

THE
MASTER COURSE IN HYPNOTISM

BY HARRY ARONS

ILLUSTRATED EDITION

PHOTOGRAPHY BY KAY STUDIOS

TO WHICH HAS BEEN ADDED A SPECIAL SUPPLEMENT
WITH SOME VALUABLE HINTS ON
STAGE HYPNOTISM

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Instantaneous Hypnotization. Using Coue's Hands-Clasping Test as a starting-point, the author demonstrates how suitable subjects may be projected into hypnosis in a few seconds.

INTRODUCTION

The Master Course in Hypnotism has been written for the specific purpose of placing in the hands of the intelligent layman the means by which he can pursue his course in life more confidently and successfully. The professional man also—particularly the practitioner of the healing and allied arts—may derive from a knowledge of the science of Hypnotism great benefit. Dormant potentialities are awakened and become active powers, ordinary abilities are markedly increased; the earnest student of Hypnotism may become a leader among men, an influential individual who, through the powers of persuasion and hypnotic suggestion, can do infinite good to his fellow-human beings.

The Master Course differs from others in that it contains detailed instruction for inducing hypnosis, as well as a large number of methods. Thus the course in its present form includes the original teachings of the old masters, the results of the investigations of prominent European and American psychologists, some advances made in the past decade or so and also the fruits of the author's own active practice and experimentations.

This Course differs in yet another respect. It is scientific and strictly true-to-fact. Hypnotism is presented stripped of its heritage of hokum and mysticism. Even such things as Animal Magnetism, Personal Magnetism, Magnetic Healing and similar bugaboos are pointedly ignored. Every statement made is authoritative, every belief expressed represents the consensus of opinion; the methods explained have been tried and proven, and sensationalism and exaggeration have been studiously avoided. In concise yet complete form, Hypnotism is presented truly as a science. The wheat, in short, is here separated from the chaff.

Since this Course is primarily for beginners, it is to them that the author wishes to address a few pertinent remarks: It is easy to learn to hypnotize, but only by dint of persistent practice and application may one become an expert hypnotist. The author suggests that these lessons be studied—not just read—in the order and sequence in which they appear. The Preliminary Tests should be thoroughly mastered; the Psychology of Suggestion must be well understood; the student should in particular be quite familiar with the attendant conditions and possible dangers, and have at his finger-tips the means for meeting any emergencies which might arise. The Course should be completed, and begun a second time, before any attempts at actual hypnotization are to be made. Perseverance and assiduous practice will do the rest. And finally, the author earnestly hopes that, once the student has mastered the hypnotic art, he be conscientious about its application and refrain from using it for the furtherance of selfish or questionable ends.

Historical Outline

Modern Hypnotism begins with Friedrich (Franz) Anton Mesmer (1734-1815). It was he who expounded the principles of Animal Magnetism, more commonly known as Mesmerism, a system of healing based on the belief that a disturbance of equilibrium of a "universal fluid" causes disease in human beings, and that a magnetic readjustment of this "all-pervading, invisible fluid" serves to cure disease. Although Mesmer produced the hypnotic state innumerable times, he was quite unaware of the fact; it remained for his pupil, the Marquis Armand de Puysegur, to actually discover the hypnotic trance, which he called "artificial somnambulism" by analogy with spontaneous somnambulism as occurring during natural sleep.

The followers of Mesmer and Puysegur adhered to the erroneous principles of Animal Magnetism for a long time. But in 1841, Dr. James Braid, a Manchester physician, coined the word "Hypnotism" from the Greek of "hypnos", meaning "sleep". He put no stock in magnetism, believing rather in "fascination" (fixation) and verbal suggestion. Dr. Braid also instituted the use of hypnosis as anaesthesia for both minor and major operations.

In the 70's the famous dispute broke out between the two rival schools of thought in France, the Salpetriere or Paris School, headed by Dr. Pierre Charcot, and the Nancy School, led by Professor Hypolyte Bernheim of the University of Nancy. Dr. Charcot believed "major hypnotism", as he called it, to comprise three well-defined stages which could be induced only by physical or neurological stimulation. Professor Bernheim and his followers claimed that hypnosis was caused by, and consisted of, pure suggestion, thus making their interpretation somewhat too broad. Eventually Charcot's claims were proven to be based on false theories, and, strangely enough, indirect, inadvertent suggestion.

With suggestion firmly established, it but remained for Myers to introduce the hypothesis of the "subliminal self"—a sort of dual personality dwelling beneath the threshold of consciousness. This hypothesis was clarified and improved by several American psychologists, including Professor William James and Dr. Boris Sidis, and became known as the theory of the "subconscious mind". Its adherents are spoken of as following the New Nancy School. Such famous men as Charles Richer, Pierre Janet, Emile Coue, Paul Dubois, Ochorowicz, Mobius, Myers, Gurney, Stanley Hall, X. Lamotte Sage, and Forel belonged to this school. Dr. Eduard Vilks, who studied neurology under Charcot and medicine under Bernheim, and was therefore familiar with both the old schools, was also a member of the New Nancy School.

Although American psychologists today do not generally class themselves in any of these schools, they are with very few exceptions adherents to the principles of the New Nancy School.



Falling Backward Test. The operator is saying
"When I remove my hands, you will fall backward."

THE MASTER COURSE IN HYPNOTISM

LESSON ONE

PRELIMINARY EXERCISES

What To Do Before Hypnotizing

Before you even attempt to actually put a person into the hypnotic sleep, there are certain tests which must be performed to determine whether or not he will make a good subject. Another purpose of these exercises is to increase his suggestibility or hypnotizability—that is, to make him even more susceptible to your hypnotic influence. In this way you reduce the chances of failure by refusing to waste time and effort on subjects whom these preliminaries show to be refractory, or resisting.

ARMS RISING AND FALLING TEST

If at a party or similar social gathering you are requested to give a demonstration of Hypnotism, this is the first and best test to perform. Ask everybody willing to cooperate to stand up facing you. Explain that this is merely a test in auto-suggestion, or the *power of their own minds* over their own bodies. Have them stand erect but relaxed, with their eyes closed. After a few seconds instruct them to raise their arms forward and upward until they reach shoulder-level, with their palms facing one another. Continue as follows:

“Now imagine that your right arm is rising and your left arm is falling. Think your right arm is rising, left arm falling. Right arm rising higher—that’s it—left arm falling lower.” Keep this up for a while, speaking in a pleasant, monotonous droning voice, until you observe the desired reactions. Then have them open their eyes. Out of ten people, about four should display positive reactions. You may now dismiss those whose arms remained stationary and test the remaining ones, individually, with the following exercises.

FALLING BACKWARD AND FORWARD TESTS

Having chosen one person, instruct him to stand before you, relaxed, heels and toes together, arms at sides. Female subjects should wear low-heeled shoes or remove them altogether. Explain that the body must be erect and that when falling it is to hinge on the ankles, the feet remaining flat on the floor. Test him by pulling him back by the shoulders; stop him by placing your hands on his shoulder-blades before he has fallen more than a few inches. If the body goes back straight, bending only at the ankles, he is quite relaxed and you can proceed with the test proper. Have him bend his head way back until he is gazing at the ceiling directly above him. Now tell him to shut his eyes, and proceed thus:

“Imagine yourself standing on the edge of a high cliff, your back towards the edge. Think—imagine—that you are falling backwards. Have no fear of hurting yourself—I shall stop you when you begin to fall. Picture yourself falling backwards, falling backwards—etc.—”. You must be standing behind him, so that

when he falls you will be there to catch him immediately, without danger of injuring him.

In the next test you face the subject and look steadily into his eyes; by gazing at the bridge of his nose, and he at yours, both pairs of eyes will be seen simultaneously. Stretch out your arms and hold him lightly at the temples with your finger-tips. Stare fixedly at him, and say:

"Now think you are falling forward. Keep your eyes on mine steadily, and think you are falling forward. When I remove my hands you will fall forward towards me. You—are-fall-ing-for-ward—you-are-fall-ing-for-ward—etc." Take your hands away, with a continuous motion towards yourself, as if you wish in this way to draw him forward. Step slowly back, and when he falls simply stop him by grasping his shoulders.

EMILE COUE'S HANDS-CLASPING TEST

This test is more difficult and takes persistent practice to perform smoothly. Have the subject face you as previously, staring into your eyes. Instruct him to stretch out his arms and clasp his hands tightly together, fingers intertwined. Tell him to make his arms stiff and rigid and to keep increasing the pressure in his hands. At the same time make passes over his arms from the shoulders downward, touching them lightly with your finger-tips. Make suggestions as follows:

"Keep your arms stiff and rigid and press your hands more and more tightly together. And keep thinking that you are powerless to open them. When I say "Three!" you will try to open your arms, but you will be unable to do so. Think you cannot-open-your-hands—you-cannot-open-them—etc." Then—"You can't! You can't! One—two—three! You can't! You can't!" Speak firmly and commandingly, though not too loudly. When you say "Three!" remove your hands from his, and while staring fixedly into his eyes, keep repeating "You can't! You can't!" in authoritative tones. When he has tried in vain for a few seconds, tell him to stop trying, clap your hands loudly, and say imperatively, "Now you *can* open them! Open them!"

You should have no trouble whatever hypnotizing a person who reacts positively to this test, which is really a fleeting hypnotic trance in itself. But even subjects who fail in this test should prove fairly susceptible, provided they have reacted favorably to the previous exercises. A beginner should never attempt to hypnotize anyone without first determining his suggestibility with these preliminaries. Knowing *exactly what to do before hypnotizing*—and learning by assiduous practice to do it smoothly, confidently, and in a business-like manner—is every bit as important as knowing the methods of actual hypnotization.

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An excellent relaxation test. Operator lifts subject's arms by the thumbs. If arms feel heavy and limp, subject is relaxed.

LESSON TWO

THE HYPNOTIC PERSONALITY

Qualities a Hypnotist Should Develop

We all possess in varying quantities the capacity to wield mental influence—the Power of Mind. But in most of us, the qualities which make up this power are dormant, or hidden in the inner recesses of our beings, due, generally, to the fact that we have not made sufficient use of them. Practicing Hypnotism—actually hypnotizing people and making them implicitly do our bidding,—will awaken the sleeping potentialities within us, and these, by constant exercise, will increase and result in a warm, strong, dominating (though not over-bearing) hypnotic personality.

Let us consider these necessary qualities one by one.

SELF-CONFIDENCE is probably the most important. Without confidence in yourself you can hardly expect others to submit to your hypnotic influence, even for purposes of practice or experimentation. Fortunately, knowledge, in this case, is power. Learning the various hypnotic techniques will give you an exhilarating feeling of mental ability. The initial success may be hard to achieve, may take time and persistent practice, but once you have succeeded in producing the hypnotic sleep the first time, your self-confidence will increase spontaneously, and lead to continued success.

A STRONG WILL is decidedly an asset to the hypnotist. One who by nature possesses an indomitable will finds controlling others hypnotically comparatively simple. But will power is by no means as important as most psychologists claim. A hypnotist who is but average in this respect can make just as good an operator. The misunderstanding lies in the wrong belief that the operator must be superior in will power to the subject. True, the subject must not exert his will against the hypnotist during hypnotization; if he does the hypnosis should fail even if the operator's will were fifty times stronger. On the other hand, a subject with a very strong will, can, if he but set it aside temporarily, be quite easily hypnotized by an average-willed operator.

Of course, a person who is weak-willed, indecisive, lazy, procrastinating, or who lacks the determination to carry any task through to a successful finish, should never undertake this work. A hypnotist must have sufficient will power for all practical purposes; he must be at least average in this respect to start with. Continued exercise of this mental attribute will increase it considerably in due time.

THOUGHT-CONCENTRATION. It is absolutely necessary that an operator be able to set his mind on a single idea, on one train of thought, while attempting to induce hypnosis; he must concentrate wholly, and strongly, on the one idea of putting his subject to sleep. Any distractions must be ignored, negative thoughts

or doubts of the outcome should not be permitted to enter the mind. This condition of thought-concentration, called technically *monoideism*, is important for both operator and subject, but differs slightly when occurring in the latter.

OBSERVATION AND ANALYSIS. Quick perceptive powers, the knack of observing small details, are invaluable to the hypnotist. He has to learn to size up his subjects almost instantaneously, to analyze their characteristics seemingly without taking the time to do it, so that he can decide just what types they are and how best to handle them. He must know which one out of a number of good methods of hypnotization is the most likely to be effective with a particular subject; he must recognize the type of person who would enjoy making a fool of the hypnotist, or would be likely to indulge in a little faking, just for the sake of being the center of attraction.

Of course, the ability to analyze personality traits depends on a knowledge of human nature. So it is wise for the hypnotist who intends to amount to something to study psychology. At first, however, it will suffice if you know and can apply smoothly the preliminary suggestibility tests. After you have learned Hypnotism thoroughly, it is probable that you will progress to the study of general psychology naturally.

SELF-ASSURANCE AND FEARLESSNESS are also tremendously important. A hypnotist must at all times give the impression, by his manner and appropriate actions, that he is complete master of the situation and devoid of any traces of fear; he must always maintain an air of confident self-possession, especially while engaged in hypnotizing a person. The slightest indication of fear, of hesitation, will destroy the subject's confidence in him, and prove fatal to the success of the hypnosis. Even when working with a person already under hypnosis, complete and masterly control must be maintained.

Occasionally emergencies will arise, accidents may happen. For example, a subject may fail to awaken promptly. Here it is particularly important that you betray no uneasiness or fear, both for the subject's sake and also the audience's. You will learn exactly what to do in such emergencies, which fortunately occur but rarely. Keep your head, then, as you apply these measures. If you remain calm and self-possessed, the audience will not be disturbed, and you will be free to continue in a manner best suited to the occasion.

INTELLIGENCE need hardly be mentioned. That a hypnotist possess more than an average intelligence should be taken for granted. The practice of Hypnotism, like any other major science, can scarcely be successful in the hands of any but intelligent men and women.

PERSEVERANCE might be mentioned as a desirable trait. Failures at first should not discourage the beginner, but rather spur him on to try anew. Usually there are reasons for failures; analyzing the surroundings will bring to light any unfavorable conditions that may exist. These should be eliminated on the next attempt. But above all, remember the old adage, and—try, try again!



Mesmeric passes with contact. Though Mesmerism is no longer recognized, passes are conceded helpful in producing deeper hypnosis.

LESSON THREE

THE HYPNOTIC SUBJECT

Who Are Desirable Subjects?

Psychology will teach you that a person's traits, characteristics, temperament, intelligence and many other factors, give distinct indications of his susceptibility to hypnosis.

Generally, it may be said that every normal person is hypnotizable. Abnormal people such as imbeciles, morons, the insane, the feeble-minded, and also infants, can not be influenced hypnotically. An expert operator should be able to hypnotize eighty out of every one hundred normal persons at the first attempt. Another ten may be influenced after two or more trials. And the remaining ten, although hypnotizable, may be refractory because of various internal conditions, such as unconscious resistance, lack of faith in the operator, or perhaps a natural antagonism to him or his type.

AGE AND SEX. Adolescence is the most suggestible period—that is, men between the ages of fifteen and twenty-four and women fourteen and twenty. Women may be slightly easier to hypnotize, but men go into the deeper stages and make better subjects. Coloration and complexion have no bearing on suggestibility.

CLIMATE. People living in the tropical zones are most susceptible to hypnosis, while those who dwell where frigid weather prevails are most difficult subjects. The temperate zones produce what we might call the average good subject.

RACE AND NATIONALITY. Members of the black race are easiest to hypnotize, probably because their origin is in the torrid zones. The inhabitants of the East Indies also make excellent subjects.

The American Indian is rather difficult. He is too stoical and independent; however, an educated Indian who might be prevailed upon to experiment, would prove fairly suggestible.

The Japanese and Chinese were not experimented with sufficiently for anything definite to be said regarding their hypnotizability. But they are probably susceptible with operators of their own race and nationality.

Of the white race, the Latins are best; Spaniards, Italians and Southern Frenchmen make good and easy subjects who are prone to fall into the more profound stages. The Dutch, Norwegians and Swedes are much too stoical to allow anyone to control their minds even temporarily; even those who have all their lives been servants and taken orders do not readily submit to hypnotic control.

The English, Germans, Russians, Poles, Belgians, Swiss and others make average subjects, varying in suggestibility according to their individual personality differences. Americans make good subjects if their intelligent cooperation is en-

listed; American girls are considerably more suggestible than men.

PERSONALITY AND TEMPERAMENT: Persons of artistic or neurotic temperament make the best subjects. They are usually very imaginative, which is the chief requirement, and more or less sensitive. These characteristics make them very impressionable and suggestible. In general such people are introverts, do not mix very well, and find difficulty in making conversation in company. However, they are usually intelligent and talented in various fields; if you can get them alone or in a small group, you will find them interesting, witty, and subtle.

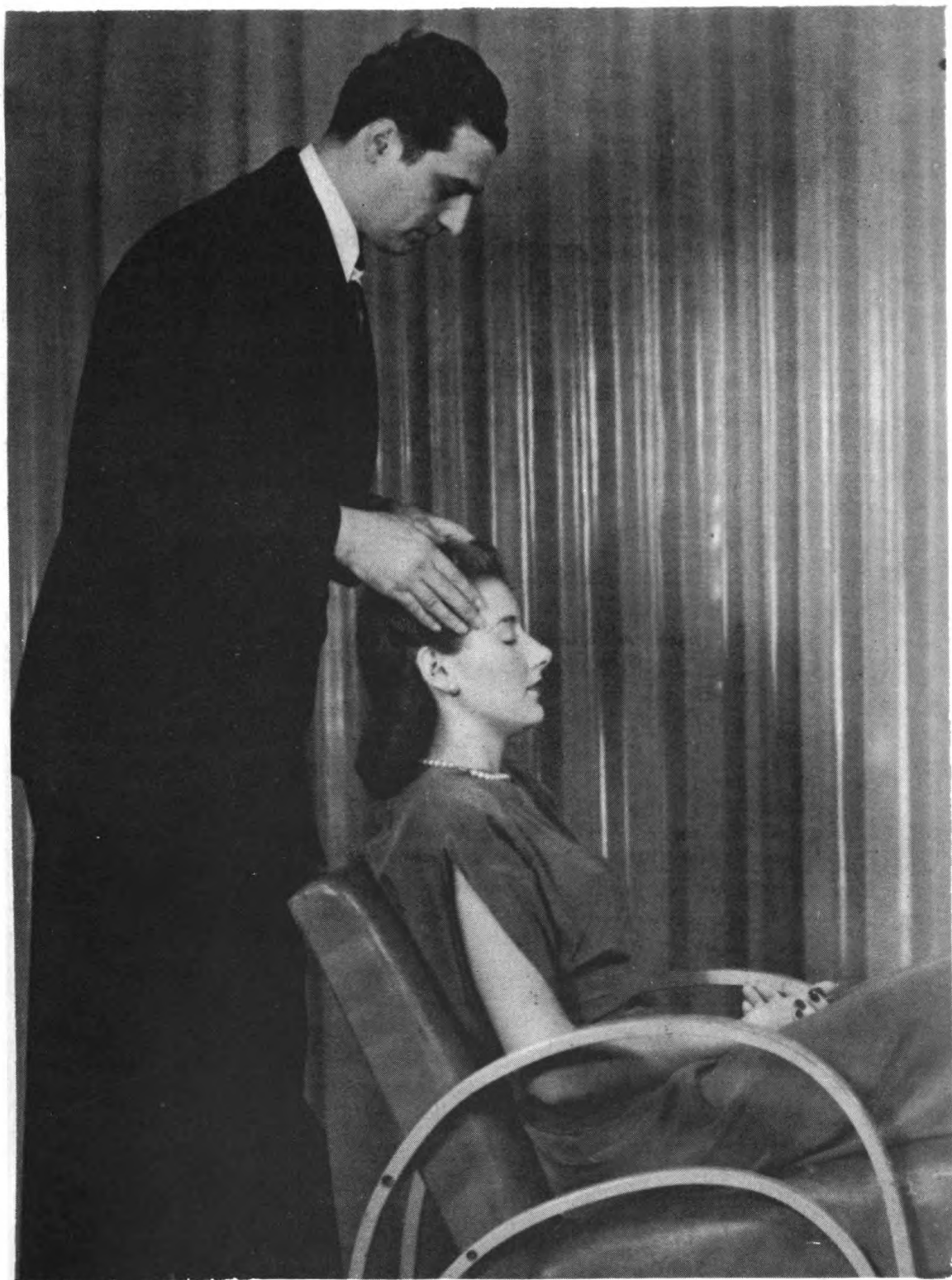
OCCUPATION. People engaged in occupations of a monotonous or strictly routine character are unusually susceptible to hypnosis. Factory workers, performing the same motion or series of motions at a machine throughout the day are a good example of excellent hypnotic subjects. Soldiers, accustomed to unquestioning obedience, certain office workers, driven inexorably by their bosses, and day laborers, by their foremen, all are susceptible because of the nature of the work they do. Slaves, and the more servile types of houseworkers, are also in this class.

Farm-hands, and others similarly employed, who work in a leisurely fashion, usually unsupervised, are difficult to hypnotize. However, a farm hand in a big city or any strange environment, would prove quite suggestible.

Professional people, and others who work with their brains and in a more or less unhurried manner, skilled technical workers with mechanical frames of mind, scientists who require that everything conform to definite physical laws, and others accustomed to scientific analysis, generally are refractory to hypnosis.

INFLUENCE OF THE EMOTIONS. People who are not suggestible, but become emotionally aroused due to various influences, temporarily become peculiarly susceptible. For example, witnessing a successful demonstration in which the hypnotist displays seemingly supernatural powers, will make an otherwise refractory subject easily hypnotizable. Therefore it is wise when hypnotizing a number of people individually, to make certain of succeeding with the first one. Sometimes it is possible to arouse a subject's fear of the operator, which also influences the emotions favorably. Or, by lending the immediate surroundings an eerie or mysterious atmosphere, the emotions of certain subjects can be heightened sufficiently to make them readily suggestible.

Judging prospective subjects accurately by quickly analyzing their personal qualifications will save the hypnotist much time. Then he can further eliminate undesirable or refractory subjects by means of the preliminary susceptibility tests, thus insuring success when he finally proceeds to produce hypnosis proper.



Another position for passes with contact. Verbal suggestion is usually employed in conjunction with Mesmeric passes.

LESSON FOUR

DANGERS OF HYPNOTISM AND HOW TO AVOID THEM

Before you even attempt to really hypnotize anybody, you must know what precautions to observe and exactly what to do should an emergency arise.

Actual dangers can be minimized, provided the operator is thoroughly familiar with Hypnotism. We might say that this is true in the sense that driving an automobile is harmless if the driver knows HOW, or that eating can be dangerous because a person might choke on the food he eats. You will agree that outlawing eating and driving because of these dangers would be ridiculous. On the other hand, practicing Hypnotism without knowing the dangers and being familiar with the methods of meeting possible emergencies would certainly be criminal.

First, should an operator fall sick or be forced to leave a subject without awakening him, the best thing to do is to place the hypnotized person on a bed or couch and let him "sleep it off"; he will awaken of his own accord in an hour or two—never will a subject sleep without specific command more than overnight. A hypnotist who expects to be suddenly called away can instruct his subject to obey the commands of an assistant he names, who will proceed to do the awakening.

A really serious danger is a subject with a weak or ailing heart. Subjects should always be questioned in this regard and persons with cardiac conditions should be studiously avoided. Not that hypnosis can prove fatal—far from it; the same shock received under hypnosis or in the waking state might kill him, but should it unfortunately happen in the hypnotic trance, the operator will invariably, though unjustly, be held responsible.

People who are hysterical, who tend upon slight provocation to experience crying, laughing, or various other fits, should also be avoided, except for therapeutic purposes. Although no actual harm can occur, a person falling into a hysterical fit under hypnosis can make a very unpleasant scene and cause spectators to lose confidence in the operator and exaggerate the dangers of Hypnotism. The fit is caused by a lowering of the threshold of consciousness—that is, while undergoing hypnotization a subject's self-control is slackened, his inhibitions removed, so that the troublesome impulses which have hitherto been repressed or held back, swarm into consciousness, resulting in "hysterics".

When this happens, the subject should on no account be immediately awakened. The operator should do his best to control him hypnotically, calm him down, until the fit subsides. Awakening him will remove your control entirely, and make the fit last longer and be more violent. He should be awakened only when he has been completely calmed and taken hold of himself. The spectators also must be kept quiet and prevented from calling the police or doctors, whose intervention can really do nothing but aggravate the condition and create panic. It is in just such emergencies that a hypnotist's personal qualities, particularly self-possession,

are of the greatest advantage to him.

There are other minor dangers to be avoided: making a subject stare wide-eyed at the sun, do violent physical exercise or contortions, eat glass or other harmful substances believing it to be food, lift excessive weights, walk along narrow ledges, and numerous other similar foolish and unnecessary things. It must not be forgotten that a person, though hypnotized, is still human and cannot do anything impossible or otherwise harmful without suffering the consequences attendant upon such actions. For example, he can be made to hold his fingers in a flame without feeling pain, but his flesh would be seared nevertheless.

In order to avoid these and other obvious dangers, a hypnotist should use his intelligence and common sense. He must not forget that, should anything happen, the operator is held responsible, whether he is actually to blame or not. Another thing he should keep in mind is the possibility of harm to himself, should a subject ever prefer charges against him for real or imaginary wrongs sustained while under his hypnotic control. For this reason he should always insist upon the presence of a third person, especially when the subject is of the opposite sex. This at least will discourage unscrupulous people from attempting to take advantage of situations of this kind.

Conditions—Favorable and Unfavorable

Certain conditions of the immediate environment are conducive to the induction of hypnosis, while others prove definite hindrances. The beginner should learn these thoroughly in order to avoid unnecessary failures. The expert hypnotist, through his position of prestige, can influence large numbers without concerning himself so much about favorable conditions, but the beginner cannot afford to be negligent in this respect.

ENVIRONMENT AND ATMOSPHERE. The most necessary factor in creating the proper atmosphere is *QUIET*. Street noises, the sound of people moving around, creaking chairs, and other disturbances can distract the subject and prevent his falling asleep. Whenever possible use a room removed from the street and enjoin absolute silence on the spectators for the period of actual hypnotization. Once the subject is asleep ordinary noises will not disturb him.

LIGHTING has a definite bearing on the subject. A soft, blue light is best, with diffused green also favorable. A combination of a faint white light with a strong blue is quite successful. The lighting effect must be sufficiently subdued to be soothing and restful, but there should be enough light to enable the operator to see the subject's face clearly in order to note his reactions. Avoid red, orange and yellow lights, and also bright sunlight.

The room itself should be inconspicuously furnished, with walls painted a subdued, plain color, or papered with a simple, figured pattern. White glaring walls are bad.

PERSONAL COMFORT. It is of the utmost importance that the subject



Candle method. Shortly after the photo was taken, both subjects were under hypnosis, for the first time in their lives.

be as comfortable as possible in order to be able to relax. Therefore be sure that his clothing is loose, tie and collar opened if too tight, belt eased, and shoes, if not comfortable, removed; with female subjects, pay particular attention to corsets and shoes.

If a sitting position is used, the chair should be of the upholstered type, with a sloping back—hard, straight-backed chairs are very bad. Whenever possible the chair should have wide arms on which the subject's arms and hands can conveniently rest; should there be no arms, the subject's hands can rest in his lap. When a recumbent position on a bed or couch is used, the head should be slightly higher than the body. The important thing to remember is that the subject's posture should be such as to allow complete relaxation of his entire body.

An even temperature, perhaps slightly on the warm side, favors bodily comfort during hypnotization. One should especially beware of sudden, cold draughts of air, which are likely to hinder hypnotization or even awaken a person already hypnotized.

Subjects with cold, clammy hands and feet are in no condition to become quickly relaxed and comfortable. They should be instructed to dry their hands with a handkerchief and rub them vigorously together, meanwhile walking briskly about the room, to stimulate circulation in the extremities, until this condition is corrected.

Persons who are very tired or exceedingly sleepy, are, contrary to popular opinion, difficult to hypnotize. Subjects who are even slightly intoxicated are also refractory because of inability to concentrate. If the stomach is too empty or too full, the condition is unfavorable. In short, the nearer a person's physical and mental condition to normal, the better for hypnotization; extremes of any kind are distinct hindrances.

In addition, there are other factors which play somewhat minor roles. Music often tends to calm disturbed minds and is conducive to relaxation; sometimes music is actually used in the process of hypnotization. An eerie, mysterious atmosphere influences many subjects favorably. This can be aided by the smell of burning incense and muffled musical sounds. The odors of certain flowers helps conditions somewhat; a rather heavy, sweetly oppressive smell is best. At times serving the subject a drink of fruit juice leaves a pleasant taste in his mouth and thus aids relaxation.

LESSON FIVE

THE PSYCHOLOGY OF HYPNOTISM

Suggestion

What actually is Hypnotism? What causes the hypnotic trance? What are its principal characteristics?

Dr. Boris Sidis, a pupil of the great Professor William James, defines it thus: "Hypnosis is an abnormal (or super normal) state of mind, induced by artificial means, and characterized chiefly by the presence of suggestibility." If we analyze this definition closely we find suggestion to be the dominant factor: the artificial means Sidis speaks of are suggestion; the result of these means, hypnosis, is a condition or mental state of increased suggestibility, a condition favorable to the acceptance of the operator's suggestions or commands.

What, then, is suggestion?

Sidis says: "By suggestion is meant the intrusion into the mind of an idea; met with more or less opposition by the person (subject); accepted uncritically at last; and realized unreflectively, almost automatically."

Baldwin understands suggestion to be: "A great class of phenomena characterized by the abrupt entrance from without into consciousness of an idea or image . . . which becomes a part of the stream of thought . . ." temporarily—that is, the suggestion is accepted by the subject and acted upon or realized.

In hypnotic jargon, the word suggestion is used in its narrow sense to designate the things an operator says while inducing the hypnotic state, as well as the commands and orders he gives the already hypnotized subject. And by suggestibility is meant "the peculiar state of mind favorable to the acceptance of suggestion" (hypnosis) as well as the condition previous to hypnotization (susceptibility or hypnotizability).

THE SUBCONSCIOUS MIND

There are two parts, or, figuratively, two compartments in the human mind; for the sake of simplicity we might say that every person has two minds: the *conscious*, and the *subconscious*. When we are awake the conscious mind controls our actions, or most of them—we are "awake" or "conscious". Those organs and parts of the body which we can control by the exercise of will, or volition, are under the jurisdiction of the conscious mind.

When we are asleep we are largely unconscious—the conscious mind is subdued or inactive. Any movements or actions that we perform while asleep are caused by the subconscious mind; dreams also are stirred up by subconscious activity. But during natural sleep the subconscious mind, as well as the conscious, is to a lesser or greater degree subdued. We might say that both minds are "asleep", though not totally.



Suggesting to a deeply hypnotized subject that a mouse is running across the floor may cause her to react like the young lady in the photo above.

Under hypnosis, however, the conscious mind is rendered inactive and the subconscious awakened to a proportionate extent—the more unconscious the subject is, the deeper the hypnotic trance. In the hypnotic sleep the subconscious mind controls the entire organism, not only the voluntary system, but also the involuntary and nervous systems. It is for this reason that mental and nervous ills can be cured under hypnosis.

A hypnotized person accepts all the suggestions and obeys all the commands of the operator, excepting only those that might offend his sense of decency. The mind, being extremely plastic, is easily swayed, and through the mind all the functions of the body can be caused to undergo alteration and modification to a marked degree. The senses also can be rendered very acute, and sometimes extra-sensory perception (telepathy and clairvoyance) can be produced in suitable subjects.

THE HYPNOTIC VOICE

You have already learned that the voice plays a part in the application of the preliminary suggestibility tests. In hypnotization proper a well-developed and trained hypnotic voice is an essential factor. The following method of training the voice is as effective as it is simple.

Obtain some simple reading-material, perhaps a child's book, something that can be read rapidly without stumbling over difficult or technical words. Open it at random and begin reading, not too fast at first; read steadily, aloud, but without pausing for any sort of punctuation—commas, colons, periods, even new paragraphs, should be ignored. Also do not bother about grasping the meaning of the text. Try to go along as automatically as possible, with an even tone, even pitch, even volume—the general effect should be a monotonous, continuous flow of sound. In due time you will be able to read quite rapidly (though speed is not important) without so much as pausing perceptibly to breathe or swallow. You should be able to keep this up continuously at least twenty minutes without tiring. Good hypnotists can proceed for an hour or more.

A low-pitched voice, rich, full and pleasant, vibrating with power, is the goal of every hypnotist. Do not, however, strain your vocal cords by maintaining too low a pitch; merely make certain that your voice isn't whining, grating, rasping, or in any way unpleasant. Strive to produce a monotonous yet pleasant droning effect; speak distinctly, however, and enunciate clearly—never slur or blur your words together. It is this continuous, monotonous stimulation of the subject's sense of hearing that tends more than any other factor to induce the hypnotic sleep.

LESSON SIX

METHODS OF HYPNOTIZATION

How to Hypnotize

Having seated your subject in a suitable chair, make certain first that he is as comfortable as possible. Instruct him to relax his entire body and to think of the one idea of sleep. Now have him fix his eyes on some object between twelve and fifteen inches from his eyes, held or placed in such a way as to be somewhat above his eye-level, in order to create a slight optic strain. This object is the hypnodisk, which will be more fully discussed anon.

The hypnodisk, which you will recognize to be a simple substitute for the human eye, is used to attract and hold the subject's attention through the medium of his sense of sight. This is termed "fixation" on an object. If you hold the hypnodisk in your hand, you must of course stand in front of the subject. However, if you can fix the disk on the wall by some means, or place it suitably on a convenient article of furniture, then it is advantageous that you be out of his range of vision; you may assume a position behind him and somewhat to one side, at such an angle that you can see the side of his face and especially his eye. In this manner you are enabled to note his reactions to your efforts.

When his eyes are fixed on the disk and you are certain he is comfortable and relaxed, commence to speak in slow, measured tones, describing in detail what is about to happen and how he will feel and progress. This is the first and introductory step in the procedure of hypnotization. You describe in the *future tense* the symptoms of hypnosis—how he will get drowsy and sleepy, how tired his eyes will become, how his eye-lids will droop and shut, how he will fall into a deep and sound sleep, etc. This is kept up for five or six minutes, and then you progress gradually to the second step, "talking sleep".

Having gradually assumed your hypnotic voice during the first step, you now start suggesting *how he is feeling at the present time*. You describe that his arms and legs are getting numb and dull, his breathing is becoming deep and regular, he is getting drowsy and sleepy, more and more sleepy, his eyes feel very tired and feel like closing, and so on. Keep this up about ten minutes, repeating these and similar suggestions again and again, speaking in the hypnotic monotone, until you begin to notice the expected symptoms. Deeper and more regular breathing, the eyes becoming glazed or closing altogether, and the head drooping forward or to one side, are indications of approaching hypnosis. When these signs appear, the subject is in a state of "monoideism" (condition of one-ideanness, which immediately precedes the hypnotic state). You may then take the third and final step.

Still using your hypnotic voice, become somewhat more emphatic in tone, more direct and unequivocal in your suggestions. Tell him that he is now falling into a deep and sound sleep, repeat the words "sleep soundly—deep asleep" a



Author's favorite method and position. The subject's eyes, which are fixed on a hypnodisk mounted on a stand, are strained slightly upward at the recommended angle.



Her eyes closed, the subject's head begins to droop forward as she enters the hypnotic state. Note the positions of subject and operator.

number of times, and keep saying that he is falling deeper and deeper asleep every moment. After a few minutes in this vein, state emphatically that he is sound asleep and under your complete control. In the third step, then, you become gradually more and more emphatic and direct, until, when you see the time is ripe, that his eyes are closed and he presents every appearance of being sound asleep, you drop your hypnotic monotone altogether and assume complete and masterly control over him.

To summarize, therefore, the three steps or stages of hypnotization are: first, the preparatory or introductory, consisting of a description of the symptoms the subject is *about to experience*; second, "talking sleep", in which suggestions of sleep are repeated in the *present tense*, as happening at the moment; and third, assuming hypnotic control, when the monotonous stimulation is gradually replaced by direct, emphatic suggestions of sleep. These steps are used in most of the ordinary methods of hypnotization. In instantaneous hypnotization and similar methods the first two steps are usually eliminated.

THE HYPNODISK

An effective hypnodisk can be easily constructed as follows:

Obtain a circular piece of cardboard, linoleum, slate, hard polished rubber, or any kind of metal or similar substance (slate and hard polished rubber are preferable) between four and six inches in diameter. One side should be finished smooth and painted black. Next a heavy white circle about half the disk's diameter should be painted or pasted on it. Then a heavy white dot (a bright bead, shiny ball-bearing or similar object may also be employed) is to be fixed in the very center of the circle, which is also the center of the disk. This completes the hypnodisk, which may be effectively varied by using a black circle and dot on a white background.

As I previously explained, the disk is to be held a dozen or so inches from the subject's eyes, and above their level. Also, larger disks may be used and held or placed at proportionately greater distances from the subject, but always above his eye-level. Hypnodisks and similar objects are employed in almost all the best methods for the purpose of fixation, and are particularly helpful to beginners. In an emergency a circle and dot drawn on the back of a white calling card will serve the purpose.

METHOD OF AWAKENING

There are really many methods of awakening hypnotized subjects but at present we need concern ourselves with only one, the method that I consider most effective and best for beginners.

Tell the subject that you are about to awaken him. Impress upon him authoritatively that when he awakens he will feel quite all right in every way. State that

you are going to count to five and when you say "five" he will be perfectly wide awake, feel fine in every respect, and even better than before he was hypnotized. Then say "One—two—three—four—five!—Wake up! You're wide awake!" quite sharply, and clap your hands or snap your fingers to emphasize your commands.

Never slap a subject's face to awaken him. And avoid awakening him suddenly; it is preferable that you induce expectation first, and then bring him out of it gradually by counting. Unless a subject is awakened properly, with suitable suggestions of health and general well-being given him previously, he is likely to experience head-aches, eye-strain, or other discomforts after awakening.

STAGES OF HYPNOSIS

The first time a person is hypnotized he usually falls into a light trance in which he is more or less conscious, but nevertheless under hypnotic control. The second and third times he tends to fall asleep much more quickly and easily, and into deeper stages. After the fourth or fifth hypnosis he will not ordinarily be able to go any deeper.

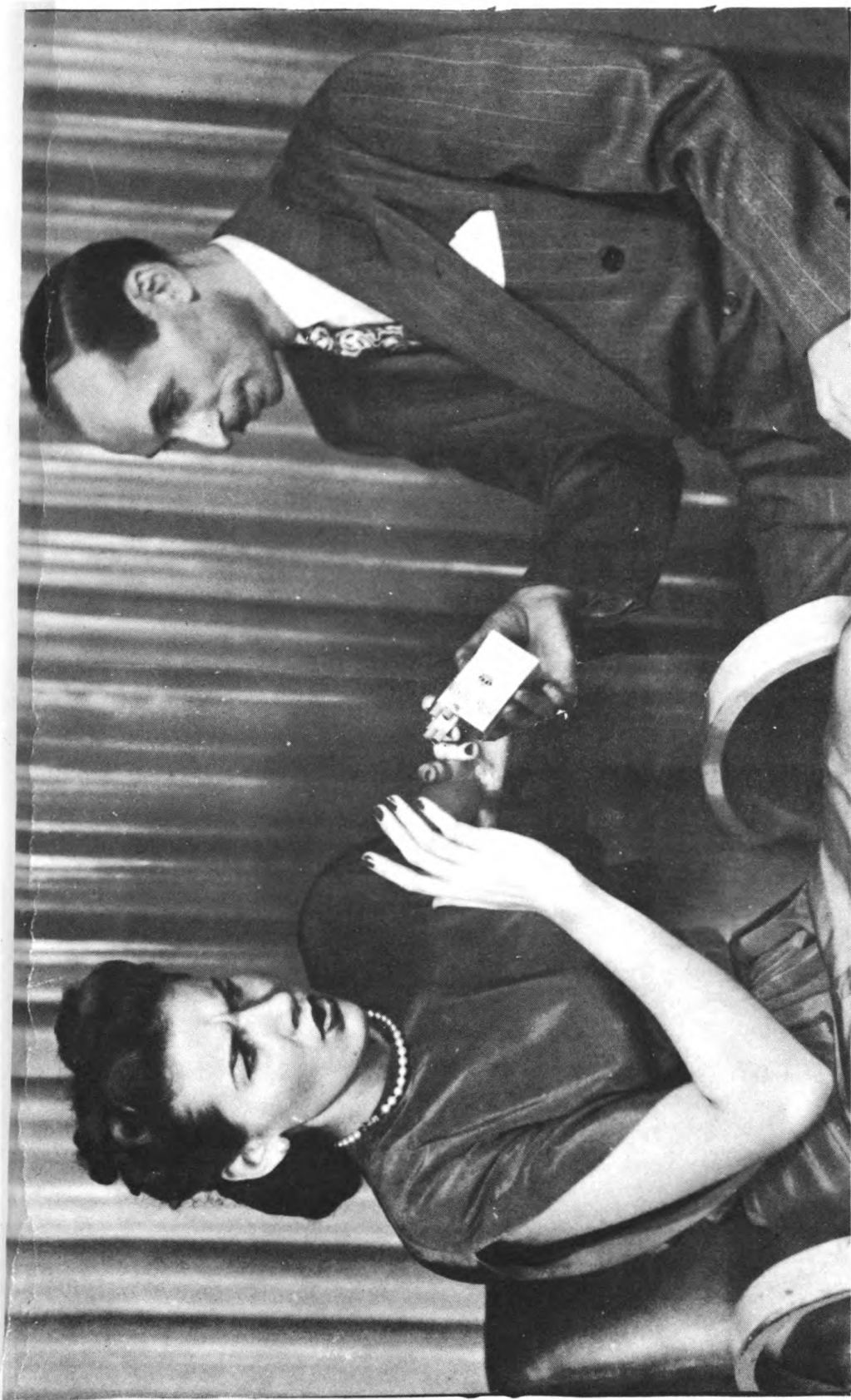
These stages can arbitrarily be divided into two main types: the *Amnesic*, in which upon awakening the subject can remember in varying degrees what transpired under hypnosis, and the *amnesic*, in which upon awakening he can recall absolutely nothing.

There are three arbitrary mnesic stages: the first is *drowsiness* or *lethargy*, the second *light sleep*, and the third *sleep*. The amnesic can also be divided into three stages: *deep sleep*, *somnambulism*, and *profound somnambulism*. In other words, there are altogether six stages or degrees of hypnosis, the first three of them mnesic (memory) stages and the last three amnesic (no memory) stages.

TIMID OR SKEPTICAL SUBJECTS

In preparing subjects for hypnotization, especially subjects who seem fearful or skeptical due to ignorance, it is wise to give them a rough idea of the true nature of hypnosis. It may be explained that no possible harm can result from its application by an expert, that the hypnotic sleep is healthful and restful, and that there are untold advantages in its use. It should be stressed that *no one can be hypnotized against his will* and that even in the deepest stages the subject does not respond to suggestions offensive to his moral principles. Explain the desirability and benefits of complete relaxation; a person must "let himself go" both in mind and body—he *must be willing* to be hypnotized. If he is unwilling, either consciously or unconsciously, your efforts can be of no avail.

Taking the subject into your confidence in this manner will increase your prestige in his eyes and give him the feeling that you are indeed earnest and sincere, and an able hypnotist. Very often the most skeptical subject can be won over in this way, thus insuring a successful hypnosis.



Demonstrating how the smoking habit may be broken. Hypnotized subject registers aversion after being told that cigarettes taste and smell like gasoline.

LESSON SEVEN

METHODS OF HYPNOTIZATION (Continued)

What To Say

Most of the ordinary methods depend mainly on verbal suggestion; it is therefore advisable that you learn *exactly what to say* in inducing hypnosis. Below is the verbal suggestion method in detail, except that, for the sake of brevity, I have omitted much of the repetition that is usually necessary. Notice the gradual transition from the first to the second steps, and then to the third. Be reminded that these transitions are to be made in such a way as to be imperceptible to the subject or to untrained observers.

You begin speaking in your natural voice, though more evenly and steadily, and also quite slowly:

"Now relax completely and fix your eyes on the center of the disk. Look at it steadily, but without straining. Keep your gaze fixed on the disk and in a short while your entire body will be completely relaxed. Your eyes will gradually become tired." At about this time your voice should begin to assume the hypnotic monotone—but gradually so as not to be too noticeable. "Your eye-lids will become heavy. Your arms and legs will begin to feel a vague numbness and dullness. They will get more and more numb and dull as I go on. You will become drowsy—drowsy and sleepy. Your eye-lids will get very heavy—your eyes will feel like closing. Your head will get heavy with sleep. Soon your eyes will close, your head will fall forward on your chest, and you will fall into a deep, sound sleep."

These and similar suggestions that will occur to you as you gain experience are to be repeated over and over again. Do not begin the second step until the subject is perfectly motionless, and you have reason to believe he is perfectly relaxed. Also be sure his gaze is fixed steadily on the disk. Continue:

"You are now completely relaxed both in body and mind. Just let yourself go completely and soon you will be fast asleep, You are getting more and more drowsy and sleepy—more and more sleepy as I go on. Your arms and legs are getting that numb feeling. Your breathing is getting deeper and more regular. Your eyes feel very, very tired. Your eye-lids feel heavy as lead. You are getting very drowsy and sleepy—more and more drowsy and sleepy and tired. Your arms and legs are numb and dull. Your head feels heavy with sleep. Your entire body is heavy with sleep. The disk is becoming blurred and indistinct—your eyes are very tired and bleary. They feel like closing—it would feel so good to close your eyes. Getting more and more sleepy—ver-y-slee-py—more and more sleepy and tired. Your breathing is deep and regular. Your head is heavy with sleep. Arms and legs are numb and dull—entire body feels heavy with sleep. Your eye-lids feel heavy as lead—your eyes feel like closing. You are very-sleepy—very-sleepy. Your eye-lids are beginning to droop. It would feel so good to close your eyes.

Your eye-lids are drooping more and more—your eyes are closing—now they are closed. Keep them tightly closed and go into a deep and sound sleep. Deep and sound sleep—falling deeper and deeper asleep every second. Your head feels like falling forward—it is drooping and falling forward on your chest. You are falling deeper and deeper asleep. Very sleepy—more and more sleepy—deeper and deeper asleep. Now sleep soundly—sleep deeply—deep asleep. Sleep—sleepy—very sleepy—sleep—” Don’t say “sleep” sharply, but draw out the sound. “You are falling still deeper asleep as I go on.”

By this time your subject should be in a hypnotic trance. But you must not be too certain; in any case it is better to take a little more time and try to put him into a deeper trance. Therefore continue in this manner, speaking in slightly louder tones and very emphatically and forcefully:

“You are now asleep, but I shall put you into a deeper state. I’m going to count to ten. Every count will put you into a still deeper and deeper sleep, until finally when I say “Ten” you will be in a very deep and sound sleep and under my complete control. You will obey all my commands implicitly. On the count of “Ten” you will be under my complete control. Now—one—two—three—four—five—six—seven—eight—nine—*ten!*—Sleep soundly!—Sleep deeply! You are in a deep and sound sleep! You are under my complete control!”

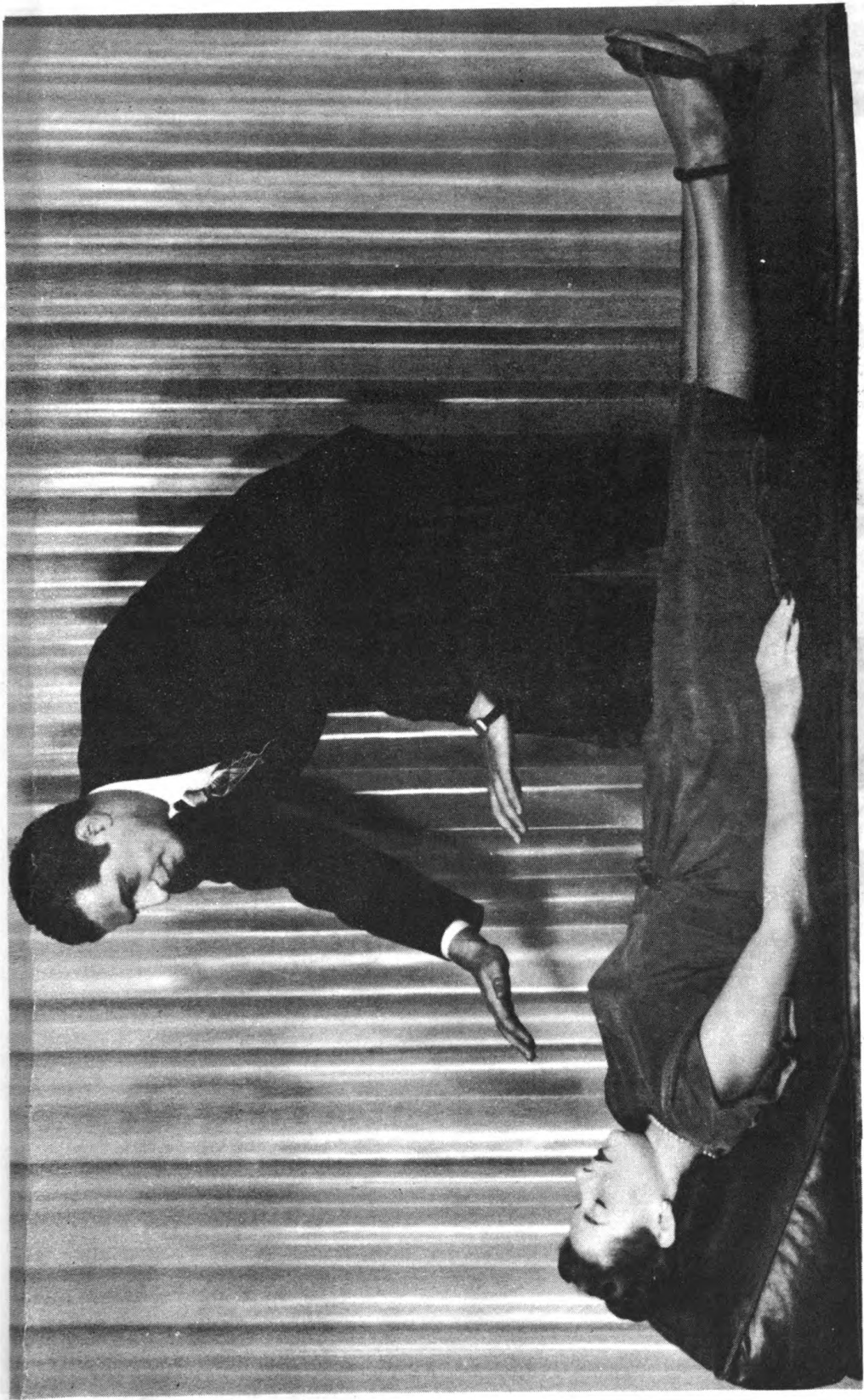
This ends the hypnotization. Now you must decide whether he actually is hypnotized, although with his eyes closed and his chin resting on his chest he gives every appearance of sleep. This can be done by challenging him to perform some simple action. State emphatically that his eyes are closed and he cannot open them—that he is completely powerless to open them. On the signal of “three” he is to try to open them but will be unable to do so. Then count “One—two—three!—You can’t! You can’t! Try—but you can’t open them!”—very authoritatively. If he makes vain attempts to open his eyes, you can be sure that he is asleep. Or you can tell him in the same manner that he is unable to raise his arm. If he fails in his attempts to perform these simple muscular actions, you can proceed to more advanced and complicated experiments.

ADDITIONAL HYPNOSIS-PRODUCING PHRASES

The above suggestions may be varied in many ways, as you will learn through experience. Following are some additional, excellent, tried and tested hypnotic phrases.

“Gaze steadily at the disk—steadily and fixedly. Your eyes are tearing—it would feel so good to close them. Your head is lolling forward—heavy with sleep. Everything is going further and further away. Sleep is approaching—a dense cloud of sleep is enveloping you. It’s very hard to keep your eyes open—they feel like closing.”

“Every count is making you more drowsy and sleepy—more and more drow-sy and slee-eepy. Every count is forcing you deeper asleep. Your entire body seems numb and dull, and devoid of sensation. You feel like you are floating in the air. Your mind has no thoughts except the one idea of sleep—you are falling deeper and deeper asleep. Deep, sound, restful sleep.”



Mesmeric method. Passes without contact are made repeatedly over the entire length of the body. See page 48.

LESSON EIGHT

METHODS OF HYPNOTIZATION (Continued)

The method explained in the foregoing lesson is my favorite, and in my opinion one of the best. The three following methods are also excellent, particularly for beginners, mainly because they are comparatively easy and do not require so much sustained and continuous use of the hypnotic voice. They are based on an important psychological principle, the principle of *expectation* or *anticipation*, which you will in due time recognize to be very valuable in the practice of Hypnotism.

DR. SIDNEY FLOWER'S METHOD

Seat your subject in the usual position, but facing a blank wall. You should stand behind him and slightly to one side. In this method fixation of the eyes on a particular object is not required.

"Just relax and look at the wall in front of you," you begin. "In a little while I shall begin to count. On every count you must close your eyes, and between counts open them. In this manner—" Stand before him and illustrate the procedure. Count "one", and shut your eyes for a second—then open them; say "two", close your eyes again, and open them again. The counting should be at about one-second intervals. Resume your position behind the subject, and continue. "You will keep on closing your eyes on every count and opening them between counts until they get very tired. It will become more and more difficult to reopen your eyes and you will get more and more drowsy and sleepy. Finally your eyes will close and remain closed, and you will fall fast asleep."

Having explained what the subject is to expect (Step One) begin to count evenly and monotonously. Count up to twenty and then resume with number one, continuing in series of twenty until hypnosis results. Sometimes before you reach fifteen a good subject will be influenced. The first favorable indication is usually a noticeable effort in opening the eyes. When they finally remain closed altogether, you can often observe a raising and lowering of the eye-brows, as if the subject is making vain efforts to open his eyes between the counts. Continue counting until this effort subsides—in most cases it is advisable to complete the particular series of twenty—and then resume with verbal suggestions for a few minutes in order to produce a deeper degree of hypnosis.

INTERMITTENT COUNTING AND SUGGESTIONS METHOD

In the first step explain to the subject that you are going to count to twenty and that on every count he will get more and more sleepy, etc. Keep this introductory phase up for several minutes, using a hypnodisk or similar object for fixation as in the first method. When you feel the time is ripe for the second step, begin to count, as follows:

"One—two—three—four—You are getting more and more drowsy on every count. Your eyes are getting tired and bleary, etc. Five—six—seven—eight—nine—More and more drowsy and sleepy. Arms are getting numb and dull—breathing deep and regular—ten—eleven—twelve—very sleepy and tired. On the count of twenty you will fall fast asleep. Your eyes will close, your head will fall forward on your chest on the count of twenty, and you will fall into a sound sleep on that count. Thirteen—fourteen—" etc.

The idea, then, is to interrupt the counting with verbal suggestion as in the first method, gradually building up the subject's expectation of falling asleep on the count of "twenty". That is why you must keep repeating, "Every count is making you more and more sleepy. On the count of twenty your eyes will close, head will fall forward,—” etc. The count of "twenty" is the signal which the subject is made to anticipate, the magic word that will project him into hypnosis. Of course, sometimes he will fall asleep before you even reach this signal—in this case you merely speed up the process. And sometimes there may be no reaction when you do reach "twenty"; in such cases continue by counting a new series of "ten", and if necessary, another of "five". At any rate, even if he reacts as expected to the first series of twenty counts, it is wise to proceed with another series of "ten" and perhaps also one of "five", just for good measure. Besides, this ensures a deeper stage.

When you reach the signal counts, such as "twenty", become more emphatic and commanding, because this marks the beginning of the third step. The counting and intermittent suggestions constitute the second step.

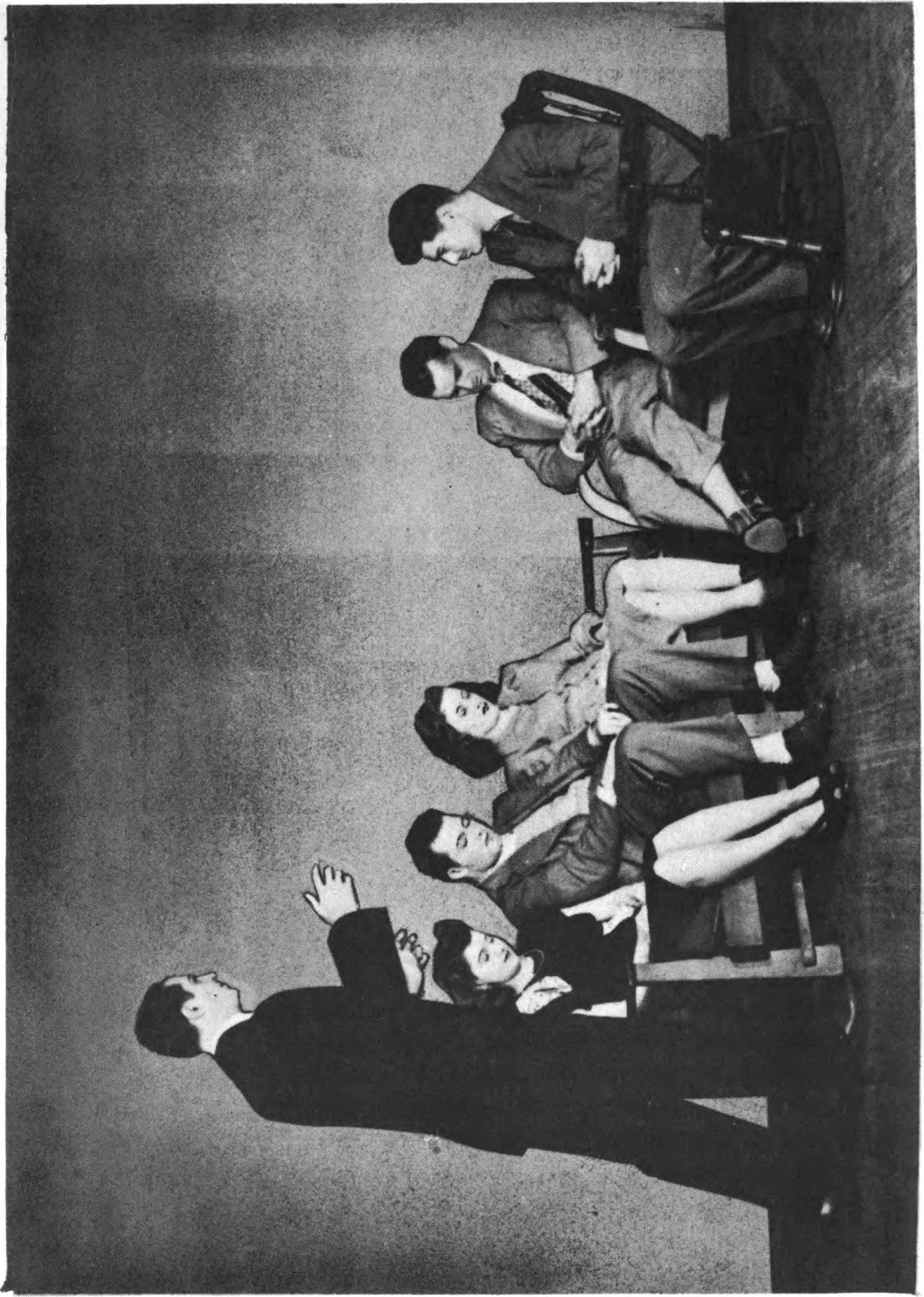
The methods explained thus far are not single methods in themselves. Each one is a skillful combination of two, three, or more basic methods. A hypnotist who learns these three methods thoroughly and can apply them expertly, can consider himself well-equipped indeed. It must be borne in mind, however, that no one method can be effective alike on all subjects. Individual psychological differences must be taken into consideration, and methods used to suit particular cases. This can be best accomplished through experience.

It should be mentioned that in the foregoing methods it is preferable that the subject sit in such a way as not to have his head resting against the back of the chair. The reason for this is that it affords an indication of approaching hypnosis when the head begins to droop forward. When the head is resting against the chair you have to depend on other signs. But either way is acceptable.

EMERGENCY METHODS OF AWAKENING

Should a subject fail to awaken promptly through the ordinary method, which is a very rare occurrence, it is usually either because he enjoys the complete relaxation of hypnotic sleep and wishes to continue it, or because of a *preconceived fear* that he will not awaken.

Do not lose your self-assurance. Determine what the reason is through ques-



Group Hypnosis. The wakeful young man on the end represents the refractory element in any group.

tioning. Explain that his fears are unfounded and impress upon him the desirability of awakening. Or state that he has rested sufficiently and is now ready to awaken. On the count of "Five!" he is to be wide awake. Then proceed as in the ordinary method. The actual awakening can be varied in an interesting manner by having the subject himself do the counting and awaken as he does so. He may also be told to take a deep breath on each count.

Sometimes blowing sharply on his closed eyes will awaken a subject. Also, you may raise the lids and blow short, sharp breaths into the naked eyes. In extreme cases, a slap across the face with a wet wash-cloth or handkerchief will arouse him.

If all these methods should fail, which is rare indeed, merely place the subject on a bed or couch, instruct him to sleep until he feels like awakening, and leave him. In due time he will awaken of his own accord. In no case can any harm result in this respect.

LESSON NINE

METHODS OF HYPNOTIZATION (Continued)

Basic Methods

MESMERIC METHODS. These include all the methods in which are employed passes with or without contact, so called in honor of Franz Anton Mesmer, the originator of Animal Magnetism, or Mesmerism. Mesmerism itself is now obsolete and useless because of the erroneous principles on which it is founded, but passes are still used by most hypnotists as aids to hypnotization.

Passes without contact are made by moving the palms and fingers of your hands downwards across the subject's face and body without actually touching him. These passes should be made quite slowly, beginning over the top of the head and continuing, always downward, over the face and chest, and, if the subject is in a recumbent position, along the abdomen, hips and legs. Passes are repeated continuously while at the same time verbal suggestions of sleep are made. In most cases passes should be made only after the eyes are closed.

Passes with contact are usually limited to the face. They are made downward with the fingers across the forehead from the hairline to the bridge of the nose, or outward from the center of the forehead and along the temples. It takes persistent practice to be able to make passes with contact in a suitable manner; beginners should limit themselves to suggestion methods and no-contact passes.

LIEBEAULT'S METHOD. This consists of holding the fore- and middle fingers of your right hand about two feet from the subject's face, and while making suggestions, gradually bringing them closer and closer. When your fingers are almost touching the subject's eyes, his lids droop and his eyes close. A few commands of "Sleep!" will usually suffice to bring him under control.

BERNHEIM'S METHOD. Hypolyte Bernheim, Liebeault's pupil and head of the Nancy School, also used two fingers, but only for concentration of attention. The rest of the method consisted entirely of verbal suggestion.

BRAID'S METHOD. James Braid, the inventor of the word "Hypnotism", used the bright end of his surgeon's scalpel as an object for fixation. He believed fixation to be of the utmost importance, though he used verbal suggestion as well.

CANDLE METHOD. This consists of having the subject stare at the flickering flame of a candle while the operator makes suggestions. Although very effective, this method is undesirable because it causes a slight conjunctivitis of the optic nerve, and may result in headaches upon awakening.

PROF. COOK'S METHOD. The method of Prof. William W. Cook differs from the ordinary methods in that the subject is himself required to hold the hypnodisk before his eyes. He holds it in one hand by means of a handle attached to the back of the disk. After a few minutes, during which time the subject be-



Anaesthesia test. The flame must be kept in motion so as not to sear the flesh. Extreme caution is advised.

comes very fatigued, the operator relieves him of the task of holding the disk, and continues in the usual manner, using suggestion in conjunction.

LUY'S METHOD. Dr. Luy used a mechanism called the "Revolving Mirror" for fixation. This comprised two small mirrors mounted on the ends of a short horizontal bar which in turn was fixed to a vertical bar, making a figure T. The foot of the T was mounted on a base which revolved by clockwork. The "Revolving Mirror" is very effective and forms the basis of many similar mechanisms employed as aids to hypnotization. I have used with considerable success a white spiral painted on a black revolving disk. Some operators employ sound mechanisms, such as metronomes, to supply continuous sound stimulations. Recordings of entire sleep-suggestion methods are often used to make the hypnotist's task easier and to hypnotize people without his presence. Recordings, however, will not influence a sufficient percentage of subjects, probably because of the absence of the necessary personal prestige of the operator.

VILK'S METHOD. Though using many methods, Dr. Eduard Vilks deserves credit for originating the so-called "religious" methods. These can be applied with good results to devoutly religious patients and subjects. Both fixation and suggestion are necessary in this type of method; the only real differences are the operator's pious mien and his use of the "thee" and "thou" forms in making suggestions.

METHOD FOR BALD-HEADED SUBJECTS. Dr. X Lamotte Sage considers the following method effective with bald-headed men and others with high or receding hairlines. The subject is seated as usual, with his eyes closed at the start. The operator stands before him and, with the first three fingers of his right hand, taps him gently on the head just above where his hairline normally would have been. This tapping should continue steadily and without interruption at about one-half second intervals, the operator meanwhile keeping up a running fire of suggestions, until hypnosis is induced. This method is based on the metronome method in which the auditory stimulation supplied by the ticking of the metronome causes hypnosis. Here, however, the tapping supplies not only the sensory stimulation, but also the "touch-object" (instead of the sight-object or hypnodisk) for the purpose of fixation. Thus, you understand that fixation does not apply merely to the sense of sight, by using a disk, but also to the sense of hearing, as with the metronome, or the sense of touch, as exemplified by tapping. (Mesmeric passes are also in this class). Of course, two or more types of fixation may be used simultaneously. Optic fixation upon a hypnodisk and auditory fixation upon a metronome's ticking is a good example of multiple fixation.

TURN →

LESSON TEN

HYPNOTIC PHENOMENA

This lesson is devoted exclusively to the types of phenomena it is possible to produce under hypnosis. The numbers in parentheses indicate the earliest stages in which the various tests and experiments are likely to be successfully carried out by the subject. This makes it easy for the operator to decide the depth of the hypnosis. Remember that when there is post-hypnotic amnesia (no recollection upon awakening of what transpired under hypnosis) the stage is at least the fourth.

MUSCULAR AND VOLITIONAL CONTROL EXPERIMENTS. Tell the subject he cannot raise his arm, or raise it and state he cannot lower it. In this class also belong such simple experiments as the inability to open his eyes, to unclasp his hands, to bend his arm or leg, etc. (1)

State emphatically that he cannot rise from his chair, or if he is standing that he cannot sit down. Make him revolve his hands faster and faster and tell him he cannot stop them. Suggest he can't open his mouth, can't speak, can't move a muscle, can't walk, etc. Tell him he is *unable to pronounce a certain number*—then have him count; notice his difficulty in pronouncing that particular number. (2)

TESTS IN CONTROL OF INVOLUNTARY FUNCTIONS. Instruct him to *forget* a certain number; then have him count from 1 to 10 and backwards. You may also substitute a letter, such as x, for the number that is forgotten. The subject can be made to forget his name and his entire identity. He will walk, run, dance, sing, and perform any suggested action without awakening. He will pay no attention to any one other than the operator (rapport). You can produce hallucinations (make him see things that are not there); you can make him accept ridiculous statements as true facts. The subject will obey implicitly all your commands and suggestions, excepting only such as might tend to go against his moral grain. (3)

ANAESTHESIA AND ANALGESIA TEST. By suggestion a subject may be rendered completely analgesic (insensible to pain) and anaesthetic (insensible to all feeling or sensation) in any part of the body. In the test it is best to anaesthetize an arm—verbal suggestion and passes from the shoulder downward is all that is required—and prove its condition by sticking a sterilized needle through the skin in the fleshy part of the forearm. Anaesthesia is a definite proof of hypnosis, enough to convince any reasonable skeptic. (4)

CATALEPSY TEST. Have the subject stand erect. Make passes without contact along the length of his body, at the same time suggesting that he is becoming stiff, rigid, paralyzed, and cataleptic. Have him placed on the backs of two chairs, with his neck resting on one and his ankles on the other, his body otherwise unsupported. If he is healthy and strong, you may even stand on his stomach and he will remain rigid. Keep up a steady flow of appropriate suggestions during



Anaesthesia test. This actual photograph illustrates how pain and discomfort may be controlled with hypnotic anaesthesia. The test itself is conclusive proof that a subject is under hypnosis.

the catalepsy test. (5)

A simpler catalepsy test is this: While the subject is seated, raise his arm and make it rigid and paralyzed. It may be left in this position for as long as half an hour without fatigue or sagging, and without any ill effect on the part of the subject. (4)

SUBCONSCIOUS TIME RECKONING. Suggest that when he opens his eyes the subject will see a clock on the wall where in reality there is none. Then have him open his eyes, see the clock and tell you what time it is. This test is not to be taken as proof of telepathy or clairvoyance, but merely a natural faculty for subconscious reckoning of time. (5)

SENSORY HYPERAESTHESIA TESTS. Take seven or eight playing cards (business or calling cards are even better) and make certain that they are all uniform in appearance. Choose one and make some identifying mark on its *face*. Show the *back* of it to the subject and suggest that he sees on it the picture of a famous personage, say, the President. Tell him to impress this card and picture firmly upon his memory; then replace it among the other cards, shuffle them, and hand them to the subject. If his senses are sufficiently hyper-acute, he will proceed to find the marked card by looking only *at the backs!* He is able to perceive tiny markings and scratchings on the card which are invisible to the naked eye of a waking person.

Obtain a ring and have the subject smell it. Then let the subject smell the hands of five or six spectators. He will in this manner identify the owner of the ring. (5 or 6)

Tell the subject that you are going to burn him with a hot iron. Then touch his arm with a pencil. He will yell with pain (4) and later a blister may appear on the spot. (6)

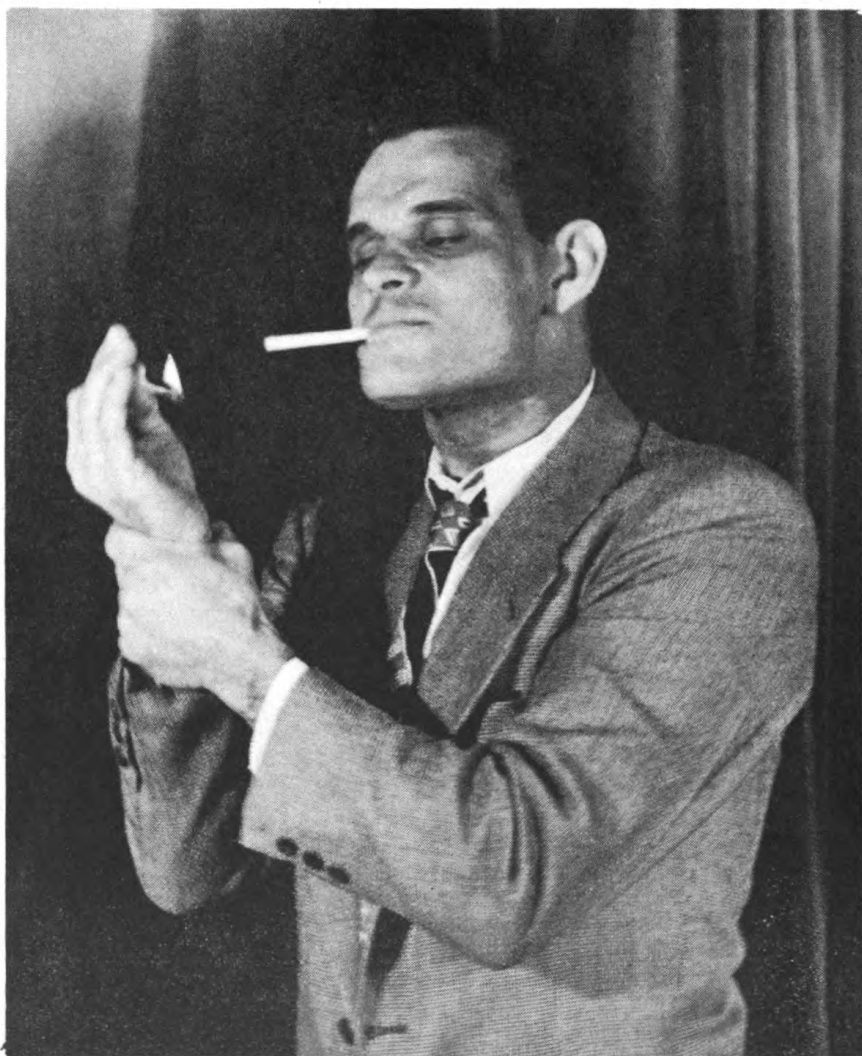
NEGATIVE HALLUCINATIONS (inability to see things which do exist). If you tell the subject that he cannot see or hear anyone but you, so will it be. Have an "invisible" spectator stand before the subject. Hold your hand behind this person and have the subject guess whether it is open or closed, how many fingers are extended, etc. (5) Or make yourself "invisible" and move objects around before the subject's eyes, noting his bewilderment. (5)

MODIFICATION OF RESPIRATION, HEART-ACTION, PULSE-RATE. By suggestion you can alter a subject's breathing, or make his heart or pulse beat at a faster or slower rate. Great care should be exercised in these experiments. (4)

PERSONALITY METAMORPHOSIS. A subject can be made not only to forget his identity, but also to assume the personality of another, or a fictitious one. Thus Mary Jones will believe that she is May West, and will act the part to the best of her ability. This condition can also be projected into post-hypnosis (after awakening); though really awake, the subject will still believe herself to

be, and act as, May West, until released and returned to her true self by a signal arranged during hypnosis. (5)

EXTRA-SENSORY PERCEPTION (telepathy and clairvoyance). A small percentage of hypnotic subjects have a special faculty for *perceiving without the aid of the five senses*. Their power can be developed so that they can see, with eyes closed, how many fingers are extended behind them, the time indicated on a watch placed against their foreheads, the actions of a person in the next room, events transpiring in a distant place, and many other things which are beyond the ken of a normal person in the waking state. (6)



Having been told that he would be unable to light a cigaret, this subject struggles vainly to bring the match closer.



Hypnotic Catalepsy. A subject in profound hypnosis can lie in this position for a long period without discomfort.

SPECIAL SUPPLEMENT

MYSTERIES AND SECRETS OF HYPNOTISM

Post-Hypnosis

Suggestions made to a subject while he is under hypnosis will be carried out by him *after he awakens* if the operator so specifies. This is called post-hypnotic suggestion. It is through this agency that therapy (healing) is applied. It is post-hypnosis also that is responsible for some of the most remarkable phenomena of Hypnotism.

Post-hypnosis may be divided into two types. The first is the kind that is projected or continued from hypnosis into the waking state. For example: Mary Jones is told that she is May West, and that she will continue to be the famous actress even after awakening until the operator claps his hands twice, upon which signal she will resume her true identity. The second type depends upon a signal for its realization, as well as its termination. For example: The subject is told that after he is awakened, whenever he hears the operator cough, he will begin to hop around on one foot. The signal, the cough in this case, awakens a subconscious impulse, the hypnotic suggestion, and the subject is impelled to obey almost automatically.

Post-hypnotics can be successfully demonstrated beginning with the second stage of hypnosis. In the earlier stages, of course, the simpler the post-hypnotic commands, the better; the experiments can be varied and increased in complexity with the deeper stages.

Post-hypnosis has many practical applications. Besides therapy, it can be used for the correction of minor behavior difficulties, personality maladjustments, and neurotic habits. It can be employed in influencing personal affairs favorably. If we believe that "all is fair in love—" we may be justified in making post-hypnotic suggestions intended to increase our prestige and desirability in the eyes of a loved one. Also, a subject's mental attributes, such as memory, will-power and concentration-power can be improved. Through post-hypnotic suggestion, the hypnotist's personal influence can be wielded with remarkable success in many appropriate ways.

Methods of Instantaneous Hypnotization

People can be hypnotized at a word, at a glance, or at a signal. The best methods are based on post-hypnotic suggestion. That is, during a previous hypnosis suggest to the subject that thereafter, whenever you look him fixedly in the eyes and give the command of "Sleep!" he will immediately fall into a sound hypnotic sleep. This will almost invariably occur, providing that the previous hypnosis was at least the fourth stage. Be certain when applying instantaneous hypnotization that the subject is seated or in some other way properly supported, because when you give the post-hypnotic command, whether it is a glance, a word, or a signal, the subject, upon going under usually tends to lose control over his body.

and may fall and injure himself. Appropriate signals may be a cough, clap of the hands, snap of the fingers, or other similar simple action.

You may also hypnotize over the telephone, by mail, wire, or other channel of communication, by employing the same principle. Instruct the subject in detail during the previous hypnosis as to how to react to your post-hypnotic commands of instant sleep. You may hypnotize from a distance by telepathy. In such cases, set a definite time for the experiment to begin. In all experiments where you are at a distance from the subject, arrange to have someone with him in case of necessity, and in other ways exercise extreme caution.

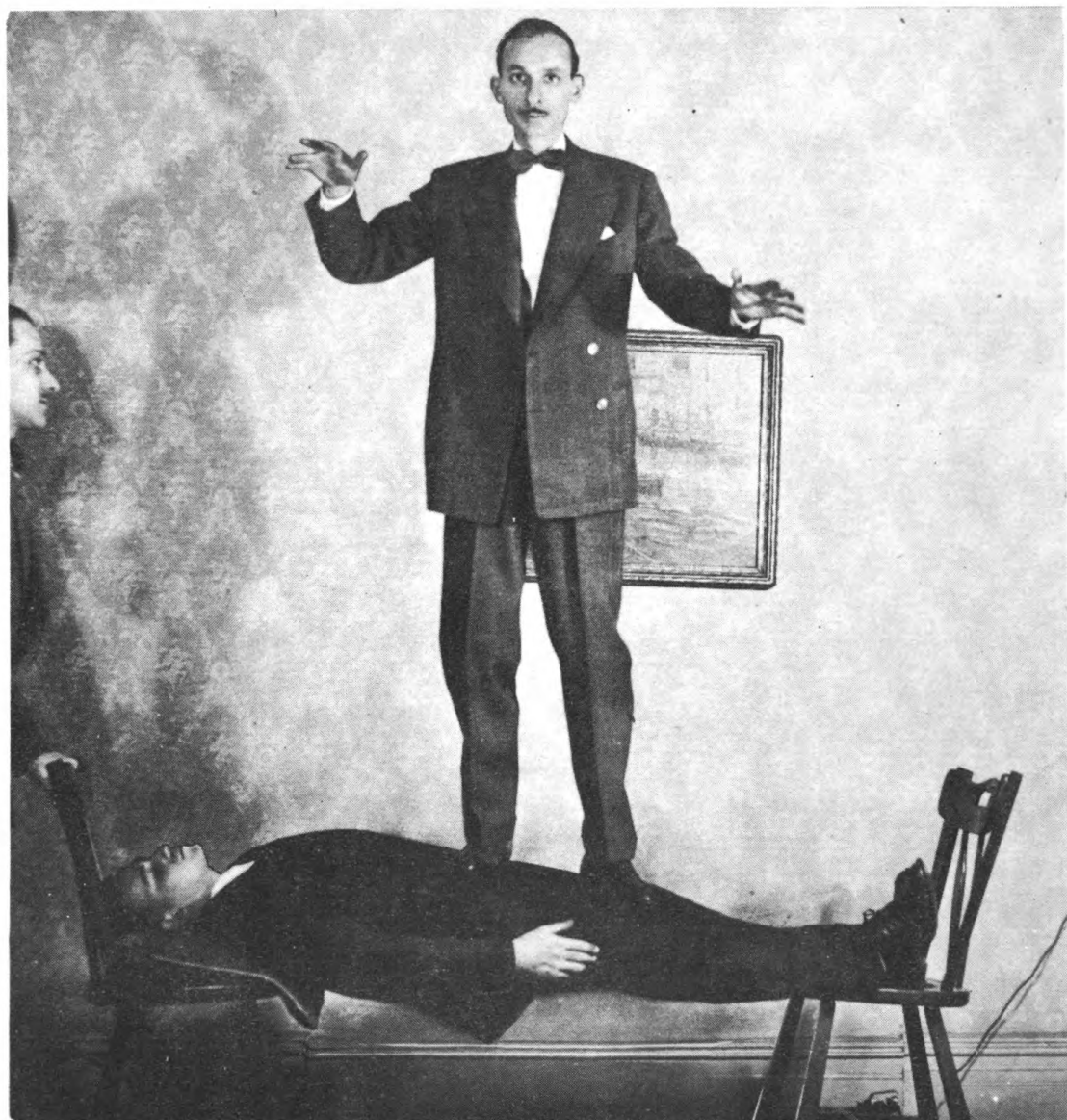
COUE'S METHOD. This method of instantaneous hypnotization is based on Coue's Hands-Clasping Test. When the subject's hands are tightly clasped as explained in Lesson One, and he is making vain efforts to open them, assume a very commanding air and state authoritatively that he is under your complete control. Command him to close his eyes and go to sleep instantly; if he is standing grasp him by the shoulders and lower him into a ready chair. Needless to say, this method will work only with extremely suggestible subjects. This method is a favorite of Dr. Pierce Link, an instructor in psychology at New York University.

Release From Post-Hypnotic Control

Let us suppose that you suggest to your subject that after awakening he will be unable to light a cigaret with a match. Your commands are obeyed literally. Although he is now out of your hypnotic influence and awake, he just cannot light a cigaret—his arm stiffens and he can't bring the flame close enough! This inability will continue for the rest of the day and perhaps for several days, unless you give him, *during the preceding hypnotic state*, a signal for the release from this suggestion. A good release may be a clap of the hands, a cough, a snap of the fingers, a wink, a slap, or a time-limit. Be sure to remember just which release was arranged for just which post-hypnotic. Remember that every post-hypnotic action which might be understood by the subject to extend over a period of time, must be accompanied by its release. Never leave the subject without releasing him from your post-hypnotic control, or, rare as such cases may be, the condition might become permanent.

AUTO-HYPNOSIS

There are comparatively few cases on record where people have succeeded in actually hypnotising themselves without help from a hypnotist. However, it is quite possible for a good hypnotist subject to be trained to use self-hypnosis. The best way of accomplishing this, too, is through post-hypnotic suggestion. A deep hetero-hypnotic state is required to begin with. Then the subject is merely given post-hypnotic suggestions, repeatedly over a period of time, to the effect that thereafter he will fall asleep without the presence or aid of the hypnotist **AT SOME SPECIFIC SIGNAL** that he gives himself. For example, he might count to ten, and be asleep by the time he reaches "ten." In order to awaken at a certain time, the subject merely "thinks" before he hypnotizes himself, of the particular minute when he wants to awaken and—lo and behold!—he awakens at that point.



Second phase of Hypnotic Catalepsy. This demonstration requires experience and the most extreme caution. Beginners are advised to avoid it altogether. Properly performed, it is one of the most spectacular exhibitions in Hypnotism. Students interested in this and other phases of the subject not fully discussed in the course are invited to write the author in care of the publishers.

STAGE HYPNOTISM

Stage hypnotism presents several advantages to the hypnotist that are lacking in private individual practice. The most important of these is the phenomenon of mass suggestibility (mob psychology). It is strange, but true, that when a person who is otherwise refractory volunteers as a subject for a well-known professional hypnotist working before a large audience, he often succumbs in a few seconds, together with a group of other volunteers. The natural suggestibility of the good subjects seems to become peculiarly enhanced in a group and tends to communicate itself to others who are not so suggestible. The phenomenon of mass suggestibility is interestingly explained in a book by Dr. Boris Sidis, "The Psychology of Suggestion".

In presenting a stage exhibition, it must be borne in mind that you can't take your time in inducing hypnosis. A large audience tends to become bored with repetitions and will get restless and fidgety. Hypnosis must be induced instantly, or at least in a matter of a few minutes, and things must be kept moving at a rapid pace generally. The procedure should be somewhat as follows:

How to Give a Demonstration

Following a short introductory talk—not more than five minutes—ask for volunteers to come forward and line up before you as you face the audience. If you are working on a stage in a theater, the volunteers—there may be fifty to a hundred—can stand in the aisle between the stage and the first row. You, the hypnotist, assume a position right at the edge of the stage over the footlights.

Proceed either with the Arms Rising and Falling Test or, if conditions seem to be very good, do the Hands-Clasping Test immediately, with the entire group. Examine the volunteers closely during the course of the test. Instruct those who reacted favorably to ascend the stage and take the seats which have been arranged beforehand in a semi-circle facing the audience. Dismiss the others. You should now have a group of about fifteen on the stage.

Select one at a time, and, working rapidly, test them individually. Use the hands-clasping test on one, falling backward on another, forward on a third, stiffen the arm of a fourth, the leg of a fifth, etc. Most of them, unaccustomed to appearing before the glaring footlights, and beyond that, a sea of faces, will react very readily if you maintain an air of being complete master of the situation. Note their reactions carefully; some may be faking (the wise guys!); some may look frightened, with wide, dilated eyes. (They're the best for your purpose.) Secretly indicate those whom you consider refractory, and the wise guys too, to an alert assistant in the wings, who will come forward while you are addressing the audience for a moment, and take them off backstage with him. If this is done well, the audience will never notice the incident.

You should now have about ten good subjects. Proceed in one of two ways: Select the best one of the lot, take him to the front-center of the stage,

and hypnotize him instantly via the Coue Hands-Clasping Test. It is important not to fail with the first one. You must be sure the subject is excellent on the basis of the previous tests. The second way is safer, especially for the beginner:

Stand before the entire group, holding a small ball or other suitable object to serve as hypnodisk. Proceed to hypnotize the entire group with the fascination and verbal suggestion method, but speed it up so that you do not take more than three minutes. Out of ten, seven or eight should go under within this time. Dismissing the rest, work with this group. You should have a list of well-planned hypnotic stunts in your mind. Work precisely and rapidly but without the appearance of hurrying. After doing some of the simpler tests with this group, you should be able to judge the approximate degree of hypnosis of each subject. Thus you will know whom to use for the anaesthesia test, for catalepsy on chairs, for amnesia experiments and for the more complicated post-hypnotic suggestions. The rest, who are in the lighter stages, you will limit to stunts involving muscular inability and minor sensory changes. The complete demonstration should take about an hour.

Instantaneous Hypnotization Through Prestige

I have already explained that post-hypnosis is the secret behind speedy or instantaneous hypnotization. A person in a profound sleep—light hypnosis will not do—is simply told that sometime after awakening when he hears a certain signal, he will immediately fall asleep again. Incredible as this may seem to the uninitiated, it works, just as any post-hypnotic suggestion works. And this method will work for beginners as well as experienced operators. Try it!

However, it is also possible to hypnotize new subjects instantly. But only a few of the most expert hypnotists can do this, and only under certain conditions and with the best possible subjects. The basic principle behind this phenomenon is the "prestige" of the operator. Here's how this works:

A person may have heard about a certain hypnotist's almost miraculous powers. He comes to the theater with mixed feelings—anxious expectation and fear that he will be called upon to volunteer. The first appearance of the hypnotist impresses him tremendously. He is impelled by his own emotions to volunteer when the call is made. When he mounts the stage he is already half hypnotized with fear and anticipation. An expert operator may recognize this peculiar state of mind and take advantage of it. No method is necessary. A command, a glance, a gesture may plunge the subject into deep hypnosis.

So spectacular does such an exhibition appear to the other volunteers that very often some of them may be similarly hypnotized. Thus the expert stage hypnotist who takes advantage of the increased suggestibility of the emotionally aroused volunteer in a mob-psychological setting can apparently perform hypnotic wonders more remarkable than those of the laboratory psychologist.

