gradually close. Simultaneously the larynx should very slowly move downward in order to make each note, in ascending, a little more "covered" (i.e., placed a little more backward in the mouth than the note that preceded it), a necessary procedure, as the low notes tend to sound hollow when much covered and the high notes thin when placed too forward - especially when sung loudly. Choose a note about the middle of the octave you have sung, and sing it with full, easy power. Retaining the same pressure of breath (i.e., without lowering the chest and larynx) and also the same distance of expansion between the thyroid and cricoid cartilages as for the low note, you can sing a soft note an octave higher. Obviously, the stretching of the cords is uniform in both notes. The high note, however, is produced by over-lapping of the cords at their extremities, is in the closed register.

Increase of power is brought about by increase of breath pressure, which, by itself, however, would heighten the pitch. To obviate that, one must have a compensatory relaxing or decreased over-lapping, or employment of the full length, instead of only portion, of the vocal cords.

Corresponding with the closure, the wings of the thyroid cartilage are pulled towards each other by the contraction of the inferior constrictors of the pharynx (see Plate 1). The narrowing at the back of the thyroid can be felt with the finger and may also be artificially produced by exterior pressure.

BLENDING THE REGISTERS.

When you have acquired the knack of producing high, soft notes correctly, pass upward and downward whilst retaining the closed register. Later, pass downward into the open register which, to be uniform with the notes sung in the closed register, must be soft and light. If you want to sing high notes of a full and powerful character, place them well in the dome of the mouth - in other words, have your larynx low. To blend such notes with those of the open register, make a practice of entering the new register early; thus, in ascending a scale terminating in the closed register, close rather lower down than you need to do, and in descending, change a little higher up.

You should become able to sing a few notes (called "optional" tones) in either register and to make the quality of the registers so much alike that no-one can tell by the sound alone which register you are employing.

The great English tenor, Braham, was once asked what he thought of a certain singer who had newly appeared at the Haymarket Theatre. "Well", was the reply, "he sings very high, he sings very low, and - he sings very middling".

I presume you do not want such a judgment passed upon your singing, nor will you if you recollect that the cultivation of the middle notes of the voice is the only solid basis upon which to build the closed notes. Extend the open register as high as is possible without its degenerating into a shout.

To practise top notes much in the attempt to increase the compass is worse than useless, for it not only tends to weaken the middle notes, but makes the voice thin throughout. A voice trained on the lines here advocated has a compass of nearly, or even more than, three octaves.

IMAGINATION AND VOCAL RANGE.

One must carefully observe, however, the effect of imagination upon the compass of the voice. However good the middle notes may be, if the singer thinks the upper are beyond his (or her) compass, they are so for the time being - as was obviously the case with Miss Mary Garden before she employed auto-suggestion. The singer can no more sing them than take the hands apart whilst imagining inability; and if, with that conviction in mind, the attempt be made, the harder the trying the more pronounced is the failure, for the thought interposes new obstacles or increases such as exist.

Not infrequently, strain causes a crack in the voice (*scrocchi di voce*). At high pitches considerable, though easy, contraction of the glottis is requisite, and, should the true cords press together for a moment, the closure is followed by a sudden opening and is productive thereby of a note of unintended pitch.

Any and every capability is lessened if strain be resorted to. It is with sight, for instance, as with voice. Long ago I pointed out that the immediate causes of many cases of supposed myopia (short sight) are explainable by the effects of effort and ease; and I gave a simple mode of exercise for improving the sight. "Put a book" (I wrote) "just as near to the eyes as to ordinarily cause a slight strain, but don't strain - imagine the book further away. In a like manner, put the book at an apparently excessive distance for reading. Again don't strain - imagine the book nearer".

Now, just as you think of the book as moving the opposite way from what it does in reality, you should at first think of high notes as low, and of low notes as high. Finally, all notes feel as if on a level.

The absurdity of strain when ascending is obvious from the fact that the raising of the pitch a semitone necessitates no more than one hundredth part of an inch added tension or overlapping. Fancy opening one's mouth like a Cheshire cat's in order to get that stretching of the cords!

High notes, when properly produced, are unaccompanied by strain of any kind. There should be no gripping under the chin, but, on the contrary, a sense of fulness, of expansibility, should be experienced at the back of the mouth. In every part of the voice, the tone should be thought of, prepared for, and allowed to commence. Be particularly careful to avoid employing any impetus at the beginning of a high note.

It should not be concluded, from the above remarks, that singing continually at the extreme upper limit of the compass can be otherwise than hurtful. A person may be capable of lifting with ease and grace a very heavy weight, but that fact does not show that he can therefore carry it a mile.

Many writers on voice believe, obviously, that increase in its compass is mainly dependent upon the extent of the development of the parts by which alteration of pitch is produced. One must allow that right action of the voice-producing parts makes them better suited for their respective duties, greatly increasing the strength and beauty of the voice - and to some extent its compass, but not to anything approaching the extent ordinarily supposed. The reason that the compass of the voice usually increases but slowly is that a quick increase is not expected. Of course, in many cases the "method" pursued is unphysiological, but when otherwise, the compass is usually expected to increase but slowly - which disadvantage is therefore actualised.

The Coué-Orton System, by attending to the right mental attitude in the first place, usually increases the range immediately and to a marked extent. Often a person imagines himself or herself to have no voice and may at first emit not more than about an octave of notes, but when shown how to think aright, may emit from two to three octaves.

INTERPRETATION IN SONG.

I do not believe in waiting until all technical difficulties have been overcome before commencing the study of interpretation - indeed, contrary to what is generally observed, expression and interpretation, when taken in their right place, are valuable from a technical as well as an æsthetic standpoint. However, the strictly technical and the æsthetic should, after a time, go hand in hand. At the same time, it is better, far better, to delay the study of interpretation considerably longer than is necessary, than study it a moment too soon.

There are some funny ideas afloat as regards the proper signification of the word "interpretation" as applied to song. Many persons think that it consists in singing loudly, softly, quickly, slowly, and so on, in accordance with the so-called "expression marks". Again, it is quite common for teachers of singing to treat their pupils as human parrots, expected to merely imitate patterns.

To interpret a song is to express its meaning, and, if you are to express its meaning, it is perfectly palpable that you must first find out what that meaning is - you must analyse the composition.

The music is meant to correspond to and enhance the effect of the words; therefore, they first claim our attention. One often hears the remark: "I like so-and-so's singing because I can always hear his" (or "her") "words". To merit that praise is not going far enough. What you should aim at having said regarding you is that you sing with meaning and with understanding.

But here a difficulty arises. Unfortunately, the setting of words to music is rarely good, the generality of composers treating the notes of their melodies as merely so many pegs on which to hang words, and then managing to hang a large number of the words on wrong pegs. Even when a composer has honestly attempted to give a suitable setting to words, he seldom realises the matter to the full. A true artist can take the simplest ballad, and, by a few masterly strokes, transform it into a thing of beauty. True, the singer has to endeavour to get at the conceptions of both the writer of the words and the composer of the music, but minds differ, experiences differ, and even the ablest artiste cannot completely discover the intention of writer or composer. It thus transpires that what the best interpretation consists of is in part an original composition bearing the impress of the singer's individuality, and bearing it so markedly that the finished product seems to emanate entirely from a single mind - sounds, in short, spontaneous.

To do your work thoroughly, you must study the words apart from the music - you must ascertain the atmosphere of the composition. That atmosphere will give you the cue to the right moods, and also do something towards producing them. To have their full effect, the words must be superimposed upon the right moods.

In dealing with this phase of the subject, I regret the impracticability of only having the language of words at my disposal. There is so much that cannot be imparted through the medium of words alone. The efficient teacher of interpretation is compelled to make extensive use of nature's own language. He must talk heart to heart; by the magic of voice enhanced by bearing and gesture must awaken, reveal and develop the emotions, and train the observative and discriminative faculties of his pupils.

ARTISTIC SIMULATION.

It is sometimes asserted that, if you are to sing or act well, you must think you really are the personage you represent. That is incorrect. Unless you know that you are not that personage - well, you are insane! You must imagine the part, - ay, imagine it so much that you affect your own emotions. But it is quite possible to feel a part too much, in which case, instead of giving greater expression to what you have to interpret, you may be robbed, partially or even completely, of the power of utterance.

You should have such a ready hold on your imagination that you can say to yourself at any moment "That is enough". Contrary to what is usually thought, the artiste may be inwardly jesting whilst he is profoundly affecting the emotions of his audience - and of himself.

After Garrick had declaimed, with terrible earnestness, King Lear's curse, happening to notice the looks of horror on the faces of his audience, he was inwardly tickled so much that, in order to avoid laughing outright, he thrust his tongue against the cheek turned from his audience.

How are you to get this power of impersonation? The direction is often given that you must not trouble yourself about your audience, but about what you have to interpret. Perhaps it is unwise to say "Do not think of your audience", for you should always be able to, figuratively, "feel its pulse". It is possible to do this without being unduly distracted from what you are portraying. Although there is always a centre to consciousness, a point where ideas are more clear and distinct than elsewhere, in rightly-used minds consciousness is very wide and can thus apprehend many things simultaneously.

It is one thing to know what you want to express and an altogether different thing to be able to express it. If you would impress, you must understand human nature, in order to know how the minds of your listeners can be affected.

It was the custom of Rubini, one of the greatest tenors on record, to call up, from the street, men and women, however illiterate and ignorant of music they might happen to be, and test his renditions by observing the effect they produced upon those persons. He knew that, as all human beings have much in common, he could, to a great extent, tell thereby the effect his renditions would have upon a promiscuous, or even a cultured audience. Naturalness, added to a lovely voice skilfully trained, and fine technique, made him the singer he was. He sang so feelingly that his voice was described as having tears in it.

Although I deprecate mere mechanical "elocution", I am well aware of the advantages that can accrue from an intelligent insight regarding emphasis and pause.

THE POWER OF SILENCE.

Nothing is more effective than a well-timed silence. Many performers spoil themselves through hurry, forgetful or unaware that a pause tends to rivet attention and arouse curiosity as to what the person will do or say next.

Suspense and expectation can easily be aroused by making a pause where an audience is not expecting it, or making a noticeably long pause where ordinarily there would be but a short one. David Garrick made great use of this effective trick, and Sterne represents a critic as being asked: "How did Garrick speak the soliloquy last night?" The critic answers: "Oh, against all rule, my lord, most ungrammatically! Betwixt the substantive and the adjective, which should agree together in number, case and gender, he made a breach thus - stopping as if the point wanted settling; and betwixt the nominative case, which your lordship knows should govern the verb, he suspended his voice in the epilogue a dozen times, three seconds and three-fifths, by a stop-watch, my lord, each time". "Admirable grammarian"! comments his lordship; "but" he continues, "in suspending his voice - was the sense suspended likewise? Was the eye silent? Did you narrowly look"? "I looked only at the stop-watch, my lord". "Excellent observer!"

Similarly, it was complained by some that Sims Reeves' singing was disappointed.

Slight preparatory pauses may be used to express reverence - before "Jehovah", "Him" - or shyness - "she".

A caution is necessary as regards unexpected pauses: An audience kept in suspense expects ample compensation. Pathos is heightened by a pause made as described, and may be introduced quite unintentionally by the indiscriminate employment of a pause.

GENERAL PAUSES.

It is important that the fact be realised that stops are no criterion as to where one should pause. They are grammatical, not elocutional signs. The ancients had no marks of punctuation, which art was perhaps unknown previous to the invention of printing.

In speaking, pauses are necessary to allow of breath-taking and of the speaker's ideas becoming clearly defined. To an audience they are needful to enlighten the understanding as to the distinction of sentences and parts of sentences and to allow the speaker's meaning to be thoroughly grasped. Obvious pauses are not necessarily required between words, the hearer being so accustomed to the numerous combinations of accented with unaccented syllables that he usually realises what words are meant; but without pauses between parts of sentences, it is often not clear as to which emphatic word other words belong.

"In pausing, ever let this rule take place,
Never to separate words in any case
That are less separable than those you join:
And which imports the same, not to combine
Such words together, as do not relate
So closely as the words you separate".

As far as practicable, pauses should correspond in song and speech. If a speaker or singer does not take breath where he should, he may thereby be compelled to take it where he should not.

EMPHASIS.

Accent is stress laid on a syllable; emphasis is stress laid on a word. What accent is to words, emphasis is to sentences. Accent addresses itself almost entirely to the ear; it dignifies the syllable on which it is laid. Emphasis does more; it addresses the intellect through the ear. By ennobling the words on which it is laid it presents them in a stronger light to the understanding, and thus points out the degrees of relationship existing between words. Without accent we should have mere syllables, and without emphasis mere words.

Imagine for a moment what would result if stress in speech were annihilated, but pauses were made in the same places as they are at present. The pauses would have to be much increased in length, for the minds of auditors would require time to speculate as to the words intended and as to their meaning. Under no circumstances would those processes be easy, and often they would be impracticable. Auditors would be often uncertain as to whether or not the right words had been ascertained, and, moreover, sentences may be equivocal, and it is only by emphasis that the intended meaning is made evident. A good example is this (which dates at least as far back as the seventeenth century): "Shall you ride to town to-morrow"?

It is capable of as many different meanings as there are words in it, all depending upon the position of the emphasis. It is evident from the foregoing remarks that one had better omit than misplace emphasis; omission perplexes, wrong position misleads. By a suitable arrangement of emphasis and pronunciation offence can be purposely given with the most kindly words.

In some sentences every word demands emphasis, e.g., in the question in Ezekiel, XVIII, 31, "Why will ye die"? The words should be slightly detached in such cases, but the breath should be held during the intervals. Never forget, however, that expression in speech and song must be superimposed on the basis of right assumption. Listen to the end of a song and you are able to tell with what state of mind - whether confidence, fear, or true assumption - the vocalist is approaching that top note!

THE SETTING.

In the application of words to music, care should be taken that the right words and syllables are stressed. If the setting is faulty, it becomes necessary to so accommodate the musical accents and the long and short notes to the syllables that both the words and their meaning become clear. In places where Handel and other composers fail in their English, it becomes necessary to make alterations.

Except in florid music, whenever the setting does not arrange for the words to agree with the phrases of the melody, and to separate the melodic phrases would spoil the sense of the words, either the arrangement of the words to the music should be altered, or the song should be continued without a pause.

It is very important that the climax of both words and music should be made to correspond exactly.

Sedulously avoid making anti-climaxes.

There is a suggestion of question and answer in melodies and rhythms, so that the artistic rendering of one phrase suggests another. Make the reply differ in character from the phrase answered - sometimes change from legato to staccato, for instance, or vary the speed. The latter method, however, is scarcely ever allowable in quick music, which demands regularity to show its beauties.

Take care to avoid falling into the very common, but very ugly error of taking away from the value of a short note followed by a long one. It is a peculiarity of human nature to do injustice to apparently little things for the sake of getting at the more important - an error which commonly leads to lamentable results.

As the mind has a tendency to expect that to which it has been accustomed, every variation should be thrust before the attention of the audience. An illustration of this rule occurs in the proper rendering of syncopated passages, the unexpected accent being strongly marked. But the significance of the law is far-reaching; it applies to the unexpected in rhythm, melody and harmony. You should particularly observe this point - one on which volumes might be written.

ORNAMENTATION.

In the eighteenth century it was the custom of singers to display what invention they possessed by adding their own embellishments, and for composers to purposely leave room in their works for such alterations and additions. Similarly, Mozart wrote; "Surely no one will play without embellishments the recapitulation of a sonata". Of course, ornaments should be in character with, and must neither obscure nor injure, what they are intended to embellish. The liberty of allowing singers to insert ornaments wherever they pleased was so abused that Rossini inserted what he called his own "embroidery", and his example is now generally followed by the best composers.

A PARTING WORD.

Do you aspire to true artistry? If so, it is essential that you bring to bear both sides of the mind, the observative and the contemplative. Imagination is a faculty that demands and amply repays one for cultivation. The limits of its growth, in your case, or in the case of any normal person, cannot be known except from experience, and certainly should not be assumed in advance. Certain it is that the capacity of comprehending and expressing details can steadily increase through the culture of imagination. Although there is doubtless much diversity of original endowment, the highest achievements in poetry, fiction and art have largely been the outcome of persistent and well-directed application, prompted and helped by the thought, if not the words "Day by day, in every way I am getting better and better".

"In every way" is comprehensive. Do not assume that the mere fact of being a capable or even excellent artiste is, in itself, sufficient to ensure success on the platform or the stage. The singing profession, like that of all the arts, is over-crowded. You want a good start, but that is not enough. In spite of what, for sensational reasons, is sometimes asserted in newspapers, success is not assured in a day. The number of great singers who have narrowly escaped failure is so large that no-one should be surprised at the assertion that many times that number of singers, persons who could become justly celebrated vocalists, even after a favourable start fall into obscurity and not infrequently leave the profession for which they are supposed, by the world at large, to be inadequately equipped, but whose only defect has been that they have neglected to bring to bear business acumen.


To all such, the philosophy and intelligent practice of Couéism is a friend indeed.

THE ORTON SHEET OF COMPREHENSIVE VOCALISM.

N.B. The musical notation is employed to show the form of exercises—the key being changeable. With the exception of those described as "To Blend Registers," the exercises should be practised over a gradually increasing compass.

TO SET NOTES:- Sustained notes of equal and full power throughout.

TO REALISE "POSSESSION":- Two shortish notes followed by a long one, all sung with equal power and in one breath, none of which should be expended during the intervals between the notes.

TO TEST "POSSESSION" OF SINGLE NOTES:- A decrease followed by an increase of power—represented thus: 

(a) Two notes, a semitone apart, in one breath.

(b) Diatonic Scales.



TO CONNECT NOTES:-

(c) 



FOR EQUALISING VOICE:-

TO QUICKLY CHANGE PITCH:-

(a)  and descending; (i)  etc

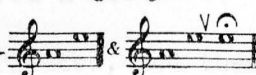
TO TEST "POSSESSION" IN CONTRARY MOVEMENTS:-

(a) Forte throughout; (b) Bar 1 f, Bar 2 p, Bar 3 f; (c) Bars 1 & 2 p, Bar 3 f.

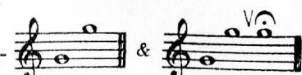
TO TEST EXPANSION OF COMPASS:-



TO OBTAIN HIGH FULL NOTES:-

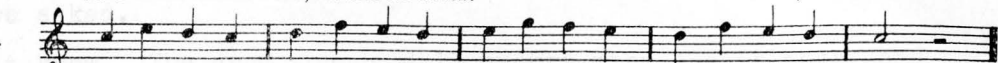


TO OBTAIN HIGH LIGHT NOTES:-



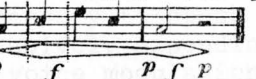
N.B. Where marked V—rest, but hold the breath.

TO BLEND REGISTERS:-




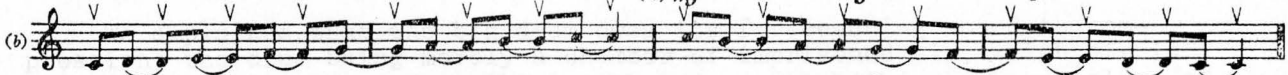
N.B. Notes with tails turned upward belong to the lower ("open") register, those with tails turned downward to the upper ("closed") register.

FOR BLENDING AND PLACING:-


(a)  (b) 
 (c)  (1) f - - - - mf - - - - p - - - - f
 (2) p - - - - mf - - - - f - - - -

FOR AGILITY AND FLEXIBILITY COMBINED:-

(a) 
 (3) mf - - - - p - - - - f - - - -
 (4) mf - - - - f - - - - p - - - -

(b) 

(c) Practice of Shake in Triplets,—then otherwise, and finished with a turn (d) A messa di voce (<=>) followed by a shake,—all in one breath.

(e)  and so on, throughout the scale. (f) Practise, as far as possible, the various exercises

given—(1) sostenuto (i.e. connected but not slurred), (2) legato, and (3) staccato.

FOR CHROMATICS AND INTONATION:- Divide the octave into three equal parts (approximate major 3rds) and gradually lead into chromatic scales, as intimated below:-

(a)  and descending.
 (b)  (c) 
 (d) 
 (e)  etc. descending.

perceptible echo. Under this circumstance the "colours" of the voice remain pure. Should they become vitiated, and the voice sound "buzzing" in the ears of the performer, the person is singing or speaking too loudly, either because the room is too small or because it has an echo. If confronted with this difficulty sing or speak softer and slower, and, provided the echo is but slight, and follows quickly after the original tone, the difficulty is overcome. But there are some buildings in which the reverberation is comparatively slow, and, consequently, clearness of utterance is made almost impracticable.

Concave spaces in a building create a number of conflicting echoes. A famous ventriloquist, Fred Maccabe, wrote : "I can mention one instance of a beautiful hall in Melbourne which was a failure through this fad of architects, and which I cured. Many professional friends strongly advised me not to attempt a season in it. I asked my usual 'Why'? Their answer was that every performance attempted in it had been a failure. I still asked 'Why'? They could not tell me. As soon as I had spoken a dozen words on the platform on the first night, I realised that the hall was full of echoes. On the following morning I set to work with carpenters and upholsterers to cover up the concave surface in the corners, which I quickly discerned was the cause of the reverberations. The committee passed a vote of thanks and a resolution, which was duly carried out, to reimburse me the expense I had been put to, and the Athenæum Hall, Melbourne, is now the most popular hall for lectures and entertainments".

PURITY VERSUS FORCE.

It does not necessarily need more power of voice to fill a large than a small room. Little niceties in the proportions of the rooms, differences in the materials of which they are composed, and a variety of other peculiarities are contributing causes.

Charles Santley remarked that in certain buildings he could scarcely hear himself singing though his voice was well heard by his audience. We would add that many singers and speakers in such buildings fall into the error of employing more energy so as to be heard well by themselves. They thereby spoil the effect on their audience.

It can be taken as a fixed rule that the well-produced voice never seems over-loud to the singer himself or herself in a big room. The voice that "tells" gets away. An occurrence known to us illustrates this. Charles Santley and "Signor" Foli were singing, in Handel's Oratorio "Israel in Egypt", at the Crystal Palace. Someone remarked that in the duet "The Lord is a man of war" the voice of Santley would be drowned by that of Foli. Another person having expressed doubt of the soundness of that opinion, a wager resulted. The outcome was that an obscure corner of the building was found where, whilst the runs of Santley were heard clearly and distinctly, those of Foli had degenerated into a rumble. The important point was the perfection of Santley's vocal emission. The Great Hall at the Crystal Palace is so immense that one might about as well be singing in the open air - in fact, far better if the direction of the wind be favourable.

THE WORST AUDITORIUMS.

The worst rooms for vocal purposes are those which are too vast for a voice to properly fill, and which have a strong echo in consequence of hollow spaces beneath the floor. (Certain cathedrals have that double disadvantage). Such edifices defy good results, and the performer, if wise, will prefer the lesser of two evils; he will avoid very loud tone, and will

have, as a reward, the assurance that he gave an opportunity of hearing music, or intelligible speech, to a portion of his audience, which is better than employing more voice and thereby producing only a jumble.

TEST FOR YOURSELVES.

We earnestly advise the student to test for himself the points to which we have drawn attention. The day will then soon come when, by the emission of two or three notes, or the speaking of a few words, he will be able to ascertain the acoustical peculiarities of almost any auditorium.

CHILDREN'S VOICES

By Emile Coué and J. Louis Orton.

DANGERS OF FAULTY TRAINING.

Under the comprehensive term "Music", attempts at voice culture are made in state-supported and other schools for children. Unfortunately the teachers rarely have any special knowledge or skill, and the system usually employed for teaching the elements of vocal music is apt to be in itself ruinous in tendency, through ignorance of and consequent disregard of vital matters concerned with vocal emission. In his "Hygiene of the Vocal Organs", the celebrated throat specialist Sir Morell Mackenzie lamented: "It is so much a matter of common observation that choristers seldom develop into really good singers, that the mere fact of having been trained in a choir is against a young artist..... If cathedral training is so barren of artistic singers, a fortiori still less result can be looked for from institutions without the same advantages".

MUTATION (CHANGING OF THE VOICE).

The larynx of a baby of either sex is about one-third the size of that of a woman. It grows rapidly during the first three years of life, less quickly during the next three, and then only slowly until puberty is reached, when it alters in shape, solidity, size, and position in the throat - especially in the male. In males the increase in size at puberty is about 5 to 10; in females, 5 to 7.

As a result of the rapid increase in the size of the larynx, of males especially, there is a current notion that singing ought to be abandoned for a year or two. This opinion we regard, as did Sir Morell Mackenzie, as a mere superstition, unphysiological, and consequently harmful in effect. Among other disadvantages, it frequently gives rise to hysterical vocal incompetency, similar to what we refer to elsewhere.

USE CONSERVES VOICES.

One of the main causes of wrong production of voice (it should be borne in mind) is the employment of consonants. In song we dwell upon vowels, in speech (especially of a colloquial character) we pass them over quickly. By disregard of song at puberty, we dispose of much that is most favourable to the continuance of adequate functioning of the parts particularly concerned with voice control. We endorse the view that if singing is unwise at puberty, much more so is speech, and that, to be consistent, persons who advocate non-singing in youths should insist upon whispering, or talking on the fingers!

Long and wide experience has demonstrated that, in children trained on the lines we advocate, the voice does not "break" - gradually lowers. The rational way of acting in the matter is to sing only in accordance with nature's indications as to pitch.

We recommend that vocal training be commenced as early in life as practicable; and it is practicable as soon as the child is capable of understanding the instructions to be given. The old Italian masters were accustomed to start with some pupils when the latter were in their fifth year, and ordinarily did not defer the training later than the ninth or tenth.

Practically all the greatest singers sang when children, and only in rare instances did they contract faults of emission leading to premature vocal decay. However, the possibility of that catastrophe should be safeguarded by sound knowledge of the underlying principles of correct voice production.

We would here again emphasise the facts that no training is preferable to any other than expert, and that the training of persons previously considered non-singers has in our practice revealed the presence of some remarkably fine voices. Had these persons been fortunate enough to have received the advantage of early expert training, they would not have been hampered by lack of musical knowledge and discrimination as is nearly always the case.

THE PHYSICAL ADVANTAGES.

From the health standpoint, too, the systematic vocal training of children is important, as the consideration of a few pertinent facts will suffice to make evident.

"A prominent, arched chest", wrote Prof. Kollman, "is an infallible sign of a vigorous, healthy skeleton; whereas a narrow, flat, and still more a bent thorax is a physical index of bodily weakness and inherited decrepitude". Although in adults the structure of the chest can be considerably improved, the degree of alteration is much less than in children. The breast-bone of a child consists of eight pieces of cartilage, and consequently then admits of much greater movement, therefore chest expansion, than in later years when the pieces have become united and ossified. The same result is favoured by the greater flexibility of the rib cartilages, and the easy joint movements.*

THE MENTAL ASPECT.

Although a child may show no musical aptitude, do not assume that it is potentially incapable of singing well. Even if you think so, don't say it, for in all likelihood, if you do say it you give rise to a corresponding auto-suggestion in the child, and yet all the time you may be wrong in your conjecture. Despite what is usually imagined, incurable "drones" (i.e., persons who are sometimes described as singing on one note only) are

*Even before the child can voluntarily participate in the movements, much good can be effected by skilful manipulation. Personally, I took in hand my elder son at three-and-a-half months, my younger at one month. The results have certainly repaid me amply for the expenditure of time and labour.--J.L.O.

extremely rare, the difficulty consisting in general of a tendency to fatigue of the parts connected with the recognition of pitch. (Who is so deficient in sense of pitch as not to recognise the inflections of speech?) Just as a skilful tea-taster's peculiar power is largely the result of training, so in a great measure is a nice sense of musical intervals. The hearing in imagination of elaborate concerted music is invariably an acquisition, some training being essential in every case. It, therefore, should not excite surprise when we assert that in our practice many reputed "drones" have not only been cured, but enabled to sing artistically as well as with good tone. To some of these persons the change was more than welcome, certain of them being clergymen or teachers, and therefore needing some vocal skill for complete competence in their professions.

In every one of the instances of cured vocal "drones", the potential ability had been held in abeyance. A considerable proportion of the persons asserted at the outset that their difficulty as to pitch "ran in the family". What did "run in the family" was the suggestion of vocal impotency

The culture and utilisation of Imagination during childhood is of the highest importance. Good and bad points are alike enhanced or detracted from by auto-suggestion, and, the child being very impressionable, that agent can most readily be brought into active operation where least intended.

BEAUTY THROUGH VOICE CULTURE

By Emile Coué and J. Louis Orton.

Have you heard of the father who, annoyed at the lack of attention paid to his unmarried daughter by the young men of her acquaintance, exclaimed: "The idiots! Little do they realise what beauty is hidden beneath her plain exterior"! and was met by the inquiry: "Why, then, not give the girl a chance by turning her inside-out"? There is surely this much to be said for the latter point of view. Few humans, except the blind, are insensible to the charms of what they deem beauty, be it of feature, figure, or expression; and whilst men are in general as at present, an estimable character will rarely of itself go far in winning the hearts of the "unfair" sex. Under the circumstances, what can one reasonably expect otherwise than that ladies will usually treasure any personal charms they may happen to possess, and even strive, sometimes at the cost of much inconvenience to themselves, to add new ones? It will doubtless occasion considerable surprise in some quarters to learn that more than a few of the ladies who take up voice culture do so for the express purpose of improving their appearance. Incidentally they add an accomplishment which perhaps gives more universal pleasure than any other, greatly benefit their constitutions and physiques, and increase their efficiency as women.

FACE.

If, as Dr. Niemeyer said (and truly), "Thirty deep inspirations taken every morning in a pure atmosphere, and no lacing, will do more for the colour of your cheeks than a tumbler of chalybeate or a dose of iron pills", what is to be expected from voice culture conducted on the lines we advocate? It demands special and continued exercise of the respiratory organs and makes correct breathing habitual. The favourable effect upon health causes, in many cases, an improvement in the contour of the face. Breathing habitually through the nose keeps the teeth in a position favour-

able to beauty as well as to health, and tends to preserve the teeth by keeping them warm and moist. Many persons with protuding teeth would not have had that disfigurement had the habit of breathing through the nose been inculcated during childhood.

Though mouth-breathing does not by itself cause enlarged tonsils and adenoids, those troubles are certainly aggravated by it, and they, in turn, make nasal breathing difficult, or even impracticable.

FIGURE.

The comprehensive breathing and breath compression we advocate cause the development of millions of air cells otherwise rarely used. Our procedures rounden the chest and neck and make a taut abdomen and waist. It is a mistake to imagine that squeezing in the waist combats corpulence; indeed it commonly has the exactly opposite effect, for it enforces idleness of the lower part of the chest, and consequently of the abdominal muscles. The consequence is that the waist becomes flaccid and the abdomen "podgy". Further, unless freedom of lower rib movement is allowed, the movement of the upper ribs is interfered with.

Comprehensive breathing, bringing into play the erector spinæ, is the best back-straightener. "Supports", such as corsets, by interfering with free breathing, combat the normal action of those muscles. Shoulder-straps may hold back the shoulders, but that does not straighten the back. In short, the best and only way of getting a naturally graceful carriage is by muscle-balance. Muscle-conflict is the main cause of awkwardness. The ideal pose for voice is a help towards symmetrical development and therefore towards grace of movement.

The angular appearance of very thin people is mainly due to lack of muscle, not of fat. The muscles of a female are rounder than those of a male; "knotty" appearances, however, are the result of unequal development in a muscle, often the result of injudicious modes of exercising.

BEAUTY OF EXPRESSION.

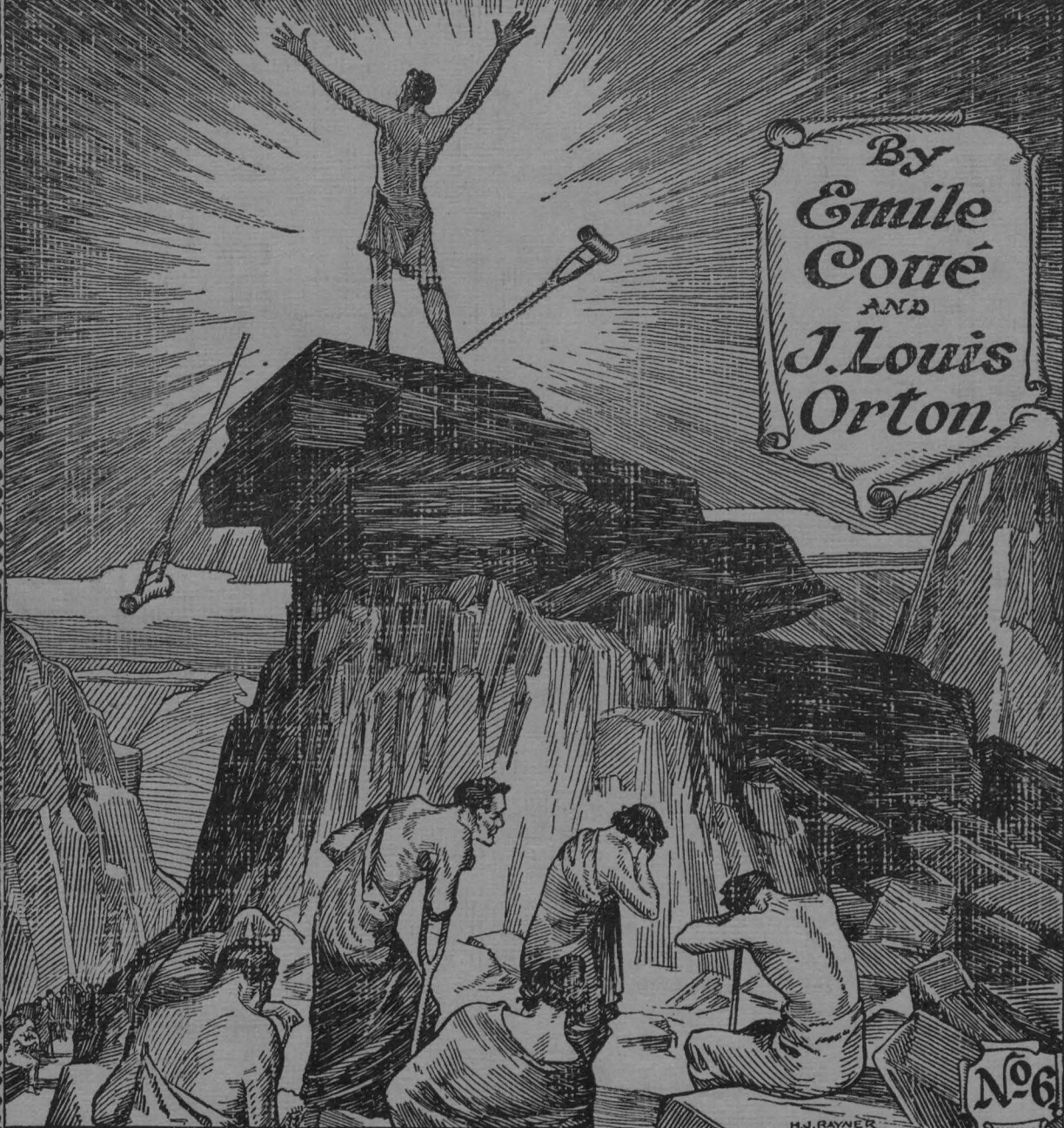
As progress is made in vocal study, another powerful beautifying agent comes into play - the realistic portrayal of passions and emotions.

Music cultivates the emotions, is "a balm in sorrow", and vocal art especially calling for the portrayal of the various passions that animate humanity, tends to induce and develop sympathy.

"The soul is painted on the countenance", wrote Quintilian. "The eye is the window of the soul", has become a proverb; and certain it is that, though increased brightness of the eyes accompanies improvement of health, the greater capacity for expression has its mental equivalent. But, "the exercise of the dramatic faculty by itself", as writes William R. Alger, "is productive of tenderness, largeness, flexibility and generosity of mind and heart. It is based on a rich, free intelligence and sensibility, and serves directly to quicken and invigorate the imagination and the sympathies". Personally, we are convinced that therein one has the true explanation as to why, when they have overcome their preliminary vocal difficulties, females are apt to make far better headway than do the majority of males. If, speaking generally, women are less analytical and creative than men, they are more sympathetic, and that characteristic affects renditions very largely. And it is that capacity for imagination and sympathy that is also capable of giving to and developing in members of the fair sex that obvious beauty which may steadily increase as long as life lasts - the beauty of expression.

HYGIENIC THERAPY

By
*Emile
Coué*
AND
*J. Louis
Orton.*



Nº 6

H.J. RAYNER

COUÉ-ORTON INTENSIVE COURSE

Branch VI. of the Coué-Orton INTENSIVE COURSE.



Harold Orton (younger son of J. Louis Orton) at 3½ months.

This Course of Instruction should do much to make this world one fit for our little heroes to live in. Of special interest to parents is the section upon Infant Feeding.

HYGIENIC THERAPY.

By Emile Coué and J. Louis Orton.

PREFACE by J. LOUIS ORTON.

For many years, I have taken much interest in diet, curative movements (including, of course, voice culture), in addition to psycho-therapy in its restrictive sense. As, with the idea of getting a maximum good effect, I usually added one or more adjunct to Suggestion before I visited Monsieur Coué at Nancy, I did not perceive how very far the simple practise of Couéism can extend in the treatment of ailments. I freely own I was astonished when I realised the wide range of cases in which it can be effective. For that reason, and at my suggestion, "Hygienic Therapy" deals separately with complaints amenable to ordinary Couéism, and certain of those (sometimes identical with the foregoing) where the requisitioning of special diet, of voice culture, or of other auxiliary seems particularly indicated and may be even indispensable.

GENERAL PRINCIPLES.

By Emile Coué and J. Louis Orton.

WHAT HYGIENIC THERAPY IS.

Anatomy deals with the structure of the body, physiology with the action and uses of the parts. Hygiene is the practical application of the principles of physiology to life. Therapy is treatment. Hygienic Therapy is therefore treatment by means of hygiene.

WHAT IS DISEASE?

Time was when diseases were commonly supposed to proceed from evil spirits who entered the body, deranging its action; and incantations, spells, etc. were employed in order to drive out the unwelcome intruder. Other persons have supposed disease to be sent by a Higher Power as a punishment or trial - and yet have been guilty of the profanity of taking medicines! Disease, however, is a condition due to neglect or ignorance of the laws of health. When our food is rightly chosen, and properly digested, and the organs of excretion get rid of the waste products, we are well; when those functions are not performed properly, we are diseased. Sickness, then, is merely an evidence of violation of the laws of health.

RATIONAL TREATMENT.

There are many disease-names, but comparatively few diseases, the symptoms being mistaken for the complaint itself. The symptoms vary in accordance with physical and mental peculiarities; consequently, a single wrong mode of living may lead to a variety of so-called diseases, all of which require precisely the same treatment. To treat mere symptoms is fallacious, the rational treatment of any and every complaint consisting of or comprehending the attacking of the underlying causes.

In the case of adults, whatever else be done, the mental factor should receive close attention, for, if the outlook of the patient be unfavourable, the best of what would otherwise be useful remedies is combatted and possibly nullified. The mere fact that one has a complaint tends, through the action of the imagination, to increase or even produce symptoms. Every complaint has a mental factor, and commonly that factor outlasts the physical factor.

In the treatment of acute disease, it is inadvisable to load the digestive organs with "nutriment", for the system is not in a favourable condition to deal with it, and, even if it were, the energy for recuperation would be detracted from. Nature teaches us this lesson by taking away appetite at such times.

Two most important rules of rational treatment are:-

1. Just as you straighten a bent sheet of music by bending it "the other way", to cure a complaint reverse the processes that caused it; and
2. Aim at bringing the weak parts to an equality with the strong, a chain being "as strong only as its weakest link".

A MISCONCEPTION CORRECTED.

Some persons have rashly asserted that although the practise of conscious auto-suggestion may dispense with symptoms of complaints, it does not touch the complaints themselves, which, therefore, being ignored, are likely to increase. Doubtless, if we were merely to dispense with the pain which is the early symptom of the serious disease called glaucoma, loss of sight (otherwise preventable) might ensue, but in such instances, a doctor's aid should certainly be sought. We do not call ourselves doctors, and would much prefer to be viewed as doctors' auxiliaries; but although essentially teachers, not healers, we are not altogether unversed in pathology and medical theories. We are also hygienists and in our teaching invariably emphasise the importance of adherence, at least in a measure, to the laws of health. It is a great mistake to suppose that the employment of conscious auto-suggestion can enable people to ignore those laws - indeed, to hold in contempt all things physical. One can't use the forces of nature and fight them at the same time; one must lead a rational life, eat moderately, chew one's food thoroughly, take exercise, avoid excesses, and should combine all this with conscious auto-suggestion. In point of fact, conscious auto-suggestion used in the way it ought to be, leads to the due observance of hygiene.

One of the ancients, Plutarch, said "Choose the best life and custom will render it agreeable". We would say "the custom of auto-suggestion will render it agreeable".

What many people lose sight of is the fact that an important hygienic measure is psychical in character, for wrong thought is one of the real causes of disease, and right thought a powerful remedy in itself. Not only medicines and medical procedures, but well-arranged diet and physical culture, however good in themselves, owe to imagination part of the value commonly ascribed entirely to them. On the other hand, a wrong mental attitude may render what would otherwise be useful, of little, or even no avail.

In every disease, no matter what, there is a mental factor, and our experience is in conformity with the conclusion of certain French medical authorities that that factor represents at least 40 per cent. to 50 per cent. of the chances of recovery. In almost numberless cases, the mental factor amounts to quite 99 per cent. of the complaint.

Let us then make this point, please, that right thinking is part of right living, but if the right thought is complete in itself, it leads the persons concerned to search for the best in hygiene as in other things and to faithfully adhere to it when found.

SOME COUÉISTIC APPLICATIONS.

By Emile Coué.

A PLEA.

The fact is patent that the share taken by imagination in the causation and treatment of disease is a matter that concerns not only the specialist in medicine, but the general practitioner, and therefore with medical men a great responsibility rests. I am constantly emphasising the fact that I am

not wishing, much less attempting, to usurp the medical man's functions. And I hope to always have the honour to be looked upon as a friend of all but the unworthy members of that profession (the medical) where self-abnegation is probably met with more commonly than in any other. I lay no claim to infallibility, and am not so unreasonable as to expect that the day will arrive when all medical men will see eye to eye with me as regards every detail. (Do they always see eye to eye with one another?) But nothing would please me more than to see the medical profession as a body take into their serious consideration the subject to which my whole energies are devoted. I am confident that the result of the wide adoption of methodical suggestion would prove of great benefit to medical men - and their patients.

INSOMNIA.

As I remarked elsewhere, insomnia is seldom more than a result of expectation. Sufferers should settle themselves down comfortably and repeat in a soft, placid, monotonous voice, absolutely without any effort, either the formula "Day by day, in every way I am getting better and better" as many times as may be necessary, or, if they prefer, the formula "I am falling asleep", and so on. Effort, or attempts to analyse what effect the suggestion is having, must be avoided, for they negate the soporific effect that would otherwise ensue from the droning intonation.

DIFFIDENCE.

Stammering, stuttering, stage-fright, nervousness and paralysis are often purely products of bad auto-suggestion. My colleague and I deal elsewhere with speech defects, which, it must be admitted are often of a complicated character. It is nevertheless true that there are many cases of stammering and stuttering that can be cured almost immediately by suggestion, and that without suggestion no cure is ever possible. In most cases, perhaps, when the fear of speech impediment is dispensed with, only little - when any - more remains to be done.

The first of a number of nervous attacks may be physical in origin, but in all likelihood, those that follow it are caused by the persistence of the remembrance. Not infrequently a man or woman who displays nervous symptoms is nevertheless a particularly healthy specimen of humanity. Often persons obsessed with the idea that they are unsound in heart or lungs display certain symptoms which might probably be followed, through imagination, with definite disease; and yet, when assured by their medical man that they are really sound, their unpleasant symptoms disappear.

Paralysis is frequently due to the patient's belief in its presence. Substitute for the idea "I cannot walk", "I cannot move this limb", "I cannot speak", or even "I cannot see", or "I cannot hear", "I can walk", "I can move this limb", "I can speak", "I can see", or "I can hear", and the paralysis is at an end. To the uninitiated the cure appears marvellous - almost or quite a miracle! in reality these cures are the simplest, and most easily explained of all. It usually turns out that originally there was a genuine disability caused by injury to, or alteration in the affected structure, or of the brain. The lesion by which the original paralysis was caused healed, but the patient, having acquired the habit of non-use of the part, thought himself still unable to use it. Directly the right auto-suggestion was implanted in the mind, the wrong notion being thereby uprooted, cure resulted.

ORGANIC DISEASES.

Without doubt diseases of an organic nature, even serious ones, can be not only relieved but oft-times cured by auto-suggestion. This fact has been indisputably demonstrated by a number of eminent medical men. But, in so saying, I do not mean that an abstract thing has caused these changes. Thought is a very real thing and has its physical equivalents. Further, the right thought leads to right action, right habits, and so on, and these are all concerned with the work of recovery. However, it is auto-suggestion that has led to, and is responsible for, these supposedly additional aids to recovery.

Sometimes the symptoms of a disease may be removed by suggestion even when the disease itself may not. On one occasion a boy who suffered from endocarditis, a serious form of heart disease, was brought to me by his father. By means of auto-suggestion he was so much benefited that he appeared to ordinary observers and to himself to be in capital health. The complaint itself still continued, nevertheless, for during the Great War he was therefor exempted from military service.

PULMONARY CONSUMPTION.

The idea that pulmonary consumption is incurable or nearly so is as wide of the truth as it is popularly held. Post-mortem examinations have clearly established the fact that not more than about 15 per cent. of persons escape the disease throughout their lives, though it is true that most people do not know when they are suffering from it, probably being treated for a common cold or not at all. Voice culture is undoubtedly an excellent prophylactic against the complaint and other affections of the chest, and I fully realise that I am recommending the adoption of a most valuable auxiliary when I press before the notice of the public the system of voice culture in which my name is hyphenated with that of my colleague. I say, however, most emphatically, that not once or twice only, but many times, I have seen pulmonary consumption, so serious as to have been pronounced incurable, completely cured through the adoption of methodical suggestion.

"What"? someone will ask here, "Do you affirm that suggestion can have any effect upon the tubercle bacilli? Surely auto-suggestion won't have any effect on the germs that cause the complaint"? I answer that the suggestions are not given for the purpose of convincing the germs that they are about to fall prey to an incurable complaint; but that the patient may so think and act that he will make healthy blood and sound lungs, thereby getting rid of the undesirable germs by taking away from them their home, and even destroying them. That is my answer to the objection of an opponent: "Optimism or no optimism, a lesion is still a lesion: and the tubercle bacillus cannot, any more than a mad dog, be subdued by the affectation of ignorance of its existence". The objection, you see, does not touch the real point.

I have seen the statement made that tuberculous patients, electing to thrust medical advice aside and to treat themselves by saying: "Day by day, in every way I am getting better and better", may be persuaded by a temporary improvement in their condition into discarding the restraint essential to their recovery, and to take so much physical exercise that eventually they are in danger of passing the borderland separating the curable from the incurable stage of their malady. Now the truth of the matter is that, in

All cases of serious organic disease or inability, I ask my pupils (not patients, again please observe); "Are you receiving medical treatment"? and if they reply "Yes", I give this advice: "Continue with it, then, and practise auto-suggestion as well". If they reply "No", I say: "Consult a doctor, then, and follow his treatment as well as using auto-suggestion. You will find that each method helps the other".

Indeed it must be plainly evident to every sensible person that auto-suggestion cannot fail to enable the patient to get the best possible results from the medical treatment, and a wise regimen of getting the full effect of the auto-suggestion.

DIABETES.

Sir B. W. Richardson, in his discoveries, declared: "Diabetes from sudden mental shock is a true pure type of a physical malady of mental origin". Many other medical authorities confirm this statement. It is not surprising, therefore, to find that the complaint frequently yields to the persevering practise of auto-suggestion.

SKIN ERUPTIONS.

These are frequently of mental origin, and in most cases can be satisfactorily dealt with by means of auto-suggestion.

ASTHMA.

Asthma may be classed among complaints of a nervous character, and not infrequently occurs in consequence of the conviction that it is inherited. It is not surprising therefore that the complaint can be rendered chronic through suggestion, and also that without suggestion, direct or indirect, it can hardly disappear. I have known very numerous cases of asthma entirely cured through my method.

RHEUMATISM, SCIATICA, ETC.

If we place a finger against a very hot grate or stove we are warned by pain that we are in contact with something harmful. But for pain, we might be burned to a cinder without being aware. Pain is then a danger signal, and, except in so far as it may lead to injured portions being protected, it is unneedful. It is therefore fortunate that by means of suggestion a pain can be controlled and, in most cases, eventually obliterated. Attention to a pain tends to increase the intensity of it, to more firmly establish the complaint with which it is connected, and to weaken the patient. I do not say that treatment for rheumatism, sciatica, and so on, should be confined to auto-suggestion, but I do say that auto-suggestion and its physical results can often, without further aid, effect complete cures.

DIGESTIVE TROUBLE.

Here careful mastication of food and other precautions are often necessary, but the statement scarcely admits of dispute that most digestive troubles are closely connected with the mental state - with worry in particular. In righting the mental state, auto-suggestion provides the most important, and indeed essential, condition for cure.

INFANT FEEDING.

By J. Louis Orton.

In spite of the extremely high death rate of infants, it is demonstrable that, barring accidents, nearly every infant born could attain a strong and healthy maturity.

Various causes of infant mortality might be enumerated - e.g., lack of fresh air, excessive or insufficient clothing, squalid surroundings, and so on. Chief among the causes, however, is injudicious feeding.

It is often an advantage when a mother's breast supply is easily exhausted, for with bottle-fed infants the supply of food is practically unlimited. The custom, still often followed, of feeding young infants nine or ten times during the twenty-four hours, is very unphysiological, an infant thus fed often being forced to imbibe as much milk as would correspond in an adult to twenty-two-and-a-half quarts daily. The direct result of such over-feeding is either a very relaxed state of the bowels, and more or less debility, or obstinate constipation and consequent fouling and clogging of the infant's system. In the latter case, development is arrested until the infant's system is irritated to the point of absolute rebellion and discharges its unhealthy load - unless, as, alas! often happens, the child succumbs during an attack of pneumonia or other complaint, arising from some trifling cause, this cause corresponding to the tiny weights which may turn a balance. During diarrhœa, the baby feeds upon itself, for, the bowels being catarrhal, nourishment cannot be absorbed simultaneously by them. The cleansing process practically completed - that is to say, the diarrhœa or other "complaint" at an end - the blood courses more freely through the system, the various organs resume their normal work, and the healthy development of the body proceeds. That is the true explanation of the diarrhœa and other complaints associated with teething. They are cleansing, and not in themselves harmful; they are not results of teething, but things that admit the hitherto arrested growth of the teeth to proceed apace. A healthy child needs no "teething troubles" and consequently is ignorantly described as cutting its teeth "easily". Teething is not a pathological process, and there is no more necessity for pain and discomfort to be associated with it than with the sprouting of a hair.

It is often supposed that rickets proceed solely from a lack of bone-forming material in the food, but, in reality, it demonstrably arises from the clogging of the system interfering with the nutrition of the bones. It is noticeable that rickety children are usually fat. As with fat hogs, there is little muscle underneath the fat. Look at the animal world and the truth becomes evident enough. Stock breeders are aware that too liberal feeding during infancy is antagonistic to the building of fine frames. Many of the biggest hogs were fed but once per day during infancy; a calf is fed but twice a day and thrives upon that regime; and kittens fed only twice per day make exceptional progress. Distemper amongst these creatures rarely occurs as long as they are breast-fed, the mother cat absenting herself occasionally and thereby giving her offspring's digestive organs periodical rests of several hours. She never allows her kittens to become "fat". It is after weaning or from an over-generous supply of food that distemper appears. Orthodox baby feeding is the result of mere superstition - a blind following of an erroneous custom. The old Greeks and Romans acted wisely; they fed their infants twice, or at most, thrice, daily, and those modern peoples who act similarly reap their reward.

Most mothers could readily suckle their infants did they not act on the supposition that an infant needs very much more food than is actually the case. The result of this error is to make the mother's milk thin and innutritious.

The vast majority of advertised baby foods either have the disadvantage of giving starch to the child before its digestive organs are able to deal with it, or of substituting a sugary substance for hydrocarbon (fat). A preparation which I had put together many years ago and which has stood the test of experience is composed of pine-kernels and dates, ground up together, in the proportion of two to three, from half a spoonful upwards being used, in accordance with the age and appetite of the infant, to each bottle of milk. The milk should be poured over the preparation, the receptacle being covered with a fine muslin, and after two or three hours the whole should be strained through a fine sieve.

A tomato skinned and pressed through a sieve is useful as an anti-scorbutic as well as having various other advantages. It may be given to a quite young infant.

Parents often make the mistake of assuming that if a young baby cries it necessarily wants milk, but often it cries because it has already had too much milk (each meal should finish at the first sign of satiety), at other times because it is thirsty and could do with a little water or vegetable or fruit juice, and sometimes through being made uncomfortable by excess of clothing. Added to these cases are others - including those to which Monsieur Coué so humorously refers as formulating to their parents suggestions to the effect that they would like to be nursed rather than be in their cradles.

The best way to deal with infantile diarrhœa is to give the child nothing except a dessert-spoonful of cold water every half-hour. This procedure seldom fails to effect a cure in from six to ten hours.

To supply material for forming bones and teeth, very strong tea made from ordinary grass, given in small quantities occasionally, is excellent. Milked, but not sugared, it is a drink appreciated by many adults.

After the first few months, when the child is able to deal with a certain amount of starch, gruel made from ground-up bran mixed with fine oatmeal provides in abundance and suitable form the materials for the bones and teeth.

A healthy infant is happy and intelligent. Tested by that standard (to say nothing of the muscular development, which is remarkable), babies fed on three good meals per day give abundant evidence of the value of the system here advocated. On the other hand, frequent feeding makes babies peevish and comparatively stupid - a natural result of indigestion, flatulence, colic and arrested development.

SOME DIETETIC HINTS CONCERNING VOICE.

By Emile Coué and J. Louis Orton.

COLDS.

"Of three persons who have been in a close and hot room, one may in consequence suffer from pneumonia, another have a cold, whilst a third may merely spit out a little phlegm, or wipe his nose, or may even have no

perceptible ill-effects. Why? The difference evidently lies in the persons concerned. It is not necessarily the man who looks the picture of health who escapes - indeed, he seldom does; nor is it necessarily the one who is most muscular; but the one whose blood is pure, he whose system is not clogged. In reality close rooms, draughts, etc." (and this "etc." includes the eight or more varieties of germs often but erroneously supposed to be sole causes) "are only starting causes of colds. The person whose blood is pure cannot take cold; a violent change of temperature may chill him, but his system regains its balance almost immediately. On the other hand, when a clogged system is chilled congestion results. The running at the nose is a sign that the system is freeing itself of the hitherto imprisoned impurities, and that is why drugs which stop catarrh are harmful" (J. Louis Orton in "Health and Strength" for April 12th, 1913).

Such clogging of the system as referred to is sometimes brought about by excessive, especially too-frequent, feeding, by eating when fatigued, by constipation, and by worry or other mental agent which interferes with the processes of digestion. But the main cause of colds is the unguarded consumption of sugary substances. Ordinary sugar, sweets, jam, marmalade, treacle, honey, malt extract, and dried fruits are particularly prone to sour the stomach and clog the system. The very flesh-forming articles of diet, also, should be treated with caution. These articles are flesh-food, eggs, cheese, nuts, peas, beans and lentils. Catarrh is sometimes the result of the immoderate partaking of salt.

LITTLE KNOWN PENALTIES OF SUGAR EXCESS.

Adenoids, enlarged tonsils, and similar or allied troubles, are usually the result of sweets in some form. Entire abstinence from sugary substances is often all that is necessary to bring about cure, - not always, however, as mouth breathing may be necessitated through the obstruction. In the latter instance medical aid should be requisitioned.

DIETING FOR VOICE.

The Italian professional singers from very early times till towards the close of the eighteenth century were mainly vegetarians. St. Isidore tells us that the ancients fasted the day before they sang, and ordinarily lived on pulse-food (in order to make their voices clearer and finer) and were thence nicknamed by the heathen, "bean eaters". Without fasting as an antidote, a diet in which pulse-food largely enters does not appeal to us. We speak from personal experimentation.

The old Italian master, Cerone, complained that almonds, filberts, and most other nuts dry the chest. The skins are the culprits. There are many persons who can be "put out of voice" by the eating of merely two or three unskinned walnuts.

The rind of pineapples is prone to cause relaxed throat; never cut up the inside of a pineapple with a knife uncleansed after peeling the fruit.

Uncooked salads, without vinegar, are in general good for the voice.

Porpora, one of the greatest of the Old Italian masters, was noted for the very abstemious diet he prescribed for his pupils.

DON'T SING "ON A LOADED STOMACH".

It is not advisable to exercise the voice immediately after a full meal, for three reasons:-

1. A loaded stomach interferes with the free movement of the diaphragm and thus with the expansion of the chest and the proper management of the breath;
2. The membranes of the larynx are partially deprived of nerve energy, and false and feeble tones are consequently likely to result; and
3. Vocal exercise has a tendency to draw blood away from the stomach, where it is then particularly needed, and thus courts indigestion, and with it probable nervousness, and even palpitation of the heart.

NOSTRUMS AND IMAGINATIONS.

Most singers and speakers have their pet nostrums which they consider "good for the voice". The real efficacy of these things is, as a rule, to be found in the power of imagination. "If a man is deprived of an aid which he believes to be necessary", wrote the late Sir Morell Mackenzie, "he is likely enough to fail, owing to that very cause. I may remind my readers", he continued, "of Scott's early observation of the magical influence of a waistcoat button upon a school-fellow's memory. The utility of many things which vocalists deem necessary for the well-being of their throats is of much the same kind as that button; they are things which they have become accustomed to, and an association has been created, the rude severance of which might be disastrous. Therefore, as long as I do not know a thing to be actually injurious, directly or indirectly, I recommend vocalists to take whatever they suppose to be helpful to them".

Never forget, however, that, as remarked by the celebrated physician Sir James Crichton Browne: "Imagination is one of the most effective psychical remedies we have by which we may modify the conditions of health and disease". Employ imagination deliberately. If you are about to use the voice and are deprived of your nostrum, if you have been accustomed to one, imagine the taking of it. (You all know the effect upon the nerves of taste of thinking of lemons.) The association of ideas will lead to much the same effect as would follow the reality.

FURTHER DIETETIC HINTS.

By J. Louis Orton.

In acute illness, food should be greatly reduced in quantity or entirely done without, with the exception of water or watery substance. The juices of raw vegetables are often far better than water; they dissolve acid accretions through the alkali they contain, and also combine with certain substances which would otherwise be waste, and thereby make new, healthy flesh.

In cases of debility, mashed banana mixed with pure olive oil is very useful. It should be noted that grease, if heated, tends to induce biliousness through the presence of acrolein.

Avoid garden rhubarb and sorrel. They contain oxalate of potash and are liable to cause the worst form of rheumatism and also other complaints.

Sufferers from rheumatism and allied complaints should avoid or reduce in quantity meat, sugary substances, tea, coffee and intoxicants, and should drink freely of water, or better still, partake at least once daily of one of the four dishes mentioned below:-

1. Celery and prunes, stewed together, in a little water, without added sugar.
2. Grated carrot and apple, to which may often be added with advantage a little lemon juice and olive oil.
3. Chicory.
4. A vegetable stew, to make which take seasonable vegetables, cut them up finely, stew for three hours and thicken with rice or pearl-barley.

VOICE AND HEALTH.

By Emile Coué and J. Louis Orton.

The air-cells of the lungs have a superficial area of about one hundred square yards, which is about fifty times the superficial area of the outer skin of the body. One can easily understand that life, and even fairly good health, can be maintained with only one half of the space properly functioning; also how big an asset hygienically is a good pair of lungs. Endurance and rapid recuperation are both favourably affected.

The most obvious physiological results of the Coué-Orton System are the increase it brings about in breath capacity and the tone imparted to the throat and lungs. A gardener's hands become adapted to the work they have to perform; similarly, the various bodily parts (bones, muscles, air-cells, and so on) requisitioned in voice culture and vocal art, become better prepared for their respective duties. The air-cells are supplied with more blood, the capillary network is increased; consequently, through growth, the lungs take up more room in the chest and that is correspondingly enlarged, whilst at the same time its expansibility is progressively increased. Many millions of air-cells are ordinarily either only imperfectly used or not brought into play at all, the walls being not merely collapsed but stuck together. The comprehensive breathing and breath-compression advocated in this course force open, inflate and expand millions of the neglected cells, which cells eventually become associated with the ordinary respiratory movements.

PULMONARY CONSUMPTION.

Though the altered mental state that can be brought about by auto-suggestion causes, not infrequently, such pronounced changes in the functioning of the respiratory organs that cure results, it is not surprising that, when combined with the right mental attitude, vocal culture on the lines we advocate is still more efficacious.

A London medical man took six healthy men and, after keeping them for several weeks under favourable hygienic conditions, confined the chests of three of them by plastered bandages. Six weeks later the three men were examined: each had developed a cough, and it was found was suffering from pulmonary consumption in its incipient stage. The plaster was removed and the men went about their ordinary duties. Three months later all had recovered completely. The experiment was repeated with the remaining three men, and with the like result.

The experiment proved conclusively that diet and fresh air are insufficient, in themselves, to cure or prevent consumption. Nevertheless, the fact should ever be borne in mind that pulmonary consumption is not primarily concerned with the lungs, but is due to debility. The lungs happen to be the weakest spot and are therefore the part attacked; although, of course, their weakness often has a great deal to do with constitutional weakness. There are, indeed, well-marked signs in persons predisposed to pulmonary consumption, who, nevertheless, through hygienic living, might never be victims of the disease. The predisposing characteristics include a long, narrow and flat chest, unusually long spaces between the ribs, and projecting collar-bones and shoulder-blades. These peculiarities can usually be successfully combatted early in life, but otherwise they lead to a permanent lack of chest mobility. In consumptives, the cartilages of the first and second ribs become converted into bone - of course, through disuse.

The lungs extend about an inch and a half into the base of the neck, and as the air tubes leading to the apices turn upwards, and are spiral in formation, the extreme upper part of the lungs is but rarely developed, unless breath-compression be employed. The top of the left lung, the weakest spot, is usually the first part that pulmonary consumption attacks. Abdominal breathing does nothing towards strengthening that spot, rather the reverse. It must be admitted that breath-compression is not a prudent procedure with advanced consumptives, but it is invaluable in the generality of cases.

"PIGEON-BREAST" AND OTHER CHEST DEFORMITIES.

These can usually be rectified if treated before the cartilages of the ribs are considerably ossified. Firm but gentle pressure with the hands against the breast-bone and between the shoulder-blades during full inspiration and breath-compression, repeated several times twice each day, often effects a complete cure within two months.

COMPLAINTS AMENABLE TO VOCAL THERAPY.

Although the beneficial effects of the Coué-Orton System of Voice Culture upon the vital functions is such as makes it a valuable adjunct in a very large number of complaints, there are a certain number in which the advisability of its adoption is especially indicated. In addition to cases of speech defect and throat trouble due to voice abuse, mention should be made of neurasthenia (cerebral, spinal or visceral), anæmia, incipient pulmonary consumption, bronchitis and asthma. Since, however, the primary work of the lungs is the purification of the blood, genuine voice culture tends to benefit every part of the organism. The celebrated pathologist and neurologist, Sir Frederick Mott, further points out that, "by producing an individual and collective sense of joy and well-being" it "promotes digestion, assimilation and nutrition, thereby aiding convalescence of all forms of mental and bodily disease".

RESULTS OF VOICE ABUSE.

By Emile Coué and J. Louis Orton.

DANGERS OF HAPHAZARD TRAINING.

In dealing with organs so delicate and complex as those that comprise the vocal instrument, the dangers of incorrect or haphazard "training" are

as pronounced as are the advantages derivable from genuine voice culture. Wrong vocal tuition is responsible for much chest and stomach trouble, can induce even hernias; but in every case it tends to produce "throat trouble" of more or less serious character.

"STRAINED VOCAL CORDS".

This expression is a misnomer, the parts affected being not the vocal cords, but some of the tiny laryngeal muscles concerned with the production of voice. The main sufferers from the complaint are singers who have abused their voices, probably the upper notes especially. By the employment of cold compresses round the neck and disuse of the voice meanwhile, the trouble can usually be remedied within a few days, though the throat is likely to be readily fatigued and the voice weak for some time after. Knowledge would prevent this complaint, and without knowledge it is likely to recur.

RESULTS OF CONSTRICTION.

The properly-trained singer, or speaker, is capable, under normal conditions, of continuously using the voice for a very long time, often amounting to four or five hours, without any more uncomfortable feeling than a healthy hunger. Instead of disease resulting from the exertion, the muscles employed grow stronger and bigger by reason of the increase in the quantity and purity of the blood which passes through them. Though, as from all action, physical or mental, there is a corresponding expenditure of body-tissue, the worn-out, or, rather, burnt-up, material is removed by the venous blood and expelled from the body by one or other of the excretory organs.

The case is far different when the vocal organs are abused, - various diseased conditions are liable to result. Chief among these is what was formerly called "disphonia clericorum" ("clergymen's sore throat"), but which might as aptly have been called - "hawkers' sore throat", gentlemen of the cloth holding no monopoly of cases. The victims of the complaint are, however, almost entirely comprised of persons whose avocations demand loud and persistent speaking. Other names than that mentioned for the complaint are granular sore throat, follicular pharyngitis, and glandular sore throat.

Draughts, wine-bibbing, and similar agents, were formerly supposed to be the causes of the complaint in question, and there can be little doubt that they increase the susceptibility to the disease and accentuate its symptoms. They are not, however, root causes.

A sensation of dryness and an inclination to expectorate are usually the first symptoms that suggest, to the person principally concerned, that all is not well. Hoarseness, an increasing susceptibility to fatigue of the vocal organs from even a little exertion, and, in many cases, difficulty in swallowing, are other early symptoms. Singers usually complain of the loss of some upper notes. Nevertheless, there may be no ocular evidence as yet of disease, the mucous membrane covering the affected parts remaining intact.

But what has actually occurred? The overtaxed muscles, being burdened by more waste materials than they can get rid of, have become distended. The minute blood-vessels, or capillaries, traversing the muscles are so far obstructed that the blood is unable to flow through measuredly, but

collects, and so increases the congestion. The hoarseness proceeds from lack of proper lubricating fluid being supplied to the larynx and pharynx, and from the congestion rendering impracticable the delicate movements imperative for even approximately accurate voice.

Repeated congestions tend to more definitely implicate the mucous membrane, and then there may be observed what appear somewhat like grains of shot - varying, however, in size from that of a pin-head to that of a small pea - studding its surface. These elevations are certain minute glands - called "racemose", from their supposed likeness to a bunch of grapes - which dot the surface of the larynx and pharynx, and whose office it is to discharge the lubricating fluid necessary to keep the inside of the vocal tube moist and pliable. Their enlargement is due to collection of this fluid, their outlets having become choked.

As the disease advances, the glands described become so distended that they burst, and their contents, pathologically altered to a thick, white substance, exude and may be seen as small patches or hanging threads. Simultaneously the victim experiences hot, pricking sensations in the throat. Should the upper part of the pharynx be involved, headache is likely to occur. Frequently the uvula becomes much elongated, and not only is there a permanent sensation as of a foreign body in the throat, but a troublesome cough and considerable interference with respiration. Sleep may be disturbed by dreams of being choked, and the victim may awaken in a fright - a symptom especially associated with the elongation of the uvula. Frequently, the sufferer not unnaturally entertains fears that pulmonary consumption, or other serious disease, is present - indeed glandular sore throat may, and not infrequently does, pave the way for a variety of other complaints.

We remarked that glandular sore throat proceeds from vicarious constriction. In the case of clergymen, stooping of the head, during the reading of prayers or sermons, is often in a measure the source of the trouble, for the position prevents free action of the throat. Another source is the pulling-up of the shoulders during breath-taking, thus leading almost inevitably to neck-rigidity. But the main cause of the complaint is that the pharyngeal muscles have been called upon to control voice.

MEDICAL TREATMENT PALLIATIVE ONLY.

As regards cure, medical treatment is at most only of partial value, though sometimes indispensable - as when, for example, snipping of an elongated uvula is demanded. Constitutional treatment is often necessary, and certain dietetic measures are especially useful. The local treatment usually consists of such applications to the diseased follicles as will lead to their absorption or, if that be impracticable, destruction. Spraying, or douching, and also cold compresses, are often effective aids to cure. Should the case be severe, the voice should be rested for a time; the difficulty of fulfilling that requirement is often the chief obstacle in the path towards recovery.

The disease being an outcome of voice abuse, in all cases genuine voice culture should be employed. In a very large proportion of cases, the acquirement of the correct method of producing the voice is sufficient in itself to effect complete, permanent and, frequently, very speedy cure. In the severe cases, medical treatment is advisable, though, if the voice is to be much requisitioned after, that treatment must be supplemented by voice culture.

LARYNGEAL WARTS.

Another result of vocal strain is the production of polypi or warts on or near the vocal cords.

Persons who continually ride horseback are liable to give rise, through long and frequent gripping with their thighs, to a hardening, through deposits, of the muscles which press against the sides of their steeds. Similarly, the true vocal cords, which may be considered as lateral extensions of the thyro-arytaenoid muscles, are liable to become altered in structure through being wrongly requisitioned and thereby kept in a state of constant congestion.

Thickening of the vocal cords causes hoarseness; laryngeal warts may gradually lead to entire loss of voice. Imagination often increases such incapacity as actually exists. A lady so affected quaintly complained of Couéism, from which she had derived marked benefit: "This auto-suggestion gets me into a muddle: Dr. Dash says I really ought to be hoarse"!

Perhaps we should add that we do not expect methodical suggestion to remove warts from the larynx. Probably the assistance of a competent medical man is indispensable.

OTHER RESULTS OF VOICE ABUSE.

Excessive vocal labour unfavourably affects the general health in much the same way as does other overwork; causing lassitude, depression, loss of appetite, and sluggish performance of the vital functions. Great powers of endurance can be acquired by degrees only. Keeping that fact in mind, the student should practise frequently, but always cease whilst still unfatigued. Experiments conducted by Professor Mosso, of Turin, indisputably prove that work performed when one is tired, or by a tired part of the body, uses up more energy, for it tends to induce strain. Further, more time is needed for recuperation.

When the lung substance is strained emphysema may occur, the chief symptom of which is a disturbance in the automatic regularity of respiration, the sufferer inspiring quickly, but finding a difficulty in expelling the air. The trouble is that there is excess of air normally in a portion or the whole of the lungs. A pair of thoroughly strong and healthy lungs admit of very great expansion. Only when lungs are below par can they be over distended by full breathing. Emphysema can, however, be produced readily in persons addicted to waist-compression; and in old age it quite commonly occurs through degeneration of the lung-tissues.

Sometimes, as was apparently a comparatively common occurrence with the orators of ancient Rome, blood-vessels in the lungs or elsewhere may be ruptured through extreme effort. A long illness and continued debility result. A violent vocal effort may also lead to such brain-congestion that apoplexy occurs.

When the abdomen is made to project in inspiration the forcing downward of the abdominal viscera may cause some of it to protrude beyond its proper boundaries, constituting the condition termed "hernia". The injury referred to can scarcely follow respiration such as we advocate, for the harmful pressure cannot be made by retraction of the abdomen.

SPEECH DEFECTS.

By Emile Coué and J. Louis Orton.

ORGANIC CASES.

Speech defects are sometimes due to malformation, disease, or injury, either of the vocal organs, or of the brain centres particularly associated therewith - situated in the left half of the brain in right-handed people, and in the right half in left-handed.

Cleft palate, extreme instances of short tongue, and tongue-tie, are included in this category; but certain cases that are supposed to belong to it are due to suggestion - the outcome of ignorance. For instance, a person slightly tongue-tied may be allowed and expected to speak badly, and yet may be potentially capable of talking well.* The majority of children operated upon for the removal of the tongue-tied condition do not need the operation.

Gravely organic cases of speech defect are sometimes incurable.

FUNCTIONAL CASES.

These may extend to mutism, which is inability to even whisper. Others suffer from aphonia - i.e., loss of the ability to speak otherwise than in a whisper. Then there are the cases of stammering, stuttering, tremulousness, and hesitating speech.

Cases due to emotional shock, attempted repression of distasteful ideas and feelings, diffidence, or imitation, and unaccompanied by any recognisable changes in the brain are curable.

STAMMERING AND STUTTERING UNIDENTICAL.

The words "stammering" and "stuttering" are not rightly interchangeable. If a person when trying to say "two" merely succeeds for a time in pressing his lips together, he stammers; if, on the other hand, he says "t-t-t-t-two", he stutters. In other words; in stammering, one or other part of the mechanism of speech is spasmodically closed, and the sufferer struggles to open it; in stuttering, a syllable is repeated in spite of the sufferer's desire to the contrary.

CAUSES OF STAMMERING AND STUTTERING.

The defects referred to may exist in the same individual, though, as a rule, stammerers are inclined to be excitable and vivacious, stutterers shy and reserved.

In many cases the predispositions are inherited, and merely debility is needed to give rise to the speech impediment. Were it not that during the debility the defects tend to become deeply-rooted habits, one might reasonably conclude that, as sometimes happens, speech would by degrees become normal alongside restoration to health.

Many cases of speech defect connected with the Great War were due to attempted repression of memories and connected emotions. The insistence of the recollection led to hesitation and sometimes stammering, stuttering, or

*I myself am tongue-tied, but, not being aware of the fact when a child, I overcame any difficulties of pronunciation that occurred.--J.L.O.

even worse. The symptoms were the result of a kind of panic, which as it were, fed upon the troubles it created - in other words, auto-suggestion was largely responsible for the dire effects.

In many cases persons stammer or stutter through the suggestion that the defect "runs in the family". Any ordinarily fluent person is liable to stutter from excessive mind-excitement, but instead of looking upon the occurrence as a rarity, persons, relations of whom stutter, are liable to imagine the stutter the commencement of an inevitable habit.

In fact, although suggestion is not the only cause of stammering or stuttering, it probably is always concerned with its continuance.

OBSERVATIONS ON TREATMENTS FOR STAMMERERS AND STUTTERERS.

Except with infants and the lower animals the unadulterated effect of supposed curative or harmful agents is hardly discoverable. At the back of the patient's mind there is almost always the idea: "This that I am taking, or doing, or submitting to, has such-and-such an effect". Real helps often owe to the imagination part of the value commonly ascribed entirely to them. On the other hand, a wrong mental state may render a help, however valuable in itself, of little, or even no avail. Thus one sees how easy it is to ascribe to a useless or even injurious compound or procedure the credit due to suggestion.

Some cases of stammering and stuttering were caused by, and consequently can be cured by, suggestion. Suggestion can also cure certain cases that did not arise from suggestion. There are, however, cases in which, although suggestion in some form is imperative to cure, other agents in addition to it are not merely advisable but indispensable.

Some attempts at curing stammerers and stutterers, even if successful up to a point, are strongly inclined to establish habits of imperfect, though barely hesitating, speech. As those methods are not indispensable and have no striking advantages peculiar to themselves, it is as well to avoid them.

Other "cures" for stammering and stuttering have no value in themselves, and any good effects that occur after their employment are due to involuntary auto-suggestion. Should the root-cause of the complaint be untouched a relapse is likely to occur within a month or so, a momentary setback leading to the auto-suggestion "I'm not cured", or "My complaint has returned". Hence one sees the need of an intelligent insight regarding auto-suggestion.

PSYCHOLOGICAL TREATMENT.

No stammerer or stutterer recovers from his complaint unless he employs auto-suggestion, either consciously or otherwise.

In our experience many persons have been cured instantaneously or nearly so. Such cures usually occurred within a few years of the appearance of the complaint, and during youth - though there have been some remarkable exceptions, certain persons of about middle age who had suffered since early childhood being included.

Many ex-soldiers who stammered or stuttered in consequence of experiences during the Great War have been cured very rapidly. Ex-soldiers who had previously defective speech made worse by the war have seldom made rapid

recoveries. Certain of these men were evidently passed for service through their defect showing itself only intermittently. One individual who volunteered for service fancied that he had succeeded, but no -

"The doctor won't pass you", explained the sergeant; "you are marked 'Medically unfit' - he says you stammer".

The would-be soldier was indignant: "S-stammering isn't being medically unfit", he said.

"Perhaps not", commented the sergeant; "but if your company were stationed in the park, and when you were walking out you didn't answer the sentry's challenge you very soon would be medically unfit"!

That case touches upon the particular difficulty many stammerers, and for that matter stutterers too, experience when they ardently desire to speak well. "Nothing succeeds like success", and just as truly: Nothing fails like failure. The failure to speak well tends to perpetuate and increase the person's difficulty. Corresponding to the appearance of the difficulty is a cramping of attention which after a time rises by association and eventually affects the ordinary consciousness.

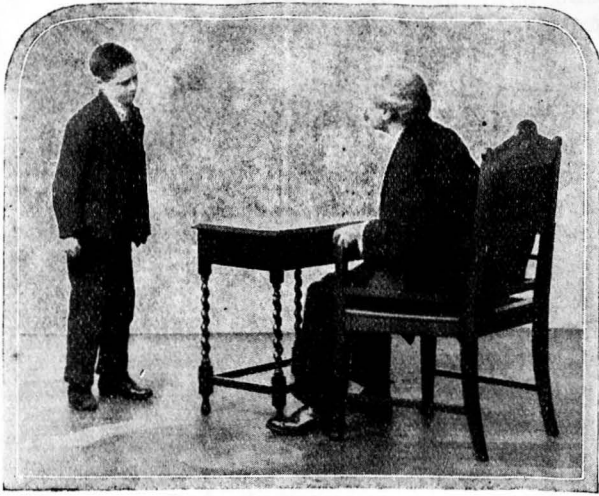
The method of the founder of Couéism is to employ the handclasping and other experiments, progressing to the auto-suggestions: "In spite of wishing to speak without stammering" (or "stuttering") "I can't", and "In spite of wanting to stammer" (or "stutter") "I can't", then very loudly and emphatically the suggestion: "I thought I could not speak without stammering" (or "stuttering") "but I can. I speak easily and fluently".

Stammerers and stutterers are in general wont to be disconcerted by the facial expression of certain persons. This is very like stage-fright. In both cases the sufferer needs to draw his attention away from his auditor and to reflect calmly. The Director of Studies at the Coué-Orton Institute has long employed the procedure about to be described and which he has found of great value in this connection, especially with classes. Two persons face each other whilst repeating a different multiplication table, or rhyme; or, as the procedure becomes of ready application, one makes an extempore speech whilst the other interrupts in any way he chooses. This exercise develops independence of thought very rapidly, and makes an amusing as well as useful game for children and the majority of adults.

In admitting that the attempted repression of ideas and emotions can cause speech defects, we have no desire to be looked upon as endorsers of Freud's theories. The fact has been long known that emotions are inevitably attended by changes in the convolutions of the brain, which changes generate a force which must be expended in some way. Active exercise may "work off" that energy and also divert attention from a trouble. On the other hand, strained attempts to keep an emotion under, not only cause harm in themselves, they never do more than alter the direction in which the generated force operates. Nerve centres are thus deranged and serious nerve, or even lung, disease may result. One should not think; "I want to ignore this disagreeable occurrence but I can't", but "I don't wish to stifle this idea, for it won't hurt me".

Under the load of fiction presented by Freud and others, there is a thin layer of fact. All skilful psychic operators in effect take many of

How Many Cases of Stammering and Stuttering are Cured



The boy thinks he cannot say "Good morning," and, through "reversed effort," he wrongly localises his energy, tightly pursing his lips.



The exponent shows the boy that by thinking "I cannot bend my knee," the action becomes temporarily impossible of accomplishment.



The exponent addresses some explanatory and inspiring words to the boy.



The boy re-enters the room, and this time, with smiling face and animated manner, greets the exponent without the slightest trace of nervousness or difficulty.

their psychasthenic patients back to what may be described as "the fork in the road", and thereby give them a new orientation.

THE PHYSIOLOGICAL ASPECT IMPORTANT.

Not only does speech defect sometimes proceed from debility - sometimes, indeed, is actually a particular localisation of chorea - the physical equivalents to the mental attitudes gradually bring about troubles which need, especially if long continued, separate attention.

The rhythm of respiration (inspiration, expiration, rest) is interfered with, a curious spasm of the diaphragm before an efficient expiration has occurred becoming habitual. This, of course, re-acts on the mind. The study and exercise of respiration is therefore indicated as a portion of efficient treatment. The Yogi exercises, described elsewhere in this work, are valuable in this connection, but the singing of sustained notes is even more so.

Bad stammerers are very prone to throat-constriction, and the back of the tongue is bunched up until it almost touches the soft palate. This can hardly be completely remedied without definite vocal instruction.

Every stammerer and stutterer needs to learn to economise and rightly locate energy, and that study should be made in conjunction with breath management in voice.

In short, we hold that the best treatment for stammerers or stutterers is that which makes assurance doubly sure, and to do that it must not only deal with individual difficulties, but be so inclusive and thorough that it eventually places the erstwhile sufferer in a better position as regards speech than is the ordinary person.

FUNCTIONAL APHONIA.

This is sometimes due to shock; often it is the result of imagining that a temporary hoarseness, due to congestion of the larynx, persists after it is really well.

Much that we have written regarding stammering and stuttering equally applies to this complaint.

The statement has been made that aponia can sometimes be cured by getting intoxicated. The value of intoxication in this connection is that it may lead the person to forget his supposed inability and therefore to speak. The perpetuation of the gain is due to auto-suggestion.

Under the guise of instruction a sufferer's mind is sometimes ignorantly permeated with ideas which are calculated to make the aponia incapable of removal through suggestion alone, the actions proposed being impracticable when voice is being produced. We have known dire effects to follow the instruction to try to whisper louder and louder. Without correct instruction the complaint would have been for ever incurable. In addition to instruction however, slight approximation of the wings of the thyroid cartilage, by gentle pinching between a finger and thumb, is useful in the preliminary attempts at regaining voice.

The majority of sufferers from functional aphonia can be cured by means of the handclasping experiments followed by this procedure: Stand in front of the patient and laying a finger upon his larynx say: "Think, 'I cannot whisper my name'". After a few moments declare emphatically: "You cannot whisper your name. Try, but you cannot". A subject who has focussed his attention upon the suggestions may make ineffectual, but no other attempts to pronounce his name. Next suggest, "You can whisper your name". The person having realised the effect of the imagination will usually respond to the final suggestion "Now think: 'I can speak my name aloud'".

After the person has once been induced to speak, lead him to continue for a little time in order to make sure that he is convinced that he need fear no recurrence of the trouble.

FUNCTIONAL MUTISM.

This consists of a paralysis due to fear, to be "struck dumb with fear" being literally true. The usual medical treatment consists of the application of an electric current to the larynx. That, of course, is merely indirect suggestion. The handclasping and other Couéistic experiments are equally, or perhaps more, efficacious. We believe in giving to the sufferer, whenever practicable, a rational insight regarding the means of cure, recollecting that it is a safeguard against other troubles of a similar nature.

APHEMIA.

This is a type of aphasia, a condition in which the affected person, though not lacking general intelligence, is unable to recollect required words. In aphemia hearing, writing and silent reading need not be affected, the complaint often proceeding mainly from extreme and entirely misdirected effort. Among cases in war hospitals, aphemia was a frequent accompaniment of stammering, stuttering and aphonia. Often the words intended to be spoken were forgotten whilst the patient continued the exhausting efforts commenced with the intention of speaking. In no instance can speech be restored until ease, or comparative ease, supplants the extreme effort.

In certain cases due to debility speech becomes normal alongside restoration to health, and no special treatment is necessary or advisable. In other instances the handclasping and similar experiments should be employed and the point should be driven home that effort defeats. Cure may be sudden and complete but more often, though the final step is made quickly, the patient only gradually acquires the habit of ease. Relaxation, breath management, and the right localisation of energy in speech should be taught.

AN INVITATION.

The study of speech defects is a big one, and although we have attempted to make our hints as much to the point as possible, they are necessarily brief. However, we shall always be happy to answer any legitimate inquiries on the subject.

Great Success of Coué Method.

Important Development in the Teaching of Monsieur Coué's Formula for the Attainment of Health and Contentment.

EMILE COUÉ hardly needs an introduction, for his name is everywhere recognised and coupled with his formula of "Getting Better and Better." Readers will recall with what enthusiasm he was received when he visited this country upon a flying lecture tour—culminating with the great Albert Hall meeting, attended by thousands of people.

Few will deny that Emile Coué has done much good in imparting his method of Auto-Suggestion free of charge to many thousands of people who have visited his home at Nancy (France), or have had the good fortune to meet the famous Frenchman en voyage. These free Demonstrations have continued for many years—yet there must be many residing at a distance who wish to acquire and apply the Coué method.

It therefore comes as welcome news that an Institute has been founded in London, with the object of imparting a complete knowledge of Couéism through the medium of the post.

Monsieur Coué is its President d'Honneur, and has personally written and edited the whole of the lessons: moreover, each student comes under the direct supervision of Monsieur Coué's collaborator, Mr. J. Louis Orton—who has been identified with Monsieur Coué upon Lecture platforms, and in the penning of several published works.

Space does not permit of telling all the details, but one learns from the descriptive booklet that the acquirement of Couéism need entail only fifteen minutes a day; that a student is instructed by personal letters of advice how he or she may apply Couéism to individual aims and ambitions; how the student enjoys the resources of the Institute for a full year from date of enrolment. All these matters are fully debated and explained in the Coué booklet which can be obtained by filling up and returning the coupon below.

The claim of Auto-Suggestion as a definite branch of beneficial study is now too well asserted to be questioned: the need for mastering simple mental laws has been demonstrated by some of the most brilliant minds, and as a consequence, there exists a wealth of literature in proof of this being a worthy, a desirable, a helpful acquisition. But Emile Coué has originated a particular form of Auto-Suggestion: he has shown the application of the science, and he has simplified it, so that all may understand and apply its principles—his does not pretend to be the rôle of investigator whose scientific language precludes those, to whom the science will make its best appeal, from benefiting. In this matter, at least, he has performed a singular service to the present age, and there are many endorsements from leading papers and personalities. To quote just a few:

"When we come to the practical side of Psychology, we find that Coué has outdistanced all his would-be rivals and stands alone."—*Lady Noble of Arlinglass.*

"I wonder whether in the whole history of the world it has fallen to the lot of any man to become so rapidly famous as M. Coué."—*The Dean of Chester.*

"It is for this and succeeding generations to profit from the results which Couéism bestows."—*The well-known Musical Comedy Star, Mr. Tom Walls.*

"M. Coué's points are, as a matter of fact, most carefully argued, and there is no trace of mysticism or contempt of reason about him... the best welcome that England can give him is to let him continue his splendid work of healing."—*Manchester Guardian, 30/3/22.*

"The influence of Suggestion, as practised by Monsieur Coué, is often beneficial."—*Sir Robt. Armstrong-Jones.*

"I shall always sing in praise of the Coué-Orton Institute."—*The well-known Male Impersonator, Miss Ella Shields.*

"It has remained for Monsieur Coué to throw wide the gates of mentalism, giving everyone a wider, and wiser outlook."—*Mr. Herman Derwast.*

"It is to Monsieur Coué that we are indebted for the demonstration of the marvellous efficiency of the daily repetition of a strong affirmation, simply phrased... Those who are interested in the practical application of the power of thought to the circumstances of daily life, whether for health, prosperity or achievement, should find in the various courses of the Institute a welcome aid."—*The Occult Review.*

"Simple as are its principles, Couéism is capable of great intensive cultivation, and it is claimed that by the daily study of fifteen minutes great benefits can be gained in the way of the strengthening of the will, concentration of mind, and the development of sides of the mentality left dormant by ordinary school training."—*Light, 5/9/25.*

Speaking of the free Coué booklet, *The Sketch* says: "Its pages are full of interest, giving an idea of the far-reaching influence of Couéism in every sphere of life."

These are but a few opinions selected from an almost overwhelming number of press opinions testifying to Monsieur Coué's unique abilities—and there is a wealth of eulogy from students of the Institute, acknowledging the benefit they have received from the instruction. It is interesting, too, to learn that though the Institute is of only recent establishment, considerably large numbers of students have been enrolled. This is regarded, however, as only a beginning, as it is hoped to make the practice of

Couéism universal; to encourage additional numbers of people to investigate it, and to benefit from it, the Institute has fixed a merely nominal fee, bringing the instruction within the reach of any reader of this publication.

The Coué-Orton Institute makes no wild, absurd claims likely to arouse scepticism, but it has instituted a method which enables anyone to test Couéism without risk. Even the extraordinary recoveries which have been effected by application of Couéistic principles do not justify their even guaranteeing to cure an ailment—whether it be a passing neuralgia or permanent paralysis. The Institute demonstrates that ailments and disabilities, hitherto believed incurable, have been overcome, and it says to the enquirer... "You see the almost illimitable powers of Couéism, and you have read of its achievements. Enrol with this Institute, and test Couéism for yourself, seeking our help, as often as you please, in order that the principles may be applied with the best effect for your personal requirements. If you do not find Couéism as effective, as beneficial, in your case as it has been in others, we will return the fee in full." So fair-minded and reasonable an attitude should cause many to send for details, and should inspire the confidence of all.



EMILE COUÉ.

DETACH HERE

Send this Coupon, and receive the free Coué Book.

To THE COUÉ-ORTON INSTITUTE, DEPT. 132, HOLBORN VIADUCT HOUSE, LONDON, E.C.

I have read of Monsieur Coué's Method; please send the free booklet explaining how it is taught, through the medium of the post, by your Institute. I understand that I am under no obligation in sending this request.

Name.....

Address.....

Occupation.....

Date.....

NOTE.—Threepence in stamps may be enclosed with this Coupon if you desire, to cover cost of postage, etc.

THE MANTLE OF COUÉ.

During the last twelve months advertisements have been appearing of the "Coué-Orton Institute," located at Holborn Viaduct House, E.C., which purports to have been authorised to teach and carry on the well-known psychical treatment of the late Dr. Emile Coué. As there is no doubt that the Institute was at one time so authorised, many people have probably been surprised at the connection of the name of Coué with some of these advertisements, and they would have been still more surprised had they answered them and seen the sort of letters by which the Institute tempts possible patients to pay their fees to it. Though it looked harmless enough at its first appearance, the Institute has gradually invested itself with the familiar air of common advertising quackery.

I have lately received from France, with a view to its publication in this country, information which explains how Dr. Coué came to get mixed up with the Coué-Orton Institute. In January, 1925, he concluded an agreement with Mr. J. Louis Orton, "of Cullercoats, England," by which he authorised Orton to organise an institute of this name, with these objects: (1) the teaching by correspondence of the Coué method of psychical treatment; (2) the practical application of this method to such cases as can benefit by it; and (3) the teaching of "the Coué-Orton system of voice-culture." Orton was "to accept the control and to obtain the approval" of Coué in all things concerning the teaching of his method of auto-suggestion, and to pay Coué £500 a year from the profits of the Institute for the support of the Institut Coué in Paris and other institutes dependent on it; and after Coué's death the £500 a year was to be paid direct to the Paris Institute. Immediately after this the Coué-Orton Institute, Ltd., was registered at Somerset House as a private company with a capital of £5,250, to acquire the benefits of the said agreement and carry out its objects.

On May 28 last, however, Coué concluded an agreement with M. Philippe Rémy, Administrator of the Institut Coué d'Education Psychique in Paris, by which he conferred on M. Rémy "the sole right to teach in his name," etc., and declared, as a consequence, that the Institut Coué "shall have the sole right to give and to withdraw, throughout the whole world, all authority to teach the method, publicly or privately, by any one whatsoever," etc., etc. From a letter written by Coué to Rémy a few weeks previously it is clear that he took this step in consequence of his profound disapproval of the way the Coué-Orton Institute was being conducted, that he had already communicated his disapproval to Orton, that Orton had promised to discontinue the practices objected to, but a month later was doing exactly the same thing in America.

Finally, on July 8 last, the Administrator of the Institut Coué wrote to Orton, "et ses collaborateurs," formally referring to the powers conferred on him by Coué, and proceeding as follows:--

In consequence of which, I wish to inform you that, owing to the scandalous misuse you have made of the name and the method of M. Coué, we formally forbid you and your collaborators all advertising (*toute réclame*) in the name of M. Coué, and we call upon you to cease all exploitation of his method.

You will please remove the name of M. Coué from your signboards (*enseignes*) and from your prospectus without delay, and discontinue all publication and writings whatsoever; this under penalty of legal proceedings and claim for damages.

What view an English court would take of the joint effect of the two agreements above mentioned it is not for me to say. What M. Coué desired and endeavoured

to do is clear enough. By the first agreement he reserved to himself the rights of control and approval over the Coué-Orton Institute as regards the teaching of his method of auto-suggestion; by the second, a short time before his death, he sought to transfer to the Institut Coué all his own authority over the teaching of his method throughout the world. He had in mind particularly the Coué-Orton Institute in London, which was being conducted in a manner he disapproved of and in defiance of his remonstrance; and under his direction, shortly before his death, the Institut Coué notified "Orton and his collaborators" that their authority to use Coué's name was withdrawn. These facts should be enough for various people who have at different times applied to TRUTH for information about the Coué-Orton Institute; and I hope they will also be enough for newspapers to whom the advertisements of that concern may be offered in future.

