

Elite Social Control  
*The Rasputin  
Protocols*



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# Elite Social Control

## The Rasputin Protocols

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## LATENT MAGNETIC ENERGIES



IF ALL the facts that operate to make our lives doubtful in their success or failure, is the appalling ease with which, on some unforeseen occasion, and in some unexpected and unexplainable manner, we yield advantages that our better judgment should have clung to and held in its keeping. In other words we are not always able to take care of ourselves.

The loss of control is not due so much to our breaking down after a certain amount of resistance, as to our willingness to yield. Often our minds are led to think that it is the right thing to do. Startling propositions contain elements of conviction that rush us to a change of view, almost before we know it. Let us see what these are.

At the present stage of our study we may regard magnetism as a central trunk of influence, having four branches; each individual being capable of using, as well as controlled by, any one or all of the four, although his or her temperament may prevail in one only. The arrangement is not a scientific one; but, being correct in fact and illustrating the true relationship of life more accurately than science may do in this part of our study, we are compelled to adopt it.

In every created being there is an aggregation of individual energies left to drift. They furnish the general basis of power. When properly excited they become concentrated and, for a time, are irresistible. So it occurs that many unmagnetic persons are sometimes "aroused," as they choose to call it, and show a force that had never been credited to them.

The energies of the body that arouse magnetism, show themselves very distinctly in one way or another.

The pupil of the eye indicates the magnetic condition. The eye presents to an observer some part of its ball, the iris and the pupil. The ball is supposed to be white, but it is veined and tinted with a delicate shade that generally coincides with the color of the iris. The latter gives name to the color of the eye. The iris is a band that surrounds the hole, aperture or pupil. Through this hole the light travels to the brain, exciting the optic nerve and receiving interpretations at the end of the journey. If the band is blue, the eye is called blue; or brown, then the eye is brown; and so on.

The pupil of the eye is not supposed to have color. It is a dark hole, and all dark holes show absence of color, for absence of light can have no other result; and absence of color always means the appearance of black. An orator whose eyes were a brilliant blue, addressed an audience with eloquent passion. To the surprise of those who knew him in private life only, his blue eyes had disappeared; they were displaced by great orbs of black. These friends sat directly in front of him, and were sure of the fact. An actor likewise surprised some acquaintances; his gray eyes shifting to black under the excitement of the evening.

But then the occurrence is a very common one, although it may not be observed as often as it transpires. The pupil of the eye indicates the magnetic condition. When the energy is lacking or is held in abeyance, the pupil is exceedingly small, unless the person is subject to abnormal nervous conditions. The small size of the pupil is due to lack of vitality in the optic nerve and brain as applied to the eye. The most magnetic men we have met were accustomed to carry the eyes as though they were dead; the fires slumbered, but had not gone out. Blue eyes show a large field of blue when the pupils are contracted. So do gray eyes, or those of any color. But as the magnetic fire is kindled the field is lessened because the pupil of the eye expands, the aperture is enlarged just in proportion as the energy within takes pos-

session of the orb; and, under great nervous excitement, the pupil, black, blazing and intense, drives the curtain widely apart until there is no trace of the iris, and consequently no color to the eye. It is jet black.

Under such circumstances the effect is sometimes awful, especially if the fire is kept within steady control.

Some persons who are able to master the wills of others depend solely on this power of expanding the pupil of the eye. The beholder realizes that a change is taking place in the character of the face before him, but he does not analyze its nature. He may be influenced to a degree that leaves him practically helpless, yet he is not by any means put into a hypnotic sleep.

In the attempt to explain the difference between exerting an influence that is magnetic, and one that is hypnotic, many seeming contradictions will arise; but the student is even more apt to become confused when he reads that persons may possess the hypnotic power, and yet are not able to produce the hypnotic sleep. While magnetism is a universal condition, hypnotism is comparatively limited, for its subjects are few and scattered.

It is not possible to hypnotize a person unless there is a tendency in that person toward catalepsy, which is a morbid condition of the nerves. It is true that the disease may be invited by certain exercises; but then it takes a long time and does a permanent injury. These facts should be considered when you propose to induce the hypnotic sleep in one who has been in good health. We believe it to be a crime. By hypnotism in this sense we mean to put into the sleep called hypnotic, where normal consciousness is submerged.

You may take lessons, become an expert, and possess the full power, yet where are your subjects? The healthy man or woman will not permit you to manipulate the senses, nor could you succeed if you were to try. That weakling who is to be pitied because of a deficient vitality is your only prey. The triumph is void of honor. The king has conquered a rag doll. There are schools of hypnotism, but their

pupils practice upon cataleptics, upon diseased people, and, after graduation, they are powerless, for they have not acquired magnetism. The latter power is universal. All the world is its teachers, and all the world its subjects.

A hypnotic subject is quickly put to sleep by glancing at any expanding eye-pupil; and this would take place even if the operator had no intention of causing such result. Very few persons can long gaze into the eye of one who, while looking at them, controls the lens-muscles of the eyeball so as to open the central aperture, without a feeling of strangeness creeping over them. You cannot maintain such gaze, except at a loss of some of your will-power. Why this is so we will see later on. The hypnotic subject—that is, one who is of cataleptic tendencies—will fall asleep. He will do the same thing if he looks steadily for a few minutes at a small silver or white ivory ball, suspended in front of him at a slight elevation above the height of the eyes, so that the subject whom the hypnotic operator put to sleep by the usual methods will fall asleep of his own volition under certain exciting causes. How much credit, then, is to be given to the powers of the hypnotist? Very little indeed.

Another phase of the present question needs a word or two of explanation. While the hypnotist may put fixed subjects to sleep, the magnetic person may work in two ways: He may exert a depressing or an elevating influence over those about him. We prefer to teach only the elevating uses of this power, and we have often advised our readers to avoid gazing long into the eyes of those who seem powerless to remove their glance.

What the individual is able to find out for himself will not be told him by instinct or nature. God does nothing for humanity that it is able to do for itself. The life of the race is made necessary, and the impulses of instinct and desire are accordingly given first place in the habits and cravings of the mind and body. With animals below man this rule is reversed. With them, as with man, gain is sought, but for the purpose of maintaining life. Every beast, bird and serpent

plays some important part in the plan of existence. Life dies most happily and most easily in the clutches of other life. The bird that must end its days in the slow processes of old age suffers many a month of torture waiting for the end; but in the jaws of the cat or the fangs of the snake it finds a pleasurable release from the agonies of living; an enjoyment that is participated in by the victim as much as by the devourer.

To effect this purpose it is essential that the bird should be trapped by a power that paralyzes his wings. The chatter of the cat is done to catch the ear, and thence the eye of the bird. Magnetism does the rest. Until the bird sees the expanded pupil of the eye of the cat, it is free; but after that it is lost. The snake likewise draws its prey by the same law. Fish in the sea are known to hold their victims by a similar use of the eye. The nobler of the savage beasts, such as the lion, the tiger, the hyena, and countless others, are all given the magnetic power as an aid to their purpose of gain.

Ascending still higher up the ladder of animal life we find that the valuable dog and the spirited horse have the same power. Without it the supreme qualities of these better companions of man would be dulled.

In each and every instance where the lower forms of life, or humanity itself, may be seen to give evidence of the power of magnetism, the proof is present in the expanded eye-pupil. It does not follow that any man or woman can, at will, cause the eye-pupil to expand, but it is invariably true that the normal expansion of this part of the eye is the result of excessive magnetism. The abnormal expansion is due to the nervous powers running wild; the latent energy is let loose and is uncontrolled. One is the valued steed obeying the command of its master; the other is the valued steed running away with his master.

The increase of magnetism leads to the power of expansion; but it does not follow that the power is to be always employed. On the other hand the most magnetic men and women do not allow this power to manifest itself except when

they choose to call it into use; they seem to be the very opposites of what they are, for their eyes are apparently lifeless, and even droop like those in a half-sleep. They are in a state of resting most of the time, thus being better prepared for the lightning energy that may be called forth by some special need.

The normal or healthful expansion of the pupil is always due to personal magnetism, and it may be controlled at will. This being true, it must follow that a magnetic person may expand or contract the pupil at will.

Outward light expands and contracts the eye-pupil; but this is a mechanical action. The cat closes its iris to a vertical line, when it is out in the sun; but let a bird come near by and the iris will instantly give way, allowing the pupil to expand so as to cover the whole area, even in the brightest glare of sunlight. Here we see the inward power outweighing the outward power.

Although the conscious insensibility to pain that accompanies the capture of a human being by a wild animal is ascribed to fright, the best knowledge on the subject makes it clear that this release from suffering is due to a wise provision of Nature that couples mercy with necessity. That life must eat life in order to live, is a law of the very first importance among the vast majority of the species. Without its aid man must have perished, and the fact that civilization is assisting him to rely chiefly on the vegetable kingdom for sustenance shows that he is a progressive being.

The authenticated cases of freedom from pain while in the clutches of savage beasts are too numerous to admit of question. The hunter who said, "I was quite conscious of the tiger's teeth penetrating my shoulder, but, instead of hurting me, they seemed devoid of pain," voiced the experience of many others. The bird suffers nothing while in the jaws of the cat. Something in the expanded pupils and glaring balls of the captor has lessened the will of the prey, and the sensation of drowsiness that follows may deaden the feeling in the nerves.

The power referred to is not only natural, but is as common as anything in Nature. It is said that a man who faces a wild animal can hold it at bay by a steadfast gaze; yet few persons are willing to depend upon so frail a defense. The statement is correct only so far as the man is able to maintain an energy of power in the eye under the present principle. If the animal magnetism of the beast is of a more enduring quality, the vitality of the man will soon be broken; and this the beast expects and looks for. A quick drowsiness follows, and soon all is over. There are, however, instances well verified where men have not only withstood the gaze of savage beasts, but have actually cowed them by the eye\* and this in the haunts of Nature,

## HUMAN ELECTRICITY



OR twenty-five centuries—during which the world has seen the birth of its greatest generals, orators, poets and philosophers, and has witnessed its most marvelous history and progress—for over half of the years of the human race has electricity not only been observed, but it has been made a subject of close study, constant experiment, and scientific investigation.

Before Hannibal or Alexander, before Archimedes or Euclid, before Cicero or Demosthenes, before Virgil or Herodotus, before Aristotle, Plato or Socrates ever were known to earth, Thales, the chief of the Seven Wise Men of Greece, had bent his philosophic genius down to the level of a piece of *Electron*, or Amber, to account for its wonderful power in attracting light articles to itself, when excited by simple friction.

We might naturally suppose that these centuries of genius would hand down to us a better knowledge of this property of *Electron*, or electricity, than of any more recent subject of investigation.

What is the fact? One hundred years ago it was practically as much a mystery as ever, and Professor Henry, whose invention of the practical form of the electro-magnet made telegraphy and practical electricity possible, has but a very few years been resting in the quiet precincts of Oak Hill

No scientific study has developed such wonderful commercial results. We no sooner grow accustomed to the surprises of telegraphy than the telephone makes its Bell resound in every ear. As we become convinced of the truth of this

seeming impossibility, we are startled by the brilliance of an unaccustomed light. Under its illumination we can see on all sides the busy ateliers turning out magnetic machines for every purpose that men could have, until we perceive not far ahead the gradual abolishment of steam as a source of motive power.

Surely, this bespeaks a perfect knowledge of that subtle fluid that Franklin deftly lured into his battery by a kite-string.

Investigators, who make electricity a specialty, are compelled to confess that, notwithstanding the remarkable powers that they have revealed, these are as pebbles on the beach compared with the vast ocean of undiscovered possibilities, only awaiting some Columbus to courageously embark upon its inviting bosom.

Some one has said that a dew-drop contains enough electricity to blow up a house. Professor Faraday, who never made a careless statement, said, "The chemical action of a grain of water upon four grains of zinc can evolve electricity equal in quantity to that of a powerful thunder storm. Is there not, then, great reason to hope and believe that by a closer experimental investigation of the principles which govern this subtle agent, we shall be able to invent new instruments which shall a thousand-fold surpass in energy those which we at present possess?"

It will be well understood how it is possible for different persons to make statements that seem conflicting and yet all be facts. This is a necessary caveat in a book like the present. Its principles may seem to contradict the teachings of other books or instructors, but in the midst of so much undeveloped wealth, every delver may bring forth things new and old.

This chapter is introductory to the rest and must contain an explanation of some terms and principles which will make magnetism more intelligible than it could otherwise be.

Some facts have been so constantly demonstrated as to be looked upon as settled beyond all probability of contradiction.

The chief of these axioms is, *all substances contain electricity.*

This latent electricity is only made sensible to us under peculiar circumstances. One of these is the contact of two dissimilar substances—for instance, metals. Take any two different metals, as a piece of zinc and a silver teaspoon, put one over the tongue, the other under that organ. While thus separated their latent electricity is quiescent. But touch their outer ends and a new taste is instantly presented to the sensitive papillae of the tongue.

This simple experiment contains in it the explanation of all electrical generation. There are two sources of electrical motion here employed. *First*, the contact of two metals, each containing a different degree of electricity, which tends to equalize itself upon their contact, thus producing electrical motion. *Second*, the connection of two metals by a weak acid, associated with the alkaline saliva, which induces electrical motion by means of the electrical action that results.

We can thus construct two kinds of batteries, one consisting of a large number of alternate plates of any two metals, which is known as the Voltaic Pile, the other being a series of such plates dipped into a tank of some powerful acid, called a Galvanic Battery.

Another axiom of this science is that electricity disposes itself upon the surface of objects. Hence arose the popular but mistaken term, electrical *fluid*, because it seemed to flow like an imaginary liquid over the surface of things it traversed.

No substance—whether solid, liquid or gas—refuses to conduct electricity. But all substances present a varying amount of *resistance* to its progress. In some, such as glass, wood, vulcanite, etc., this is so great as to practically make these *insulators*. Yet sparks have been developed of **such** tension as to penetrate over three inches of solid glass.

Whenever electricity is insulated and not allowed to flow, it is called *static*; but when a *current* is set up it is known as *dynamic* electricity.

Our most familiar illustration of these conditions is seen during a thunder storm. Each cloud is charged with static electricity of great accumulated tension, but when they approach near enough for the resistance of the air to be overcome, then a discharge or *current* is set up, whose dynamic effect often sends terror to the beholder. *Density* is a term used for convenience, by which is indicated the amount of electrical energy on any given surface.

Experiment has shown that density varies, in accordance with the outlines of a conductor.

Only on spherical surfaces is the density alike at every spot. On objects of other shapes the density increases on all projecting parts, becoming the greatest as a *point* is approached, while in depressions it decreases until it may be practically nothing.

Another fundamental discovery is that there are two equal and opposite electricities, technically called *positive* and *negative*.

When amber is properly rubbed it develops electricity that *attracts* light articles to it. But glass, rubbed upon silk, develops electricity as well, yet things are *repelled*. For a long time these two forces were termed *resinous* and *vitreous* electricity, and later the terms negative and positive supplanted their earlier terms. Benjamin Franklin maintained a theory, which became popular, that these were but opposite manifestations of one and the same electricity. But later research has convinced us that there are two distinct though concomitant electricities, as they can be made independent use of; for example, in multiple telegraphy. Whenever these electricities are separated, even in the slightest degree, there arises a proportional desire for their union and equalizing. Until this occurs there exists what is called electrical *tension*, which may become so great as to break all previous bounds.

Theories are constantly changing as new developments are attained, and no honest investigator holds rigidly to any

hypothesis, but daily anticipates even an entire revolution in the philosophy of this marvelous double-force.

At present the verdict seems to lean toward the judgment that electricity is not a fluid or a substance, but rather a *vibration*, like light, sound and heat. What makes this more plausible is the close analogy between heat and electricity in certain respects.

Electricity exerts an instant and powerful effect upon surrounding objects, just as heat does by what we call radiation. This influence is termed *induction*. Induction has a peculiar effect upon all objects. When a body is in electrical equilibrium there is no tension, current or other phase of electrical phenomenon. But upon the approach of another body induction sets up, by which there comes a new state of electrical condition, in which the opposite electricity to that of the approaching body is driven to the side nearest to it, and the other kind to the reverse situation. This is called *polarity*. Faraday proved that induction is caused by the polarity of the intervening particles of the atmosphere, which offered too much *resistance* to permit a *current* or *conduction*; hence polarity was conveyed from atom to atom of the air until the object that manifested the effects of *induction* was reached and influenced. The ordinary compass shows the effect of induction, the needle being influenced by the magnetism of the earth, so as to always point toward the North. This is one of the most useful phenomena, and especially so in the study of personal magnetism, as we may more clearly see in the following chapters.

Let us make a summary of the present chapter and find what relation it bears to Human Electricity.

The following important facts are before us:

1. We are yet upon the threshold of our knowledge of Electricity.
2. All the old and apparently established *theories* concerning this mighty agent may, by a single experiment, a single *fact*, be completely overturned in the near future.

3. Every substance, whether solid, *gUs* or fluid, contains electricity.

4. There is not a bone, muscle, fibre, drop of liquid or particle of matter in the human body that does not contain electricity.

5. One drop of blood contains sufficient electricity to evolve a well-regulated thunder storm.

6. Electricity disposes itself upon the surface of objects.

7. Electricity held in check by insulation is called *static*.

8. Electricity in motion or in current, as it is called, is termed *dynamic*. "Dynamic" is defined as: belonging to or having energy or effective action; forceful; as the opposite of potential or quiescent force.

9. Density means the amount of the electrical energy.

10. The best theory at the present day is that electricity is not a fluid or a substance, but a *vibration*, like light, sound and heat. If this is true, it is an important explanation of the phenomena of personal magnetism. The many thousands of experiments in this art substantiate, in their results, such a theory, but the whole line of study mapped out in this book follows the teachings of facts rather than theories, because one *fact* is worth more than a thousand *theories*.

It is well, however, to bear in mind that the author agrees with the most advanced views of the scientists of the present day that electricity is a *vibration*. If this is remembered much that follows will be more easily understood.

*Induction* is the process by which another person or object is influenced. That actual contact or near approach is not necessary is clearly proven by the magnetic needle, which feels an influence exerted thousands of miles away; yet, were this not a fact established beyond all power of contradiction, no person could be found at the present day to believe it. So in the cultivation of personal magnetism the author himself confesses he would not believe his own assertions were they not already perfectly proven, and he is as much surprised by them as any one can be.

More of this later on.

## HUMAN MAGNETISM



OMER describes the gods viewing the fierce contests on the plains of Troy, from the summit of Mount Ida. A later tradition tells of the astonishment of an humble shepherd, on this same summit, when he beheld his iron-bound staff leap from his hands and cling to the projecting rocks. History seems clear in pointing to this locality of ancient Magnesia as the scene of the earliest discovery of that wonderful ore or "stone" that would lift a "load," hence called the Loadstone. Very naturally was this force called Magnetism, and the ore a Magnet, out of deference to the place of its discovery.

This may be the very locality alluded to in the Arabian Nights as the Magnetic Mountain, which drew out the iron bolts and fastenings from passing ships, and sank them instantly.

Men were not long in discovering this magnetic iron-ore in other places, and putting it to various tests of usefulness. Chief among such experimental discoveries was the power it possessed of magnetizing a needle so that it would always point due North. Even in English annals we find the *sailing stone* mentioned as early as the twelfth century, but it was known and used long previously by other nations.

A piece of ordinary iron will exhibit magnetism as long as a current of electricity is passed through coils of insulated wire around it. This process is called Electro-magnetism, and was employed long before the seemingly self-evident discovery was made that a magnet inside of such a wire helix would set up an electrical current, which is very appropriately;

termed Magnetic-electricity. Both of these methods are in daily use.

The purposes of this book only demand a knowledge of the underlying principles of electricity in its relation to magnetism, and not an explanation in detail of discoveries and their applications, scientific and commercial.

One of these principles is that magnetism is induced only by dynamic, and not by static electricity.

Another fundamental discovery is that vibration, of some sort, is a great assistant to the process of magnetizing.

Experience has also taught that the electricity of the earth magnetizes all things upon it, which is of course more evident in articles of iron than in those of poorer conductivity. Many war vessels, therefore, were lost before this effect of their magnetized guns upon the compass was noticed.

The practical bearing of these facts upon our subject will doubtless become apparent before the book is laid aside.

Scientifically, magnetism is only a peculiar phase of electrical phenomena, and is not a different force, *sui generis*. But its manifestations are more easily classified and popularly understood if we look upon it as something different, though depending upon, and related to, electricity.

It seems strange that up to one hundred years ago men were ignorant of the existence of animal magnetism.

A few years before the Declaration of Independence received the signature of Benjamin Franklin, at that time the greatest philosopher of this continent, another great scientist, Galvani, professor in Bologna, was preparing some frogs to be cooked for his sickly wife. Happening to touch two different metals in contact to certain nerves and muscles, he was surprised to see the frog's lifeless legs resume all the activity of their accustomed motions. Others had noticed this result, but had not been led to investigate its philosophy.

After his death Professor Aldini, a nephew, traveled through Europe proving the truth of Galvani's statements and theories, which had been misrepresented and repudiated

A favorite experiment of his was to form a battery out of several heads of recently slaughtered cattle, connecting their tongues and ears alternately by wires. The result was always surprising and conclusive. Aldini, among other tilings, maintained:

"That muscular contractions are excited by the development of electricity in the animal-machine, which is conducted from the nerves to the muscles, without the concurrence of metals."

"That all animals are endowed with an inherent electricity, appropriate to their economy, which, secreted by the brain, resides especially in the nerves, by which it is communicated to every part of the body. When a limb is to be moved, the nerves, aided by the brain, draw some electricity from the interior of the muscles, discharging this upon their surface, and they are thus contracted as desired."

In our chapter on Electricity it is stated that chemical action can produce galvanic currents. When we remember that almost every portion of our body is bathed on one side with an alkaline, and on the other with an acidulous fluid, we may justly consider the human frame an electric battery, and one of no inconsiderable dimensions.

Was it not the shrewd Napoleon I. who said, when he first saw a voltaic battery: "Voila l'image de la vie: la colonne vertebrate est le pile; la vessie, le pole positif; et le foie, le pole negatif."

We know that electricity and magnetism exist in all things. We are assured that its power vastly exceeds our present acquaintance with it. We have also seen that the very air becomes polarized and sets up induction between adjacent bodies.

The human frame is, so to speak, filled and dominated by latent magnetism. Hence the brain, which appears to be the seat of the soul or *ego*, is properly a sensitive electrical condenser, ready at any instant to charge any nerves that they may set their appropriate muscles in action, whenever

that *ego* touches the magic *key* which completes the *circuit*.

Thales, then, considering that he lived twenty-five hundred years before our day, was not far out of the way when he said that "electricity is the soul residing in electron." This statement modernized is, that "Electricity is Life."

To sum up this chapter in a few words, we find the following propositions to be true:

1. Electricity constitutes the chief element of the *vital-force* of the brain and body.
2. Dynamic electricity, and not static, induces magnetism.
3. Human magnetism is the *vital-force* at work.
4. The vital-force in a static condition is not magnetic,
5. The latent magnetism of an individual is quickly awakened by the vibratory current of a magnetic person through the action of the voice, eye or touch.

The subsequent chapters investigate this power.

## COMMON ENEMIES



**WEEDS** and hostile forces, are everywhere abundant. Nothing of value in the world is free from enemies of some kind. Human life is a constant example of this purpose in the plan of life. The blood is attacked by germs, the outward body is in danger from the larger forces, such as fire, water, gas, etc., and the faculties are preyed upon by the weeds of bad habits. The reason for this is discussed in our post-graduate course, Universal Magnetism.

### LESSON TWO

#### "AWKWARDNESS"

We have considered restlessness as the first general weed in the habits that count against the cultivation of personal magnetism. The present lesson has to do with awkwardness. This is something more than the absence of grace. It is not due to the erratic condition of the nerves, as many suppose; for we have seen many persons, both men and women, who were so awkward that life to others was a constant annoyance; yet each and every one of them was cured of the fault. It is for this reason that pupils in our systems of training are given specific exercises for overcoming awkwardness. This side training is in our course known as Cultivation of the Chest; it is in our university course; and belongs properly to any course in expression or magnetism. Awkward people annoy others; and those who annoy cannot win. Ridicule will scatter the best magnetism ever accumulated, and ridicule is the natural fruit of awkwardness.

It is all removed by a little care in the deportment of the day. The more small details that are in the way of the awkward man or woman, the greater is the opportunity for the mishaps that must be apologized for; and the dining table furnishes the largest fund of these accidents. Explanation is always a weakness; the person who must be always excusing some act, is always on the defensive, and magnetic people are never on the defensive.

Remember this.

A common French proverb says that he who excuses himself, accuses himself. Never explain, never excuse, and never apologize: are three rules of magnetism. We must not be misunderstood. We do not preach the necessity of avoiding reparation, or avoiding elucidation. If you are clumsy and have done some injury to another's feelings, by all means apologize; but magnetic people avoid this necessity. They do not make the mishaps that call for the excuse. To make a point clear is not explaining; it is elucidating.

If you have been out late at night, when you should have been at home, explain; but the magnetic person would not have been out late when duty called for presence with the family; for magnetic people are brave, and the first element of bravery is the courage of honest and honorable conduct. We do not believe that the sneak, the liar or the evader of duty, can be magnetic in the true sense of the word.

How often we hear speakers tell the audience of something that is intended to make the audience think the speakers are doing well under great disadvantages. Such excuses, apologies, or explanations never come from the magnetic speaker.

Awkwardness is always compelling excuses. More than this it weakens the influence of the man or woman, because it annoys and gives rise to the impression that there is a fundamental weakness, or else a lack of good breeding. What do you think of some great actor, some Booth or Barrett, who enters upon the scene with a stumble and almost a fall, due to careless stepping on a mat. Imagine Hamlet's

first entrance in the play, with a mis-step over the threshold of a stage door, that catches his foot and half throws him to the floor. Imagine Lady Macbeth in the famous sleep walking scene, catching her toe in a rug and running half a dozen steps in an effort to save a fall. Imagine Beecher coming into the pulpit, and knocking the water pitcher to the carpet by a careless movement of his arm. Imagine a gentleman friend being presented on icy steps to some beautiful lady, before whom he wishes to make a decided impression, and making it instead on the snow below. Imagine your best friend at your side during dinner, hitting the end of the soup ladle, and causing the contents of the tureen to fly over the clothing of those present. Imagine the button on the under part of the coat sleeve touching the edge of the glass near by, and pouring the fluid over some neighbor.

Under any conditions of awkwardness, there is nothing but disadvantage for the one who is thus afflicted. The instances we have hinted at are those that embody the larger acts of clumsiness; but the magnetic man or woman is wholly free, not only from them, but also from all the smallest details of movement that can be called awkward.

The chief fault is in the fact that sets of muscles are used in place of parts of sets of muscles. The first step toward a cure, then, would be in the training of each and every part of a muscular set. The man who has been brought up in the country, seems to be naturally awkward; but an analysis of his faults will always show that he is using whole sets of muscles, where as the graceful man or woman uses only such parts as are called into action by the intended movement. Here we might write another great law, were it not for the fact that we would be treading in the realm of another line of study. We will, however, go far enough to show the general method of cure.

Taking the example already stated, that of the man bred in the country, and we find that his many muscles of the hand and arm are used in combinations, rather than in their details. Thus, he has a habit of opening and shutting all

the joints of the hand in one act; he rarely ever uses the hand except as a whole. A graceful man, whether bred in the city or country, will use each and every finger of the hand as the action demands, not more than is needed. An awkward speaker, of whom there are scores in the United States Congress, will swing his whole arm from the shoulder, in making gestures, while the graceful speaker will use each and every joint from the tips of the fingers to the shoulder; or six instead of one. An awkward woman in moving the arm, uses the joint at the elbow, and a man at the shoulder, the latter making the swing from the shoulder, generally with the elbow rigid but at an angle; the result being that his elbow knocks many a thing down, such as a glass from the table, or anything within reach. The woman, unless manish, causes her mishaps by elbow swinging, which brings the wrist or knuckles into accidents.

A thorough course of self training in limbering up each and every joint of the body, from the toes to the finger tips, will help to overcome this fault. To this should be added experience in social events. Then the resolution should be formed not to do with yourself, when alone, what you would not do with yourself when others are present. That is, be as careful when no one sees you as you would wish to be when the most critical company is present. Charles Sumner once said that he would not take a position of the body, arms, feet, legs, etc., when alone in his room, that he would not be willing to take in the Senate; for, he declared, such an attitude might be taken unconsciously in the Senate. This is a great law of life. What you do alone, you are apt to do when others are present.

On the other hand the adoption of affected manners will lead to equal loss of respect. Assumed ease and grace are distasteful to all sensible people. Because the cook puts no salt in the soup on one day, is no reason why she should ruin it the next by too much salt.

The true lady or gentleman is the one who is as graceful when alone as when in society; and the grace then is natural^

not affected. Affectation is the aping of good manners by one who is incapable of showing them as the result of good breeding or inherent adoption. Affectation is always an imitation; like a paste diamond, or a painted rose.

Awkwardness is not only due to the use of muscles not required for action, but is also due to the lack of gravity support in the carriage of the body. Some part of it is centered beyond the base known as the center of gravity. The leaning tower of Pisa, or the badly loaded rack of hay, show the same incongruity. Humanity is full of this fault until grace takes the place of awkwardness.

Straight lines in the carriage and in the motions of the body are always crude. They represent physical force. The lessons to follow deal with the correction of this fault, and we will not discuss it here.

#### FOR SCHOOL LESSONS

It can at once be seen how useful might be this principle of magnetism,—the adoption of grace in place of awkwardness,—if arranged in a series of exercises, accompanied by talks upon the rules that could be readily formulated for teaching in schools of almost every grade. The rules that follow are applicable both to teachers in their work and to pupils here and in schools; that is, they have a universal application.

**RULE TWO:** Awkwardness lessens a person's influence.

The first rule has already been stated in an earlier page. This second rule is in line with it in meaning, for restlessness and awkwardness are the offspring of careless disregard for the finer powers of the body. A foundation precept might have been given in advance, to the effect that whatever lessens influence will at the same time lessen control over others; but this is clearly an axiom that bears its meaning on its face, and is accepted by all as a truth.

**RULE THREE: Defective positions, straight lines, angularities, and the misuse of the muscles, cause awkwardness.**

The discussion that led up to these rules has shown what is meant by all these defects. Perhaps the meaning of angularities has not been made clear. Motions that describe acute angles, or even obtuse angles, come under the term; as do positions of the arms or any part of the body. Some persons seem to reach out with their elbows, or their knees, or their feet, or bump others with their shoulders or hips; these are common illustrations of what is meant by angularities of motion or position. Mishaps follow, and the result is ridicule, pity or contempt, any one of which is sure to destroy the influence of the offender.

As an illustration of the effect of so simple a law, we will cite the case of a young lawyer who knew more law than he did manners. He was encouraged by some person in high position, and at length was introduced to a gentleman and his wife who needed advice and assistance in certain transactions. This was the one great opportunity that opened the door to the young man, but he lost all prestige by going upstairs behind the lady and treading on her dress so as to tear it from her. He was at once excused from further interview. Even the most influential legal adviser could not live down such a piece of clumsy behavior.

**RULE FOUR: Affected grace is artificial.**

One of the most common assumptions in the world, and especially in shoddy parts of the country, is the effort to put on easy manners and careful conduct for a special occasion. It is true that if such occasions were numerous and closely connected in point of time, the result would be new manners, for practice gives the stamp of genuineness even to an assumption. But the occasions are far apart in most instances; and the boor of private life is seen trying to show ease of bearing and a sang froid nonchalance when he comes into the society of well mannered people. The disguise deceives no

one but the boor himself. Grace is often assumed, and the result is the dude, the silly girl, or the simpering woman. Another and higher law holds sway in all such cases and it will be found stated in the next rule. This should be carefully studied by all persons who wish to have a natural and logical advantage over others.

RULE FIVE: Private habits become natural manners, good or bad.

This law is the under-current of success or failure in many a life. A person should not allow his or her methods and conduct in the presence of those who are entitled to respect, to be the same as may be found in moments of carelessness and disregard for the conventionalities. It is generally true that men and women who are alone, or in the privacy of the family, conduct themselves in a very informal manner. Not only in matters of dress, but in diction, style of conversation, freedom of ejaculation, lounging, sitting or reclining positions, and in countless little ways, they pursue a line of conduct exactly opposite that which they would adopt if some person of influence or dignified social rank were present. It is true that they pretend to be the same under all circumstances ; but human experience proves the contrary.

The effort to conceal the habits that control their private lives is sure to make them stiff, awkward or artificial; and a certain lack of honesty is stamped on every look and motion. Between the pretender and those he seeks to impress, there are waves of influence that are felt, although they may not be interpreted in words.

The best honesty is that which is the natural outflow of unconscious sincerity, and this must exist in private life before it can find place in an attempt to wield power over others. The best preparation for a career of supremacy, is the accumulation of the best manners and the most respectful deportment in the little periods of privacy. In other words, act to yourself as you would behave if you were seeking to display excellent breeding before recognized superiors.

Treat yourself as you would treat them. Cultivate a round of private habits that will need no amending when some queenly woman or some true gentleman greets you with the honor of a visit.

### LESSON THREE

#### "EMBARRASSMENT"

This should seem to open up a line of discussion as to what is the true cause of the weed or enemy known as embarrassment. Some persons regard it as the fruit of a defective nervous system; others as a fault of the brain functions; and others as a born defect. We have often been told that a person cannot help being embarrassed if it is in the temperament, but we have as often proved that the cultivation of good breeding, under the rules already given in this course of instruction, will remove every trace of embarrassment. We have had for pupils many young men and young women who claimed that the fault could not be cured, but it was cured. It is one of the first steps in the study of expression, to instill self control, confidence and ease, to such an extent that all traces of embarrassment are lost, thus showing one of the reasons why we recommend the study of expression as the best means of building up the powers of magnetism, outside of the direct training itself. The truly magnetic man or woman is not empty of accomplishments. The more knowledge, experience, general acquisition and unfolding of powers in collateral directions, the greater will be the force and energy of whatever degree of magnetism may be acquired.

Embarrassment is due to the presence of faults and defects that are apparent to the possessor. The first step is to remove awkwardness, overcome restlessness, and build up a private life of good manners.

Courage is the natural antidote of embarrassment. This is seen in the person who is engaged in conversation; if he knows how his words ought to be pronounced, and how grammar ought to be spoken, he will go ahead with more confidence in what he says, and will speak his mind with more

convincing power; but if he is in doubt, he will evade the very words that he most needs to use, and this will cause a flushing of the face, and a hitching of his speech. Total ignorance of pronunciation and grammar is better than half knowledge; with ignorant people there will be influence; with educated people the mistake-maker, while not embarrassed, will be discounted. This is the fate of thousands who are really endowed with power.

If we were to have the training of the young in the various branches of education, our first effort would be to deal with all those matters that are involved in personal contact in life; that is, we would impart the ability to meet others to the best advantage and carry on the multiform transactions of living in the best manner possible. This is the true education. The pupils of the schools and colleges are at a disadvantage in these respects. Association, contact, and the tools of expression—these are the means of highest usefulness, if they are given their fullness of power.

There is courage in the life of the individual who is conscious of being an accurate speller in letter writing, an accurate talker in the use of grammar and rhetoric, an accurate employer of words and terms, an accurate pronouncer, a good judge of form and deportment, an observer of the rules of sensible etiquette, a natural exponent of grace without affectation, and an experienced friend and social companion. These are the methods that show self-control and give evidence of the best courage in private life. Yet they are in fact the parts that are least developed in the people of this country; while abroad the deadness of effete customs show a graveyard where a living force should be found. There all is insincerity. Freedom from embarrassment may be brassy. What we would teach is full sincerity and full courage.

#### LESSON FOUR

#### "STRAINED POSITIONS"

By strained positions is meant the uneasy attitudes so often seen in persons sitting or standing. While this fault is

akin to awkwardness, it is sufficiently different to call for direct attention. Every awkward person is not in a strained position, although every case of the latter fault denotes one phase of awkwardness. Yet it is sometimes true that there are persons who obey the general requirements of grace, yet who manage to strain the muscles of the body by false attitudes.

There are two reasons why this fault is an enemy of personal magnetism. One is that the straining of the muscle saps its vitality, leaving it weary and taking energy from the nerve centers that supply it. The second reason is that it leads to lack of ease and embarrassment. Many cures of the latter trouble have been effected solely by correcting this one fault.

When the weight of the leg or body is on one or both heels, there is an undue tax on the spinal column, as may be seen from observation as well as test. The best standing attitude is that which puts the weight forward over the heaviest base of support in the foot, which is nearly if not altogether free from the use of the heel. This does not mean an abnormal support too far forward. For magnetic purposes the weight should be held as near the heel as possible, without any appreciable amount coming on the heel. It is to be on the ball of the foot, but as far back as it can be carried. For the purposes of lung development, a front position on the ball of the foot is recommended if it can be made natural and easy.

Standing too long on one leg is a common fault. Legs are made to hold up the body; but they need not both take part in this duty at the same time, yet they may alternate often enough to prevent the dullness of feeling that comes from the strain.

Some ladies cross the ankles and never relieve the position for an hour or more. This causes strain and loss of vitality. The attitude is an excellent one, but should alternate with others, or at least with a reverse crossing of the ankles. Men often cross the knees and seem indisposed to

give the muscles relief. A shifting of an attitude once a minute is not restlessness, for restless people shift their attitudes fifty times a minute. By observing magnetic people, you will notice a disposition to slightly change the position of the body on an average of once in every two or three minutes; although we recall the cases of well known men who were disposed to talk in private conversation with great animation, yet who seemed never to move a muscle for five or ten minutes. But closer attention disclosed the fact that they were very easy and smooth in every change of the body.

Most chairs are uncomfortable. They compel the person who would use them for resting the upper part of the body, to lounge in them in strained positions even when merely sitting. The common illustration of this fact is seen in the straight backs of some church pews and of some drawing room chairs. The cure of this fault is to ignore the back and allow the body to rest itself only as far as its sitting posture is concerned. After standing until you are weary, or after walking until any kind of sitting support is acceptable, you are glad to get even a box or log to sit upon, and may exclaim, "How delightful," yet the box as well as the log is without a back and you never notice it. The support of the back is not required in most cases until the body has been sitting too long; then, instead of rising on the legs as ought to be done, the custom is to shift the support from the sitting posture to that of leaning back against something. When this proves too monotonous, there is always an inclination to lean farther back, until the hammock or the lounge is wanted.

During this process of wearing out the vital forces, the body is getting more and more tired. It becomes a refreshing relief to be able to lie down, and to thus employ the faculties in reading or studying. This tired out feeling is seen in law offices and other places where men and young men lounge into easy attitudes until they are seen with feet on the table or mantel, and their heads far below a normal relative position.

Where the circulation of the blood is interfered with,

the vitality is low. When the back receives any support the heart lessens its efforts to push the blood through the body. Remove the support from the back and the heart will do much more vigorous work. Now stand, and the heart still increases its activity; and this increase is very marked when you walk, and quite energetic when you run; showing a steady proportionate effort of this great organ of life to keep pace with the demands of the muscular system.

There are two methods of making measurements of the magnetism of an individual. One is the dilating of the pupil of the eyeball in the manner spoken of in Universal Magnetism. The other is the rapid and energetic beating of the heart. These evidences are apparent to all common observers. They do not admit of mistakes.

Now if the double proposition is true, as it always is, that vital electricity is the basis of all personal magnetism, and that the energy of the heart keep pace with the power of vital electricity, then it is a matter for careful study and adoption that the heart is not weakened by easy attitudes, except when actual rest is needed.

But here are several counter facts.

The more you rest, the more you will require rest.

The more you favor the back muscles, the more you will feel inclined to do so.

The more you sit with raised feet, lowered head and resting back, the more you will want to do these things.

The more you lie abed, the more you will have to lie in bed.

The less you stand the less you will be able to stand.

The less you walk, the less you will want to walk, except in certain abnormal instances where the deadness of the muscle rebel and a few minutes walk is refreshing; but the weariness afterwards will make you declare that you will not give way to such indiscretion again. Then, awaking to the fact that you are muscularly lazy, you try to atone for years of weakness by a few days or weeks of exercise, with the result that you break down the exhausted tissue and do

yourself a permanent injury. Habits should be changed slowly if they affect the body or any of its faculties. Immoral habits may be changed by moral surgery, and haste never makes waste.

Another straining position is that which lets the chest fall down on the stomach. It ought to be taught out of all children from the first years of their schooling. This almost universal fault is the first step in consumption. Bold as the declaration may seem, we nevertheless make it, that you will not find consumption or its symptoms in a man or woman who is free from this bad habit. The fallen chest is weakness itself, and the heart is crowded and checked in its work. The raised chest compels the heart to do more work, its blood is drawn with remarkable energy all through the interiors that feed the lungs, and the vitality is such that the germs of tuberculosis could not long live there. You, who would like to do good in the world, take this one proposition into the lives of all men and women, into homes, and into schools, and note how a small principle will revolutionize humanity.

To do this work, you need not give us credit. You need not mention any names of books or authors or publishing houses or institutions where people are taught these truths. All you need do is to make a campaign for the correction of the most fatal fault of life, the dropped chest. Take the full credit yourself. The difficulty will be to make this habit universal, and to keep the minds of people on it until a new habit is formed.

If you will do this little for humanity, the result will be the disappearance of weak lungs and the departure of that fearful enemy, consumption.

In any school room, or in any home, you will see children, youth and adults with dropped chests, and narrowed rib bones. That a new habit may be formed is easily proved; all that is required is persistence for a few weeks; constant and ceaseless effort to remember it until the neglect alone will arouse the attention.

Many leaning, sitting and standing attitudes are strained.

The rule is that where there is any strain there is a sapping of vitality; small, but certain.

## FOR SCHOOLS

This lesson is fruitful in opportunity to introduce many exercises and methods of deportment that will prove of lasting benefit to pupils of every grade.

### LESSON FIVE

#### "RELAXED POSITIONS"

This is another class of errors that destroy the energy of the nervous system. Relaxation occurs during sleep and sickness, or fainting. This is seen in the fact that, when you are sleepy, your head begins to fall and nod or roll. You could not easily hold up the body at the knees or waist muscles, if asleep. In fainting there is a complete relaxation of the whole body; the jaw droops as in sleep, the neck weakens so as to allow the head to fall or roll, the waist no longer holds up the torso, the knees give way, the ankles lose their power, and the body staggers or falls. The same conditions are true in drunkenness.

It will thus be seen that relaxation is a condition associated with low vitality. For the purposes of securing rest, it is the first and greatest essential. A person who knows how to completely relax will fall to sleep very quickly night or day, and at most any time. It is the secret of the power of immediate slumber under all conditions.

With the relaxed muscles and nerves, the brain falls into a state of lapse, in which it is empty of thought. It is then made the receptacle of the thoughts of others, as is seen in the work on the transference of thought. The process is perfectly normal and natural.

The greatest physician that Philadelphia has known in the past generation, who died only a few years ago, was able to put himself into natural slumber in ten seconds, and even

after he had held a difficult consultation which would tend to excite the mind. He was asked the secret of this power, and he said it was a simple principle that all could practice if they were to train themselves to it; namely relaxing all the muscles and nerves.

Sleep is disturbed and fitful in proportion as this condition of relaxation is imperfect. People allow themselves to fall asleep thinking hard, and depending solely on exhaustion. Now it is well known that the sleep habit is capable of being cultivated one way or the other. People who accomplish much in the world sleep only a few hours in the twenty-four. Others whose vitality runs low must have twice as much slumber. Some are too tired to sleep, and others are too sleepy when not tired to keep awake; they seem to want more sleep in proportion as they get sleep.

The sleepy folks, the relaxing folks, the languid folks, and those who are always tired, are kin of the same condition; they are semi-dead people who cannot become magnetic until they invade these enemies and destroy them.

Men and women who are in the habit of sitting in relaxed positions are much more nervously inclined than those who hold the flesh and nerves firm and tensed; they are more restless. Each little development of vitality runs right out and is lost. On the other hand the tensed people are more self-contained; they are life in repose while awake; and in sleep they are relaxed without being restless.

The cure of this line of faults is to avoid the languid condition of any part of the body, unless you seek sleep and absolute rest; then it is most natural and refreshing.

#### FOR SCHOOLS

The affirmative tensing movements and exercises that are given in the later pages of this course of training, are of the highest value in schools to overcome the lolling and languid positions of the youth, as well as older pupils.

## STILL LIFE



OUR course of training now leads us into new fields of practice, although what is presented in this chapter rests upon the previous lesson with a wide difference in the way of tests and results. This must be clearly understood in the start, and we will state that the work previously presented has been designed for two specific missions:

1. To bring the muscles to dead-stillness while the life within is most energetic.
2. To bring the nerves into perfect smoothness while the life within is most energetic.

*Statuary work* is the combination of the two. In the practice of muscular dead-stillness it is allowable to express life in any form and to use any muscles that are needed. The experiments given in the preceding chapter, called mechanical exercises, are for the nerves alone. This distinction must always be understood. Now we unite the two and produce statuary effects.

The definition of a statuary position might be one that embraced the power of complete imitation of a statue. To be sure such training is properly included in other lines of culture. The woman who was told by her husband that she was so restless and uneasy all the time that he was constantly irritated by her presence, did not leave home and go back to her mother; she quietly went to a school of expression and there learned grace and particularly statuary attitudes. Then she was no longer restless and nervous. A home that might have been broken up and joined the long list of disasters due to *incompatibility of temper* became the bulwark

of love. Let husbands and wives do everything possible to retain the home before giving up and separating. If we have no other crown to wear, we are pleased to know that our efforts in carrying the study of magnetism into home-life have saved many men and women from the misery of failure in marriage. We know that over ten thousand couples are living happily together at this time, who would have been divorced but for this very study. Husbands and wives who are magnetic never quarrel.

The statutory exercises of this chapter are not difficult to undertake. If you are capable of interest in anything you can go through all the requirements with relish for the practice. The fact that they are not easily mastered does not render them uninteresting or hard to try. They are not everything in this study, but only a part of the general structure. In many cases to be able to perform one or two perfectly might be sufficient. Others wish to take them right through without omissions.

As a good student studies all his life, so there must be a constant use made of the principles involved in this chapter, as long as the pupil lives. The exercises may be abandoned in a few months after they have grown into habit, but do not abandon the results they produce. The dead-still attitudes concentrate the electrical or static forces, giving them an opportunity to accumulate while Internal Energy is going, and by a change of the static into the dynamic form of electricity, intense Personal Magnetism is developed.

Pupils have to grow into this power; they cannot jump at a bound. After the force has commenced to grow it can be kept growing for many years, just as a child grows into manhood.

The pleasantest period of one's study of this art is when he or she experiences the consciousness of the presence of a new power within, the Internal Energy. We would gladly lead the pupil to that happy condition by a flight to the mountain top, avoiding the toilsome plodding through the valley, if we could; but we cannot. Patience is a test of

character; you must have character enough to be patient as you go slowly through the tedious drill of this chapter.

Later on we shall commence the formation of Internal Energy. Then the two means of development will work together. For the present we shall introduce exercises that open the way to those that are to constitute the main practice in this chapter.

#### THE PROGRESSIVE STEPS IN THE STATUARY PERIOD

##### *First Step*—Sitting Still.

The movements which lead to the sitting position and those which lead from it are elsewhere described, together with the principles underlying them. This exercise deals only with the attitude of sitting.

#### FIRST DAY

Attach to the wall or to some object directly in front of your chair on a height with the eyes, a watch having a second hand. If you do not possess this article, mental counting must be substituted; that is, count silently one to each second, as nearly as may be estimated in the mind.

Sit down. Take as easy a position as possible, without supporting the back.

1. Looking steadily at the watch (which must be on a level with the eyes), try to avoid winking for *five* seconds. Rest a few seconds.

2. On resuming you may take the mind from the winking, and think exclusively of the fingers. Look steadily at the watch for *five* seconds and be sure that no movement of the fingers takes place. Rest a few seconds. Do not hurry, as it will cause a loss of time and labor.

3. Resume and look steadily at the watch for *ten* seconds, without allowing the eyelids to move in the slightest degree. Rest a few seconds.

4. Resume and look steadily at the watch for *ten* sec-

onds, without allowing the fingers to move in the slightest degree. Rest a few seconds.

5. Resume and look steadily at the watch for *fifteen* seconds, eyelids dead-still as before.

#### SECOND DAY

The pupil must now rest until the next day, and then he must repeat the foregoing five exercises. If he is backward in any experiment he may spend such time as he has at his disposal in that way.

#### THIRD DAY

On the third day he may continue the Dead-Still sitting positions as directed below, arriving at the tenth exercise on that day.

6. Resume and look steadily at the watch for *fifteen* seconds, fingers dead-still as before.

7. *Twenty* seconds, eyelids dead-still.

8. *Twenty* seconds, fingers dead-still.

9. *Thirty* seconds, eyelids dead-still.

10. *Thirty* seconds, fingers dead-still.

#### FOURTH DAY

11. *Thirty-five* seconds, eyelids dead-still.

12. *Thirty-five* seconds, fingers dead-still.

13. *Forty* seconds, eyelids dead-still.

14. *Forty* seconds, fingers dead-still.

15. *Fifty* seconds, eyelids, dead-still.

NOTE.—When the eyes begin to water, continue only five seconds after the unpleasant feeling begins. Do not keep too long at one time on the eye movements. Judicious practice will strengthen the eyes very much.

16. Continue in this way until you can go to *eighty* seconds, fingers dead-still, and eyelids as long as possible.

17. After a few days practice, you will be ready for this and the next exercise.

18. Look steadily at the watch for *one* minute, not moving a muscle of the body, and keeping the mind upon the feet, and especially the toes. The extremities of the body, the fingers and the toes, and the eyelids are the first parts to show *nervousness* or leakage. These must be watched at all times during the day, as well as in these exercises.

19. Look steadily at the watch for *one* minute, keeping the mind upon the *entire body*, being sure that no motion of any kind occurs in any part. This exercise should be performed daily as long as the person lives. The good that grows out of a long continuance of it cannot be estimated.

NOTES.—*All the foregoing exercises refer to the sitting posture, the back being unsupported at the time.*

*It is better to have the light behind you.*

*The watch may be four feet away unless you are near-sighted.*

The following exercises will add to your stores of magnetism, thru the principle of Still Life. Practice these as opportunity permits.

*Second Step—Lounging, Dead-Still.*

20. Take a sitting position, allowing the body to fall into a lounging attitude of perfect ease; hold this position without a movement of the fingers, toes, arms, eyelids or head.

Maintain for *two* minutes, watching some object steadily.

*Third Step—Standing, Dead-Still.*

Arrange a watch, as in the first exercise, on a height with the head and as far away as the hands can be easily seen. In standing allow the arms to hang at the sides as dead weights. If all muscular tension is taken out of them they will hang

easily and properly. The weight of the entire body should be borne on the balls of the feet, the heels merely touching the floor.

21. Stand for *thirty* seconds, fixing the mind upon the eyelids, fingers and toes. Do not move any of these a hair's breadth.

22. Stand for *thirty* seconds, fixing the mind upon the entire body, and draw in full and very long and deep inspirations, exhaling when necessary, all without the slightest swaying of the body or rocking to and fro, or movement of any voluntary muscle. It is a good idea to keep the chest fully extended and immovable and the shoulders down, but not back.

Gradually increase these periods until you can stand for *sixty* seconds under the conditions named.

23. Stand for *ninety* seconds dead-still, as to every voluntary muscle of the body; the hands at the side; the second and third fingers of the right hand touching each other very lightly; the same as to the left hand; the eyes looking fixedly at some object.

This exercise is so important that it should be practiced every day during life.

#### *Fourth Step—Frozen Movements.*

24. Stand for *one* minute with the entire body dead-still, and the arm raised so as to allow the wrist to rest lightly against the body, near the hip, and a little in front. Either arm will do. Do not move the eyes or lids, or any muscle of the body.

25. Advance to a table, place the first finger of the hand very lightly upon it, and look steadily for one minute at some fixed object; the whole body being dead-still. As the first inclination to move will be at the fingers, toes, eyes or eyelids, all these points of *leakage* should be guarded.

It is not intended to include Sunday in the practice days, although the better habits of life should prevail at all times.

*Fifth Step—Statuary Positions.*

The normal positions just taken are very exacting in their requirements, and must tax the will-power of the pupil to a great degree.

To stand still, however, is not sufficient. This calmness, this repose of conscious strength, becomes the highest type of manhood and womanhood when carried into the activities of life. Excitement is weakness; calmness is strength; energetic repose is grandeur.

In after years make it the chief element of your daily habits to adopt the principles involved in these exercises. For instance, when irritated remain perfectly calm, when nervous or fidgety be absolutely in repose, physically and mentally. When others address you adopt the manner of one who is not easily embarrassed or moved by the remarks or actions of another.

Learn the art of perfect self-control. Do not be afraid to look another in the eye; to remain passionless when others are excited; to turn every disturbing influence into an idle wave battering hopelessly against the strong wall of calmness that hems in and protects that sacred essence of being, your personality.

This is the secret of personal magnetism; and it is a secret that all great men and women have acquired.

THE GREAT ROSE LEAF EXPERIMENT

This has never been published, but the author has for many years given it as an exercise to his most accomplished pupils, and it has been the means of affording both pleasure and gain in the control of the nerves. When done in class it is attended by so much enthusiasm that the energy is not lacking within. We think greater progress is made from books; and the expense of hundreds of dollars for class lessons, or for private instruction, may be avoided. The present edition of this book is intended to do away with all need of such lessons.

The Rose Leaf experiment should not be attempted until you have graduated from the preceding stage, as time will be lost otherwise. It consists in filling a goblet with water, while holding the goblet in one hand, the arms being free from the body. When the goblet is full to the top, by the law of adhesion it will hold about an eighth of an inch more. To pour this on requires very great steadiness of nerves. Then the pitcher must be set down upon the table and a rose leaf taken up and floated on the top of the water, without jarring any of the latter from the glass. Thus the one hand will move while the other is held still, and neither must be affected by the other. If a leaf is not easily obtainable for this test, (as would be the case in the winter time) a piece of waxed paper usually will do, bending up the edges to prevent it lying wholly flat upon the water.

Now comes the test.

When all this can be done easily, the goblet with its extra water and rose leaf must be held out half-arm's length, or about twelve inches in front of the chest, for one minute. Rest.

Next hold it out full arm's length in front of the chest. Rest.

Reverse by taking the leaf away, pouring the water in



FIG. 8. SWINGING THE FLOATING LEAF

the pitcher, changing hands; then, holding the goblet in the other hand, fill it full as before, and extra full also, to which the rose leaf should be added.

With hands reversed as just stated, hold the goblet out in front of the chest half-arm's length. Rest.

Next hold it out full arm's length for a minute in front of the chest. Rest.

With the goblet full as stated and the leaf floating on top, pass it to the other hand, then back again. In class



work we used to pass it from pupil to pupil until some one spilled the water; then we would begin over again.

A very difficult task is to pass the goblet from the hand to the table, then from the table to the floor and back again. A stooping position tests the smoothness of the nerves as much as anything can do.

The goblet is then raised to various heights and positions.

When connected with much muscular effort, these smooth-nerve tests do not always accumulate magnetism, although they tend that way. When associated with tensing they never fail to develop magnetism rapidly. When done with flabby life of the body, they are neutral, and have no value except to teach control. When done with energy within the chest, they quickly accumulate magnetic power. As we have said before, they are not all.

Other helpful tests are as follows:

*% Dressing.* Put on a coat or jacket without the loss of any motion small or great. The fidgety person will have

FIG. 9. LOWERING THE FLOATING LEAF

raised to various heights

and positions.

trouble in finding the sleeve-hole, or something will hitch. Even the buttons must go into place with ease and smoothness. Wherever the coat may be in the room, lift it from its place, put arms in the sleeves, and button it; all to be done smoothly and easily.

2. *Shoes.* Put on your shoes that lace, inserting strings in eyelets, or catches, avoiding the loss of any motion, however small. When this is done, unlace them. Do not use force. Every movement must be smooth and free from hesitation.

3. *Books.* Take a book from a table, open it at any page-and turn ten leaves forward. Close the book, place it on the table, and again take it up with the other hand. Open it, turn ten pages forward; shut it; open again at another place, and turn ten pages backward. No leaf must be missed, no motion must be lost, and every detail must count some value. This is a very difficult thing to do successfully.

As irritability destroys magnetism the purpose of smoothness in the above exercises is double. There must be gentleness of action and placidity of mind in every detail. That which would ordinarily cause you to scold must be welcomed as a test of your perfect self-control.

# MAGNETIC ATTRACTIONS

## THE TENSION TESTS



THE more interesting part of our study and practice is now reached.

We have in the previous chapters taken two steps; one series of exercises stopped the leakage of vitality that was constantly taking place; the other series overcame and corrected the erratic action of the nerves.

The pupil who has mastered both of these will find himself possessed of normal self-control, which will be sufficient for the work now to be undertaken, although it may also be the fact that he is further advanced.

The following presentation of the system of development may be interesting.

1. A person who wastes the *nerve-force* of the body faster than it accumulates, belongs to the class of people called *nervous*.

2. A person who uses his *nerve-force* no faster than it accumulates, possesses normal self-control.

3. A person who accumulates more *nerve-force* than ought to be used in a healthy and well-constituted daily life, is magnetic to a certain degree.

4. Electricity and its consequent magnetism lie dormant or latent in every drop of blood and every particle of matter in the human body.

5. A person who can develop this latent electricity to an unusual degree possesses an irresistible power.

6. Any person who has stopped the *leakage* of the *vital-*

*force* and has corrected the *erratic* action of the nerves, will be able to develop electricity to an unusual degree by the exercises of this and the following chapters.

If we will constantly keep in mind the fact that we are •*filled* with latent electricity, we shall better succeed in the work immediately before us.

The principle of life cannot be explained, yet it is a process constantly generating the magnetic power. The author has known of many persons who have so mastered the exercises of this series of lessons that they could easily feel the life principle at work within them. This has proven the seat of life to be co-extensive with the brains and the organs enclosed within the walls of the chest, the spinal column and the diaphragm. Physiologists who analyze this agency **will** at ~~cbw~~comprehend the deeper questions of life.

## GRAND PRINCIPLE

### **Tense conditions magnetize.**

It is the central law of magnetism. In the first place, it is necessary to understand what is meant by the word *tense*. The dictionary very nearly expresses it when presenting the definition as *not lax*. It is also called *rigid*, or possessing the power of firmness. In this study the meaning of the word *tense* is this: *The power or condition that exists when any part of the body is passing from a state &f laxity to a state of rigidity.*

It is the opposite of *laxity*.

It is not *rigidity*.

In a condition of laxity the muscles are devitalized or devoid of life-expression. In a condition of rigidity the muscles are set; the work is done; the end is attained. Nothing is going on at the time except that the nerves are holding the muscles in place just as a man might hold a stone or a wall. To make this matter clear several principles must be presented at this place and discussed together.

## GRAND PRINCIPLE

Setting **the** muscles produces muscular **energy only**.

We see illustrations of the various uses of the muscles in the way calisthenics are performed in classes, as much in the high schools as elsewhere. When the movements are languid, we call the muscles devitalized or lax. You may try these and see what is meant: Stand; raise the hands to the shoulders; shut up the fingers lightly, half clinching the fists. Extend the arms slowly in the front, oblique front, lateral, and other directions, and back a few times, keeping the motions as languid as possible, and in every sense lazy. Then do them rapidly but lazily. You see it does not make much difference what degree of speed you use, if the muscles are lax.

In such manner are most of the exercises, calisthenics and other movements performed in schools and under the direction of teachers of physical culture, and the time is more than wasted. Lax movements and lax conditions produce weariness. Lax walking is the cause of exhaustion. Like begets like. It is not good logic to suppose that a muscular action can originate of itself; if it can, why will not an amputated arm act as well by itself as when it has life to move it? Or why does an electric current cause a detached leg of a frog to move its muscles?

There must be energy behind the motion, or it will have no vitality, and the nearer we get to the condition of energy the farther we go from the tendency to weariness and exhaustion. For this reason any lax movement is a detriment to the vitality of the body; it is plain to understand that it loses its own stored-up force without having it replenished from the source of supply. Therefore, lazy walking, or lax walking, to use a more polite term, is wearying. Therefore, also, the lax manner in which gymnastics, calisthenics and physical culture movements are performed destroys all their value and even detracts from the condition of the body prior to their employment. This is why so many hundreds of thous-

ands of persons fail to get benefit from the most valuable of all means of health.

If the growth of the muscular strength is what is sought, this end is to be attained under the present grand principle. It is by setting the muscles that we make them strong. The attempt to hang by the arms from a horizontal bar without setting the muscles will tear away tissue that is necessary to health. Pulling in the same way is injurious. But just as soon as the muscles are set the tissue is protected and vitality supplants laxity. Any experienced person knows what we mean. The method by which strength is attained is found in this law; yet nothing but muscular strength comes from such practice. The facts may be concisely stated as follows:

1. Lax movements weary and exhaust.
2. Set movements strengthen the muscles.
3. The continual use of set movements leads to stiffness and awkwardness, unless relieved by counter-movements. The farmer and common laborer never make use of the counter-effects; their bodies lose their graceful shapes; they are strong enough, but never graceful or magnetic. It is almost always possible to find grace among skilled artisans, for they relieve the body of its set condition by counter-effects. It is also generally possible to detect a magnetic person by a single movement, and often by the attitude taken when in a position of rest.

## GRAND PRINCIPLE

**Magnetic tensing is the transit from laxity to rigidity.**

The tensing is not the laziness of devitalization, nor is it the stiffness of rigidity. In other words, it is not a condition of rest or of fixed strength, but a process of change. It is the progressive increase of energy. The process is one that may be easily understood. When nerves and muscles are lazy, they depend upon no supply of power from the vital sources of the body. When they are set, they are held by a fixed degree of energy, which is alive but not progressive.

[When the muscles are taken from a lax condition to one of strength, but not allowed to reach a limit or to become set, the nerves are kept in a progressive condition. This ever-changing effort makes a continual demand on the source of supply, and the creation of energy is the result of that demand.

There can be no growth of vitality where there is no occasion for its use. Nature ordains that a demand shall be necessary to create a supply. The same law holds true everywhere. The muscles will not grow at all if they are not used. Being used, they break down their tissue; the blood is excited toward this breakdown, and it leaves its nutrition to repair the waste, a thing it would not do had there been no effort, no breakdown, no waste.

The only process by which man is able to generate electricity within his body is by tensing. This consists in many ways of using the body. We see the most noticeable examples of it in persons who appear before audiences to speak, sing, act or otherwise hold the interest. They are more readily observed, more readily singled out, and we find their actions more generally understood. A person possessed of magnetism does not tense and set the body all at once, for, if he were to do this, the influence would soon be gone.

We recall hundreds of cases of lost magnetism owing to this mistake. Here is a lawyer, young and inexperienced; he rises to address the jury on an issue of great importance; he is full of his case; his magnetism springs from eye and voice and bewilders his listeners in the opening sentences; he does not begin easily and increasing his energy gradually, as one of skill in the magnetic art would be sure to do; he plunges into the case with pent-up power blowing off all its steam on the first words; he holds all hearers in thrall; then, in five minutes, he feels that it is all gone, and the interest flags. His case is lost. He wearied the jury. He commenced like an Alexander and ended like a tired child. When his magnetism was blown off in the first few minutes all his zeal, his earnestness, his power had to vent itself in force; he

shouted and gestured vehemently; having allowed his magnetism to escape, he wearied the jury.

Many and many a speaker has told us that this has been a common experience. They did not know the cause or the process of the loss, but they knew that they began with a magnetic charm and soon felt its collapse; then how empty and hollow the voice sounded. Speakers who know nothing of the technical laws of magnetism are obeying those laws on the negative or the affirmative side; they are failing or succeeding by them. To commence any effort with a full head of energy means a blow-off, and no opportunity is afforded for generating the power, for there is no tensing.

All greatness is plain, simple, humble and quiet in its Introductory efforts. This allows opportunity for tensing, for growth, for an increase. Whether a conversation, a transaction or a speech, it is to be likened to movements of the arm, thus:

1. When the lax arm and hand are passed forward and back as in calisthenics, no energy is expressed, and this would represent the indifferent speaker.

2. When the fist is held tightly clinched in the movements, the physical and noisy speaker is represented.

3. When each motion of the arm begins languidly and energy is called in gradually and increasingly instead of all at once, the magnetic speaker is represented.

It is worth one's while to watch such a person, whether speaker, actor or conversationalist. Let us look at the first named, the speaker. He steps forward on the platform, calm and easy. The audience may be regarded as strangers to him, or he to them. What will his effort prove him to be? We cannot tell as yet, for we know nothing of him by reputation or experience; but the student of magnetism may detect in his repose and coolness the evidence of a magnetic power yet to show itself. This, however, may be born of stupidity and cheap conceit. A few minutes of time will tell; for, if he is of the latter mold, the moment he attempts to warm up he will evince nervousness, and he will warm up suddenly.

He proceeds as easily as he began, but he has not displayed any evidence of the great orator. To be sure he speaks fluently and steadily, if somewhat slowly. His language is interesting; it shows thought, care in preparation and a belief in its declarations. The audience listens well. They really know that it is not above the average quiet efforts of oratory, but it seems smoother and pleasanter. They like it. They feel that it is going to be more interesting; that something greater is at hand. The very atmosphere seems to contain that information. The man does not rear, or leap, or plunge; he makes no strides, no bursts of speed, zeal or power. It is as though his faculties were horses of fine mettle, capable of all that could be desired, yet checked in and trotting along at an easy jog.

Soon the interest deepens. It appears to be in the facts presented, but the voice and manner present them so pleasingly that the audience would rather hear them than read them. Now the student of magnetism notices that the eyes of the speaker have darkened; no one else pays any attention to the tiny fact. The gray or brown or blue or hazel has not changed, but the pupil has distended, and this always appears black. Then the student of magnetism, sitting on the platform or in the front row, has observed that the body of this speaker, untrained in the art as he probably is, has changed; the chest is gradually, very slowly indeed, solidifying; it is full, large and firm, but motionless; the arms no longer hang devitalized, nor have they suddenly become rigid. The shifting from the easy repose of the opening lines to the energy that follows has been imperceptible to everybody except the keenest observer. The speaker is not only holding his magnetism, he is collecting more, generating it rapidly by slow tensing; and soon it is felt upon the waves of his voice.

Every ear is attentive. Little by little, unconsciously to the audience, the speaker has increased the tension of every part of his body and of every faculty. He himself may have no knowledge of it, for he may not think of it, but the fact exists in him as in all magnetic persons, that there can be no

increase of power unless it is accompanied by a corresponding increase of tensing. How was this fact ever seized upon for exercises in this art? Simply because it was universally noticed that all men and women who were possessed of personal magnetism were always in a tensed condition while cool and under perfect control. They were not devitalized, lax, flabby, on the one hand, nor were they set and physical on the other. They kept themselves in a condition between the two extremes. When the speaker is getting control of his audience he is very quietly tensing his body. It is a gentle change, but nevertheless a powerful one in its effects.

#### GRAND PRINCIPLE

Tensing is a **vibratory** condition that acts upon the **ether**.

By the present use of the word we refer to that quiet form of increase in the development of energy that never reaches its limit of power. It is gentle, but not lax. It is firm, but not set. Between the extremes there is opportunity for a long range of increase without too great firmness. If we can make this clear we shall be able to get you started right in the present period; and that will mean much to you.

We have met students who have failed, and we can always tell in advance why they have failed. A gentleman called upon the author some years ago and said, "I have not made as much progress in the development of magnetism as I ought, although some of my friends have done remarkably well." We replied, "It is possible to write down the cause of your failure before you explain anything in detail," and we wrote and sealed a brief statement which we gave him. Then we asked him to perform the tension movement a half-dozen times. This he did. We said, "The cause of your failure is in that envelope. Open it." He did so, and read, "You tense too suddenly and reach the limit of force. Both these faults or either of them, will stop all progress." The

ideas seemed new to him. Then came the natural inquiry, What is the book intended for?

Careless persons rarely ever grasp the essential idea of anything. In this line of practice the first thought is to make the arms and body tremble. It may not always occur that this can be avoided, especially under the strain of great intensity of feeling; but the vibrations of a trembling body are as large compared with those of magnetic waves as the billows of the ocean are greater than the pulsations of light. Nothing can vibrate the ether, or inner air, except light and magnetism, and the latter is the finer. This means a great deal when one understands the fine character of light-waves.

All movable masses are made for vibrations. The ocean sends out its rhythmic motion as a medium for the transportation of matter. The air is a gaseous ocean intended to vibrate in sound. Where there is no air there is no sound. The higher up we go the less dense is the air and the less energetic is the tone, until, amid the attenuated sky, it vanishes into space, and then all is ether. Between the beings of the earth the atmosphere is the connecting sea, the medium of sound and speech. We hear because the air vibrates upon the drum of the ear, and this wave-process travels over the nerves into the brain, beating there against the sensitive gray matter which converts it into meaning.

It is not possible anywhere in the universe for an influence or a communication to span a chasm of nothingness. In space, where there is no atmosphere, man could not talk to his fellow-being, if sound were to be the means of speech. Yet one kind of wave-communication would give way to another. Light shines everywhere, in the dead calms of space as well as in other conditions; for light employs the thinner sea of ether. The brain amid the excitement of earthly existence requires the bold force of sound as a means of bringing it information; but if it were free from this racket its super-sensitive nature would hear and interpret the vibrations of the inner air or ether, with equal ease and greater certainty.

This ether is everywhere. There is no solid so dense that the fine inner air does not bathe each and every one of its molecules; they float and roll in it as the planets roll in the sky. This ether is not only in solids, but it is omnipresent in air, earth, water, flesh, blood and brain. There is not a thought, feeling or pulsation of your mind that is not a generator of ether-waves, nearly all of which die in the room around you, for they lack force. This ether connects your mind and your soul with the mind and soul of every human being, just as the atmosphere connects your bodies and voices. As you cannot reach all or even many by what you speak, so you cannot influence many by what you feel or will, all because you lack the energy required to effect control.

A tense condition of any faculty supplies this energy, but it must have the power of magnetism back of it, just as a live electric wire must have a battery or generator to supply its force. It could be alive and yet weak. Tensing calls into action the magnetic stores of the body, even increases them, and co-operates with the dead-still processes in producing both quantity and power.

#### GRAND DRINCIPLE

##### **The magnetic touch is always tense.**

The first test of a person of magnetism is in the hand. If it is cold there is either a withdrawal of vitality for the time being, or the individual is lacking in magnetism. Warmth alone is not sufficient. It is necessary, but not all that is required. When you clasp the hand of one who possesses this quality, the effect is not marked in any way except by a slight muscular interest. The tight grasp is set and valueless, while the lax touch is dead. No one likes to take a cold and flabby hand.

There are men and even women who delight in hurting the hand by giving a tight squeeze every time they welcome an acquaintance. This is physical, and not in good taste. To set the muscles for vigorous pressure is just as far from

magnetism as is the lax hand which weak persons adopt from necessity. Marital affection is the quickest generator of magnetism, in a temporary way, that is known"

Even the ancients, four thousand years ago and less, knew that warm lips and

warm hands were two of the evidences of love. Nature ordains this to be so, for she compels the two sexes to attract each other, and gives them the power to win, to enchain, to enthrall, in order that the race may be perpetuated. Yet in many cases this is a blind magnetism. The loveless hearts, or those that never felt the power, are non-magnetic.

The delights of friendship are generally thrown away by impetuous or careless individuals. What is the use of grasping the hands as if they were tools of ice, or setting them as in a vice? Neither gives pleasure. One is affectation or weakness; the other is physical and emotionless. The true lover never hurts the hand of his sweetheart; the latter never gives the light grip. While timidity may vibrate the hand and make it tremble, there is a series of inner, finer waves of pulsation that are in no way related to the former, just as the ocean may roll and toss in a storm, while its billows transmit the vibrations of sound and the still tinier pulsations of light, all at the same time. The feelings in a human body are variously expressed, but the magnetism of love always tenses the body and proves itself in touch, voice and sight.

If in your own life or in the experience of others you wish to know the truth, and separate the real from the sham, apply this rule, and watch the results. When the hands clasp each other weakly, there is a negation of the avowals that have been uttered by the tongue or pen; when they are set in their clasp, there is the affirmative evidence of pretence, the attempt to seem in earnest. If love—genuine, honest love—prompts the greeting, the touch is at first as light, but soon holds the hand in a slowly increasing pressure that never clasps tightly. The interchange of opposite magnetic currents is the most delightful sensation in the world. It is because of this great

law of human life that the book of "Sex Magnetism" has been written. It has done, and is doing to-day, more good than any other work or school of special education, for which reason it should be placed within reach of all persons without cost but under proper conditions.

As we write there is an old couple, as they call themselves, although the man is not sixty and the woman not much over forty, sitting in a room across the way watching the November fires die in the western sky. They hold each other's hand as sweetly as the tenderest lover of nineteen; none too old to evince the keenest interest without impetuous display. Look at the maiden and her fiance; they meet and greet with a handshake that is perfunctory because they may not be altogether alone. But when time and place are theirs they yield to each other a far different tribute; it may be the good-by of the evening, or the more prolonged farewell of the visit. Their eyes meet with deeper glance, moist with fervor; large, full eyes charged with the expression of kindred emotions. They know instinctively that the lips are the agents of speech, that words are idle vows, but that the tokens of speech coming from the very source itself are deeds of exchange that may be impressed with the seal of approval; and, in a delicacy of approach that drifts like a golden vapor nestling against the silvery moon, he bends over the uplifted face, while a pressure of the arm obliterates their identity, and the crimson bloom mounts her fair cheeks and paints roses in a garden of lilies. The cold-lipped reader of this page will shudder at our description and think it strange. Without magnetism there is no sentiment in life, no poetry, no sweetness, no charm, nothing but the plainness of mechanical existence.

There is no better way of developing the power of magnetism than in the touch of the hand through the ordinary greeting. Avoid the two extremes. Remember that the lax hand is worthless, and that the set grasp is insincere, if not an automatic fault. Do not think that mere firmness is all that is **required**. Tensing is an increasing approach to a rigidity

that is never reached when the increase cannot be maintained, a limit is found and that is non-magnetic. Nothing better indicates progress than this power, and progress never stands still. It is in the first delicate growth toward firmness that the body, the arm and the hand evince magnetism. Experiments can be made all day long with decided results. It is hardly necessary to add that nothing unusual in your conduct should attract attention, for it would at once end the usefulness of the practice.

#### GRAND PRINCIPLE

**The** magnetic voice is always tense.

Magnetism, exerted through the voice in speaking and singing, is so very important an accomplishment, that we devote one entire Step in this course to the subject. Here, we briefly sketch some phases of the use of magnetic voice.

There are three general classes of voices: the flat, the tense and the emotional. The first is the common sound which is everywhere heard, from the simplest remark up to the vigorous tones of the huckster or the wearisome orator; a mere mechanism of sound. Flat voices are never tense, never vibrant, never possessed of feeling; for which reason the street vender would never succeed in the lecture field; and for which reason also the vast majority of public speakers, preachers, advocates and others fail who might be great if they had the enterprise to get better delivery.

In daily conversation this flatness of sound is the universal experience. When a voice tires you, the cause is easily ascertained. No tense voice is ever wearisome. Some vibrant voices are. Some emotional voices are. There are so many characteristic classes of sound vibration involved that the subject seems endless. Sound itself is a wave-force, but when kept within its own range it is always sound. It is possible to add other vibrations to it. Even the church organ is given a tremolo that corresponds to the same action of the

singing and speaking voice; but this is neither evidence of tenseness nor of feeling.

Many persons wonder why the piano or the organ yields a more impressive sound under the touch of a genius than when the amateur manipulates it; and why at times the expert is more skillful than usual. Technique and finish are factors of importance, but there is the indescribable something that cannot be accounted for by any rules of execution. It is magnetism. But how can magnetism affect a musical instrument? Is the latter not a mechanical affair that is what it is made to be, a mere tool? Yes, but so are the vocal cords of the throat. So is everything; bones, flesh, muscles, nerves, all are parts of a machine of matter. Back of the material is the soul, the vital-spark, the magnetic quality. So when the gifted musician touches the keys of the musical instrument this quality lives in the vibrations of a tense hand, waves as small as light-pulsations that go out into the air and awaken a harmony in all other life.

If your voice is flat it can never be magnetic; and the first step to be taken is towards the destruction of the flatness. This is done by the adoption of the tremolo in all degrees of coarseness and fineness; an old attempt to substitute the appearance for the reality. The throat tremolo is used much in musical training, but it is not natural. Emotion springs from the diaphragm, a large muscle situated at the base of the lung cavity and just above the stomach. To find this muscle place the fingers over the stomach at that place where the apex of the rib-arch is found. It is at the highest part of the abdomen and the lowest part of the chest, at the soft bone.

When you cough the diaphragm jumps up and its edge gives a leap forward. This can be detected by the fingers. Now take a deep breath, place the palm of the left hand on this edge of the diaphragm and the palm of the right hand over back of the left hand. Pronounce the sound "oo" as long as possible, while shaking the lower chest with the rapid action of the hands. This will make the tone shaky. It is the only natural tremolo, for the diaphragm by its vibra-

tions produces laughter, gladness, joy, grief, sorrow, weeping, crying, hysterics and every mood known to the human heart.

This class of vibrations is divisible into a hundred or more grades. The usual series in the study of expression embraces ten only and they should be fixed in the voice by practice. After the hand has caused the tremolo the next step is to produce it without the aid of the hand. Prolong the sound "oh" instead of "oo," with a decided tremolo, and keep at it until it is very easy to say such sentences as the following with ease: "Pity the sorrows of a poor old man," "Oh, the long and dreary winter;" "Dear master, I can go no further," and the like. When this can be done the next step is to increase and decrease the range of the vibrations; that is, to make them wider and narrower at will. The doing of this is of the utmost importance, and is not an easy task.

We recommend that you make a gamut of the tremolos, from one to ten. Take a large piece of brown paper and a heavy pencil. Across the top make a wavy line, about ten inches long and two inches wide, and mark this the tenth degree of the tremolo. Under it make another wavy line ten inches long, but with waves only an inch high, calling it the ninth degree; under that put another wavy line, three-fourths of an inch high, as the eighth degree; then under that put the seventh degree, which will have waves a half inch high; then the sixth degree, with waves three-eighths of an inch high; then the fifth degree with waves one-fourth of an inch high; then the fourth degree with waves one-eighth of an inch high; the third degree with waves one-sixteenth of an inch high; the second degree, with waves one-thirty-second of an inch high, and a straight line for the first degree, representing a flat voice. The rule of practice is to begin at the middle degree and increase then decrease in turn. It will be seen that the scale of increase is not regular. When the finer tremolos can be used at will it is necessary to exclude the plain ones. A plain tremolo is one that is audible; it expresses emotion rather than magnetism. A concealed tremolo is one that is present but not noticeable. It attracts no attention as a

wave-action of sound, but it affords an easy transit to a tense voice. To develop the latter we advise the foregoing practice, and then the use of the sentences given in connection with the tense eye under the following methods.

### GRAND PRINCIPLE

#### **The magnetic eye is always tense.**

There is here another opportunity for a volume on a single subject. The eye sees and is seen. The sense it embodies is the most important of all. A deaf person can compel the eye to perform some of the functions of hearing, just as a blind person uses the sense of touch with greater delicacy and power. When a person speaks to another the latter gets some of the meaning from the eye. It is not only natural but common to look into the eye to see the individual. All persons in an audience look at the speaker's eye whenever he interests them; in dull moments only they are attracted to some other part of the body, some peculiarity, or some matter that distracts attention.

The magnetic person generally holds attention by the power of the eye when there is a direct effort made toward one or more others; but the latter will have no consciousness of such influence. The tensing of the eye comes out of the same power as the touch or voice when either is magnetic. All energy is vibrant. The muscles are controlled by waves of force; sound is likewise propelled; so is light; so is thought; and magnetism moves by a similar law. Each has its origin, its source of supply, and its method of transfer; and, above all, each has its kind of pulsation. We never mistake light for sound. When science shall have laid bare the secrets of life it will be known what the difference is between all these energies.

The use of the tense eye changes every part of the face by some strange law of our natures. It also invites a glow into the eye itself that even the photograph will record. This special brightness is due to the electrical energy which is

aroused by the tensed condition. This does not arise in the eye-ball, but has its origin in the brain, which is the most powerful electric battery of its size in existence; so that the tensing of the latter organ is the real cause of it. We have for years used a plan of shifting locations which we find to be the best method of tensing the brain and eye. We present this arrangement here in a different light from any elsewhere given. We take the nine locations of the eyes from a former plan, as follows:

3	7	9
up left.	up front.	up right.
2	1	3
level left.	straight ahead.	level right.
5	4	6
down left.	down front.	down right.

The first practice is to look (1) at some imaginary person whose eyes are directly in front of you and on a level with your eyes, adopting a dead-still body all through, but holding the eyes two seconds only in a fixed gaze.

From one (1) change to two (2), which means to move the gaze to the left lateral, but do not wink or move a muscle of the face. Hold the gaze at two (2) for the same space of time, two seconds.

Then come back to one (1) and hold the gaze for two seconds.

From one (1) change to three (3), and hold the gaze dead-still for two seconds.

Come back to one (1) for two seconds.

From one (1) change to four (4). Then back to one (i).

From one (1) change to five (5). Then back to one (i).

From one (1) change to six (6). Then back to one (1).

From one (1) change to seven (7). Then back to one

From one (1) change to eight (8). Then back to one (i).

From one (1) change to nine (9). Then back to one (i).

Each position must be held two seconds.

In shifting the gaze, do it suddenly and by a blow, so as to excite the nerves of the eye-balls.

Always shift to the extremes and back to one (1), and never pass from any extreme to another without first coming to centre each time.

The movement should not only be hard, but it should be carried as far as possible. Thus, if the eyes are to be raised to seven (7), they should be turned up so as to see the ceiling of the room; then come to one (1); then to whatever extreme is sought. The extremes are all the numbers except one (1).

After perfecting the foregoing movements let the eyes pass from eight (8) to six (6); and from six (6) to eight (8); and repeat ten times. Then from five (5) to nine (9) and reverse; then from two (2) to three (3) and reverse; then from four (4) to seven (7) and reverse; each ten times, hard, full and tense.

After all the foregoing movements have been mastered so that the eyes may be moved to extremes with force, let the same be repeated with great rapidity while the body is dead-still. This will prepare you for the real work, which is called

#### THE REPETITIONAL

While holding the eyes in the positions indicated by the numbers, repeat the following remarks with their full meaning stamped in your tones:

When the eyes are at one (1) repeat: *"I am talking to you and you must hear me"* Let the voice be low, clear and firm, even severe.

When the eyes are at two (2) repeat: *"You cannot escape we"* The words should be spoken in deep tones as though

some person were planning to get beyond your influence. Remember that the face is to remain to the front and no part must move except the eyes themselves.

When the eyes are at three (3) repeat: *"Beware! Do not make me angry"*

When the eyes are at four (4) repeat: *"I will not do wrong."*

When the eyes are at five (5) repeat: *"Get thee behind me, Satan "*

When the eyes are at six (6) repeat: *"I am stronger than my enemies."*

When the eyes are at seven (7) repeat: *"Thou God seest me."*

When the eyes are at eight (8) repeat: *"Right is mighty and will prevail"*

When the eyes are at nine (9) repeat: *"Angels hold watch and ward over my life."*

The first few repetitions may be mental, continuing them until the spirit of the sentiments in connection with the positions shall be absorbed, after which it is better to use the voice aloud. Get familiar with the locations as belonging to the sentiments uttered.

In repeating them aloud, speak the sentiment once; then come back to the central position one (1).

After five days' practice in the Repetitional, repeat each sentiment five times aloud while holding the eyes fixed in whatever position they take, and go through them all.

After five more days in the last-named practice, repeat each sentiment ten times in the position to which it belongs.

The success in tensing the eyes will depend upon the tone-color in your voice. An actor could easily accomplish this end at once. You may have to keep at it for weeks, but the power will come sooner or later, and, once come, it always remains.

#### GENERAL TENSING EXERCISES

In the following exercises the mental conception will be correct if the pupil thinks of the inner lower chest as the

centre of a powerful battery, from which a vast amount of electrical energy may be developed. The connection of the brain with this battery will be referred to hereafter as the *electrical centre*.

Action of some kind develops all the electricity of the universe; we may call it friction, or chemical, or chemico-frictional, as one scientist puts it—it matters but little. Some kind of action is necessary. While the life principle within us furnishes a kind of action that generates this force, it does not, in most cases, develop a sufficient amount to make a person as magnetic as can be done by assisting nature.

When, after some lapse of time, the pupil begins to recognize the existence of the life principle, to estimate the amount of electrical energy on hand, to know at what times, and why, the quantity gets low, or at what times, and why, it is in superabundance, he will begin to realize the exactness of the science of Personal Magnetism, and his interest will be thoroughly aroused, for the first time, perhaps, in this course of study.

*Exercise I.* THE TENSE ARM STRAIGHT. Raise the right arm in front on a level with the shoulder and keep it perfectly straight. By an act of the will tense all the muscles from the shoulder to the hand, including the fingers, without moving the arm. Repeat this slowly and deliberately six times. Then use the left arm in the same way. While the left arm is being so used the right should hang at the side lifeless, and likewise the left when the right is in use. Returning to the right arm, place it at full length at the right of the body, extended in a horizontal position. Slowly and deliberately tense all the muscles six times, without moving the arm. Use the left in turn. Repeat the exercises until each arm has been placed in at least twenty different positions, keeping it always straight. The positions may be made in a greater number than twenty if desirable. Never set the muscles, nor use much force. Read all that precedes in this Period.

Practice the *Tense Arm* as often and as long as you wish

each day. It can be done without taking time, as in walking, driving, and on almost every occasion. It is very beneficial to the health.

*Exercise II.* THE TENSE FIST. This requires the open hand with lax muscles as a beginning, and the very gradual increase of pressure as the fingers are closed. Never set the fist hard, and avoid all rigidity. Sometimes the very powerful clinching of the fist will arouse a muscular heat that is afterward useful in true tensing.

*Exercise III.* SEPARATING THE NERVOUS ACTION. This is done by the act of the will, and consists in tensing the arm while the fist is lax, and tensing the fist while the arm is lax.

The separation of the nervous action may seem difficult, but in a short time, by persistent practice, it can be accomplished, and, when mastered, the opposition to the flow of nerve-force in its accustomed paths will cause the same friction that develops lightning in the storm clouds.

Are we understood?

When the arm is tense and the hand is free, the flow of nervous force is stopped at the wrist and hurled back upon the centres. A soldier whose hand has been amputated at the wrist often feels the presence of the hand with as much realism as when it was in place. This indicates a flow of nervous force beyond the wrist, and such experiences produce great weakness to the person, sometimes causing an overflow of all the *nerve-force*, and ending in death.

Many persons whose arms or legs have been amputated lose their lives because the nerve-force flows away at these places.

Whoever can learn in a perfect way to stop the nerve-force at the wrist, keeping the arm very tense and the hand free, will recognize in time the flow of the life principle along the arms.

The last part of this exercise consists of moving the arms about in space, held with powerful tensity from the shoulders to the wrists, while the hands are lifeless or free from tension. These exercises will grow better and better as long as the

pupil practices them, if it be for years. At first there will appear to be nothing in them. A child cannot learn to walk in a day or a month.

*Exercise IV.* UNION TENSION OF ARM AND FIST. Hold the arm in any position free from the body. Make it as limber as possible, without any muscular rigidity whatever. Try to imagine it lifeless and limp as a piece of cloth. While in this position, very gradually and very slowly cause it to pass from a limp to a rigid muscular tension, while the energy flows from the fingers to the shoulders. If this is not done *gradually*, the design of the exercise is lost. A quick setting of the muscular strength of any part of the body has but little benefit for the *nerves*. Do this over and over again, with each arm singly. The first few days it would be better to use the muscles sparingly, as lameness ensues from this as well as from any new exercise. This tension includes arm and fist together.

*Exercise V.* THE TENSE NECK. There are muscles between the head and trunk of the body, along the neck. They are intimately associated with the base of the brain (an important part of the *nerve-force* of the body), and they likewise lie close to the spinal column.

1. Turn the head to the right as far as possible, and, while holding it there, gradually increase the tension of the muscles, until they have been made firm, but not rigid.

2. Turn the head to the left and repeat in the same way.

3. While looking straight ahead, the chin being on a level, and the chest being well filled with air, the shoulders down, but not back, endeavor to throw the muscles of the neck into a tension, commencing very gradually and increasing slowly until great firmness is reached, but no rigidity.

A quick setting of the full muscular strength is to be avoided, as the only benefit derived therefrom is in the growth of the muscles. A slowly increasing tension keeps the nerves at work, and excites them to an action that in time will generate the latent electricity of the body.

## GRAND PRINCIPLE

### **The tense chest generates vital-magnetism.**

To the man or woman who would become magnetic in the shortest possible time this principle is most important, for it is most helpful. It is not enough that the vital organs be raised and maintained; that is of the inestimable value, but the life itself of the chest and all its contents must be kept energized. This does not mean that the chest is to be set or strained by muscular effort, for that will lead to no good.

Direct the mind as closely as possible to the *inner* portion of the chest, keeping the outward part immovable. Think of a point as near the centre as possible. Make the whole internal portions tense, and as gradually as possible. It will be some time before this can be accomplished. The nerves and not the muscles are, in fact, exercised by this process.

A magnetic person can in an instant generate, also, a heat within that can be felt very distinctly, giving a glow of warmth that is transmitted by the vibratory process through the eye, voice or touch to any person within reach of these.

EXPLANATION.—*The mind dwelling intently upon any invisible agent or process within the body will develop a mental recognition of what would otherwise be unrecognized, provided THE mental conception of the agent or process is a correct one.*

The tensing of the muscles and nerves must be performed with some degree of care and thoughtfulness. The underlying reason is this: tension employs in a healthful manner the nervous forces of the ganglia, and this employment *uses* these forces so as to create a demand for more vitality and a larger use of it without wastefulness. To supply the demand is merely an act of ordinary sense. Thus, if the body is starved of its phosphorus, or even of its ordinary foods, the demand for more vitality cannot be supplied, and weakness follows. Sometimes neuralgia is the result as the nerves have been robbed of their vitality. A hungry person cannot become magnetic. **The** realms of space reaching from the

unknown to the unknown, without height or depth, without width or breadth, are crowded with magnetism. Life springs spontaneously from its restlessness. Accident gives us our certain proportion, but art can claim more.

If weariness results, rest. Sometimes a few days' or a week's rest will be beneficial. Growth is often retarded by too rapid advancement. Do not hurry. Be calm and determined at all times.

Probably at this stage of the work the two best habits that can be adopted are these:

1. The continual elevation of the vital organs as a fixed custom.

2. The continual tense condition of the chest and its organic life within.

The advantages of these two habits are exceedingly great; and they may be adopted in all the duties of the day without taking a minute of time. The vital organs must be somewhere, and they might as well be up and vigorous as to be down and fiat.

## GRAND PRINCIPLE

### **Tense walking is a rapid generator of magnetism.**

Here we have the most wholesome and healthful of all exercises, and the one that is most easily adopted, for all persons who hope to possess vitality in a strong degree must depart to some extent from a purely sedentary life, and walking is common to all.

We have watched those women who, as queens of their homes or in the fashionable drawing-rooms, take leadership because of that commanding charm which the world calls personal magnetism, and they have never been the weak affecters of dignity, nor the set muscular types of strength; but they always have shown unmistakable evidences of the tense character. We have closely studied many a speaker who has aroused his audience to the highest realms of pleasure and enthusiasm by the same quality; and we never yet

saw one who did not gradually become tense as the magnetic vitality grew and increased. We have observed the men and women of the great activities of life, as they were engaged in the commonest duties, and the same law held true. Even in walking they are different from the lax and lazy, on the one hand, and from the stiff and muscular on the other hand.

There are two kinds of magnetic walking; the plain method is that of easy and gentle tensing; the beautiful method is that of alternating tenseness and release. Both are very valuable as means of culture as well as of development in vitality. The reader of these pages who is able to adopt as the fixed habit of life either one of these two styles of walking, has already gone a long way toward victory in the present study; for the practice of such walking is like an electric generator that is always creating the needed power. Habitual tense walking takes the place of nearly all other practice in this period. Continue with it the two other great exercises, and you have

#### THE MAGNETIC TRINITY,

1. Elevate vital organs as a permanent habit.
2. The tense chest as a permanent habit.
3. Tense walking as a permanent habit.

And the advantage is that they do not require a minute of time, nor take you from the regular duties of life.

The tense walk is acquired at first by comparisons. The beginning of the practice is in the lazy walk, which represents the languid condition of the body. This is always wearying. The next effort is to take rigid steps, allowing the knee to spring back with firmness as the weight comes wholly on each leg. Then increase the speed a little, and avoid springing the knee fully back. Here we have an excellent example of tensing in walking. To set the muscles firmly on each step will accomplish the same results provided there is not great rigidity; and this permits of slow walking. Rapid lax walking is injurious to the nervous powers. Rapid set walk-

ing exhausts the muscles. Rapid tense walking is midway between the two, and is highly beneficial to the health and nervous system. Let some form of tense walking be made a habit.

#### TENSE AND RELEASE.

The most beautiful and most valuable type of walking is that which embodies the same practice as is seen in the tensing of the arm preceded and followed by laxity; each change being gradual. To do this in walking the whole leg is devitalized as it becomes free after the weight leaves it; and is tensed as it again assumes the weight; each action being gradual, although done quickly. When properly executed the walk has every appearance of being unstudied and easy; although a crude experimenter would make it labored and unnatural. There is nothing gained by lifting a free foot tensed; and the more this walk is considered the more natural it seems. A compromise is secured by the following method:

Walk slowly and firmly with a tension in both legs, made stronger on each alternate leg as the body passes the weight over it in walking. Thus it will be noticed, that, while the tension is to be kept great during the entire exercise, it becomes greater while the leg carries the weight of the body, as is done in every step. The will power should be kept constantly on this slight increase of tension at these times.

When several weeks have been spent in this practice, the habit should be formed and applied permanently to every day pedestrianism. It then, of course, becomes more rapid, and varies itself with the circumstances attending each mode of walking.

A magnetic person is known by his walk.

At first the new method may seem awkward, but when it has become a habit, it is the most graceful carriage of the body known.

Grace and personal magnetism always coincide.

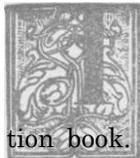
## GRAND PRINCIPLE

**Tensing the whole body while inhaling generates magnetism.**

It embodies one of the most important laws of this study. In the first place it is necessary to recognize each part of the body as it is tensed; the head, the eyes, the scalp, the temples, the face, the neck, the shoulders, the arms, the hands, the chest, the abdomen, the legs, the knees, and the feet. Then, when any part can be energized at will, the whole body should be tensed all at one time. During such tensing take a deep breath, and do not release the energy until the air has passed out. Repeat this as often as you can while walking in or out of doors. It may be made a habit in a few weeks. Nothing can exceed it in point of value for health or magnetic vitality.

We now bring this period to a close; the exercises should be carefully studied and faithfully performed; for the skimmer of these pages will accomplish nothing.

# MAGNETISM OF THE HUMAN VOICE



THUS far, you have been studying what is popularly known as the *Cultivation of Personal Magnetism*—meaning, it teaches and explains various exercises which, when put into practice, *generate* the force of personal magnetism. It is a foundation book. It shows you how to *develop* the quality. But it does not, beyond a limited degree, go into details for *using* personal magnetism. This subject is as broad and vast as life itself. It would require many great books of instruction to cover the countless uses of the power. Such elaborate and revealing systems have been arranged by the author of this volume.

However, we will here **go** into details **of** one of the major uses of magnetism. It will be that phase which charges the spoken or sung word with the fire and attraction of magnetism. If you have faithfully followed instructions up until now, you have learned how to generate and charge your body with that energy or electrical quality which we term magnetism. And in this Step in our course we will show you how to use it in all word-contact with others. The instructions will take the form of forty-five brief, pithy lessons.

## THE MAGNETIC VOICE

**Must Please \* \* Attract \* \* Win \* \* Hold**

"To Please."—Not one voice in a thousand is pleasing. It may even be said that not one in ten thousand is cap-

able of giving genuine pleasure to those who hear it. The first great step is to find out why the voice is not pleasing, and then ascertain the way by which it can be made a source of pleasure to others.

"To Attract."—Having accomplished the first great step in this work, the power of a pleasing voice to attract others should next be acquired. As this has been done many times in the past by the method taught in this book, it is certain that it can be done again in every case where the student is determined to achieve so great an end.

"To Win."—It is our creed that there is nothing worth while in this life unless it can win. We all wish to win the respect of others; but that is not enough. Our character and personality should be lovable; our social relations sincere and estimable; our business dealings of the highest standard; and our habits cleanly and pure. But, added to these traits, there should be constant activity of the most useful kind and a steady mental improvement. These bring social and financial success in many lives; yet they may fall far short of winning true success if the voice be repellant, as it is in most men and women. There are many instances where a magnetic voice has won the greatest degree of success in life, in spite of almost everything else being absent that should make a person attractive; because the voice is the one greatest agent of communication. But let a magnetic voice be coupled with all the other splendid traits, and success is more than doubly assured.

It is grand to win friends. It is grand to win social distinction. But the burdens of life are many and are heavy, and it is necessary to win the means of support, and the bank account that shall stand between old age and want when the days of activity are over. If, therefore, the magnetic voice can be turned to substantial earnings, it is one of its legitimate goals. This course of lessons shows the many and wonderfully varied ways in which such earnings are made possible.

1. A clergyman can increase his salary and accomplish vastly greater results in his profession.

2. A lawyer can increase his income in his office practice, and in his work before judge and jury.

3. A physician can increase his earnings and his influence over his patients for their good.

4. All professional men of every grade and rank can attract greater patronage and win larger earnings.

5. All business men can double in a short time their effectiveness.

6. All clerks who sell goods, and all employes who deal with others, can rise in value to their employers and secure better compensation.

7. Friends and social advantages are more readily won by a magnetic voice than by any other power.

8. School teachers can add to their value by their better control over their pupils, and by their increased skill in teaching.

"To Hold."—There are persons who possess what seem like pleasing voices, who cannot hold their power over others. There is something in the voice that tires after a certain time. The ability to please, to attract and to win, should be supplemented by an enduring magnetic quality that never is lessened. This comes best from training.

## TEACHINGS OF THIS COURSE

A few advance thoughts will be in place here:

1. Mere sound is never pleasing. Most voices are far from pleasant. They serve for a while as a means of communication in business or social use, then the hearer is glad when they cease.

2. Some voices are considered pretty and even beautiful that soon tire the listener. Ninety-nine persons in every hundred use the same part of the vocal scale when they converse. Now suppose you have a friend whose voice is actually rich, and she sings always on one note; or suppose you have a musical instrument with the most beautiful tone ever pro-

duced, and it is played on one note all the time; can your brain long endure that sameness?

3. A voice must not only be pleasing, but there must be brought into it a subtle quality known as magnetism, in and of itself. That which is magnetic is more than pleasing; it must attract, win and hold. We heard a lawyer address a jury for an hour, and everybody was exhausted; as he had tired them out, and had weakened their vitality by the strain necessary to follow him and understand what he had in mind. On the other hand, we listened to another lawyer who was defending a hopeless case of great moment, and he talked all day and all night. There was never a moment when any listener was tired of his voice. He knew when he had won his jury, and not till then did he cease talking.

4. Above all, there must be naturalness in the voice. A musical instrument is not natural, although it may have fine tones. The kind of magnetism that will serve on the stage, will not do in oratory, nor will either kind do in business or social usage. The thoroughly flexible voice responds readily of itself to all the operations of the mind and heart, and thus it becomes natural. Flexibility, therefore, must be acquired to a very high degree of efficiency; and the time spent in such acquisition will be more than amply rewarded.

5. In securing perfect flexibility of voice, this faculty comes, incidentally, into its natural gift of reproducing any sound that can be made in nature; not always with the force of the latter, but in all other respects in the exact likeness.

### **LESSON 1: "NATURAL VOICE"**

A reader is a person who expresses aloud his own thoughts and feelings or the feelings of another. This is the technical meaning as used in this work.

Some persons think that a reader is one who reads written or printed matter; but the word "read" means many other things. Thus it is a common remark that you can read in the face of another person the thoughts that are in the mind. You are able to read the intentions by the actions.

In music, reading means not only the ability to understand but to render the notes; and the reader, therefore, is the player or the singer. The dictionary says that reading is "explaining or interpreting." In music, reading is defined as "to render vocally or instrumentally the notes/" according to the dictionaries. Another meaning is "to give warning, or to advise/" When a mother says to her daughter, "I wish to read a little sense into your head/" as a well known novelist makes one of his characters declare, the reading is done by a bit of strong oral advice; and this follows correctly the meaning given in the dictionary.

It was said of Edwin Booth that he was the best reader on the modern stage of the thoughts of Shakespeare; but his reading consisted of the manner in which he rendered the words of that great author. Booth did not stand with a book in his hands and read the play, but he gave action and voice to the words. This is true reading.

## LESSON II: "THE MEANING"

Cold type does not express the meaning.

It rarely does this. Any line can be rendered by some person in an ordinary manner and seem to have but little thought in it. Some other person will make it full of meaning. But a man or woman with a perfectly flexible voice will make the thought stand forth in a most amazing power, and the tones employed may be quiet and wholly unassuming.

What does the following statement mean:

"The man would have died if you hadn't cut his foot off."

You can read it in such a way as to make the man alive; or in such another way as to make him dead; and it certainly is important to know which fact you desire to convey. There is a great difference between a live man and a dead man.

Put your mind behind the words and think that the man is alive.

Think that the operation saved his life. Think that, if the foot had not been cut off, he would not have lived, but would have died because the foot was left on. In so thinking, you will do something more than emphasize the word *died*; the flexible voice will not depend wholly on emphasis. The object point of the voice is the word *died* in the reading, "The man would have *died* if you hadn't cut his foot off." Try it fifty times or more until you are able to read the thought that he is alive.

Now try to execute him.

This is done by the human voice. Think that the man died. Think that he would have died any way. Think that the operation of removing his foot was of no avail; that he was sure to die anyway; and that he "would have died if you *hadn't* cut his foot off."

After making your voice perform this execution, repeat it fifty times, always on the same man. Repetition gives a flexible voice. If you can read the above line skillfully so as to make the man alive or dead at will, you are then well advanced on your way to a successful attainment in this course.

If you cannot do this, then call in some friends to help you solve the problem. But if you can do it fairly well, keep on the practice of repeating until the meaning stands out more and more day by day. No one is perfect in such practice.

### LESSON III: "THE INTENTION"

In the preceding lesson we have dealt with the meaning. Now we seek to read the purpose or intention of the thought. Imagine yourself seated in an outer room, and that in the next room there are two persons, one a wife, the other a husband. The wife says to the husband:

"*Will* you ride to town today?" What does she intend?

But instead of putting it that way, she says;

"Will *you* ride to town today?"

Does not the first inquiry clearly indicate that she desires to know whether any one is going to town today? And does not the second inquiry take it for granted that some one is going, but is *he* the one?

Instead, however, of either inquiry, suppose she had asked:

"Will you *ride* to town today?" Would not the intention shift completely? Someone is going, and you are the person; but *how* will you go? The town is two miles away. Will you walk, ride or fly?

Another meaning is brought out in the following question:

"Will you ride *to* town today?" You sometimes go into the town, or as far as the town; and often go in that direction, and not *to* the town itself.

Here is still another intention:

"Will you ride to *town* today?" This asks whether you are going there, or elsewhere, perhaps into the country.

There are six words in the sentence. One remains to receive attention.

"Will you ride to town *today*?" Here the purpose shifts in the most startling manner from the other five intentions. Is today the time of your visit to town?

The acute thinker will note that, when one word is made to carry the idea, all the others are taken for granted. This is a very important fact. In court a witness is held accountable for all ideas so taken for granted; and, as every man and woman is likely to come to the witness stand some day, it is well to know to what extent the human voice is committing its owner.

Thus, when the wife asks: "Will you ride to town *today*?" she may not think that she is assuming as admitted truths all the other facts suggested in the sentence; but she does so in her form of inquiry.

If the husband were to enter the room and say to his wife, "I will *ride* to town today," he would know, or ought to know, that she understands that he is going, that his visit

is to be to the town, and today is the time, as well as the other minor ideas to be as stated; but that he will not walk, as he has decided to *ride*.

But the real object of this lesson is to teach you to form the habit of expressing exactly what you have in mind.

The voice becomes natural and flexible by specific practice. Thus, if you were to repeat each of the above inquiries fifty times, or a total of three hundred times, you would find your voice much improved in its powers of expression. What you can do once, or a few times, is merely what you are in the habit of doing all the time. To grow more and more expressive, is the chief object of vocal practice. Repetition does wonders. Great actors have been known to repeat a single line many thousands of times, and so they have become great in so doing.

Repeat. Repeat. Repeat.

#### **LESSON IV: "THE PLEASING VOICE"**

Not more than one voice in a thousand is pure in its mechanical quality. Some musical instruments, by wear and tear, develop what is called in art a *mongrel tone*. A dog that is neither one thing or another in breed, is a mongrel; and when it is mean in its habits and nature, it is known as a mongrel cur. Such a dog does not appeal to the best tastes of the community.

The human voice is constantly subjected to influences that destroy its purity of quality. The singer knows, or soon comes to know, that the everyday habits of life take the value out of the voice; and so there are exercises that restore the purity of the quality. Some musical instruments have exquisitely beautiful tones. Some horns of gold alloy are exceedingly rich in tone-value; some of silver are almost as rich; some of brass are more blatant; and so the quality follows the metal. On the other hand, there are methods of construction that help make the tones richer. The sounding board of a piano has much to do with the excellence of the

Sounds to be produced. All other parts exert some influence. The instrument that today attracts by its fine tones, may in the course of time give forth a sound like an "old tin pan." The same deterioration that takes place in a piano is certain to occur in the human voice.

That the latter is rarely ever found in a pure quality is a well recognized fact.

The vocal chords are made rough and coarse by the use of vinegar, acids, spices, tea, coffee, tobacco and alcohol. Excessive meat-eating generates a poison in the blood that reaches the throat in its circulation.

Inhaling through the mouth is the most injurious of all habits. It is always better to breathe in through the nose. The out-going breath does not affect the vocal chords. Mouth-inhalation brings dust and germs to the throat, and also chills its walls; these combined influences often introducing contagion into the system.

The larger the lung capacity becomes, the more readily the vocal chords will respond to any method of improving them. Therefore deep breathing daily is necessary to voice development. This may be done without interfering with other duties. You must breathe all day long, and it takes no more time to breathe deeply than in the usual shallow manner.

## **LESSON V: "THE PURE VOICE"**

If you have absorbed the lesson next preceding this, you may go on with the work of securing a vocal quality that is called pure. In so doing, you drive out all the accumulated roughness and crudeness of years of growth. Just think of the value of a musical instrument, the notes of which are clear, sweet, rich and pure. Listen to the piano that sounds like an "old tin pan" and compare it with the new piano every tone of which pleases because of its mechanical purity.

A simple exercise will bring vast results.

Learn what the vowel "ah" is and how and where it is made. We have been told that it is the most open of all

sounds. This really means that it can be readily made the most open. In fact, it is possible to make it with the lips almost closed. It is possible to make it on the front of the mouth, at the lips, on the tongue, or in the throat.

If you make it on the lips, your voice will not improve, for lip sounds are never pleasing. The vocal cords are in the throat, in what seems to be the bottom of the throat-well. Imagine the throat to be a deep well, and that you are to produce the sound from the lowest part of that well. Open the mouth at the lips, at the tongue, in the middle, at the back of the palate, and down deep in the throat. Then say "ah."

The latest and most approved method of voice production is that which starts the tone in the deep throat and projects it at the front upper teeth. This quickly leads to purity and clearness. The process is as follows, and if duly employed, the results will soon be marvelous:

1. Utter the sound "ah" in the manner just stated, and try to make it as clear as possible. Think of the place of origin which is always at the bottom of the throat-well, and at the same time think of the point of attack which is at the front upper teeth. Keep these two locations always in mind. Never release your attention from them.

2. Having mastered the two points as just stated, and having made yourself capable of executing the tone as required, try to prolong the sound of "ah" for five seconds. In doing this, depend on the expert acuteness of your ear; for your ear will tell you what character of tone your voice is producing. Your ear is to be your mentor, your guide, your dictator; and you must encourage its good work.

3. Listen to the tone you are producing. It is getting clearer? If so, then prolong it for ten seconds by your watch.

4. Then produce it for fifteen seconds.

5. Then for twenty seconds; and so keep on, adding five seconds at a time until you are able to prolong a good tone for sixty seconds in one breath.

6. When you rest, start over again with five seconds. Never, after a rest, try to see how long you can maintain a

tone. Always begin with five, then let the breath out, inhale, and go to ten seconds, and so continue. The real progress comes in the habit of beginning over with five seconds. It would be waste of time, or nearly so, to try to go a long period, say twenty or more seconds, at the start. Build up, five seconds at a time, and progress will be rapid.

7. The ear is to detect the growing purity of the voice. That will soon find improvement, and then it must insist on the continued bettering of the tone until it rings true and clear as a flute note.

## LESSON VI: "THE FLAT VOICE"

Few persons realize that the voice is either round or flat.

As the voice is produced by the vocal chords which are located in the throat, the character of the tone must of necessity depend on the shape of the chamber through which it is compelled to pass; the throat giving that shape just as the musical instrument determines the character of the sound that is developed in it. A trombone emits a tone quite different from the cornet or the flute.

By changing the shape of the throat and mouth, a nasal effect is produced that often causes laughter or ridicule. By other shapes the throat is made to give out a guttural growl which disagreeable men are too often guilty of; or hard, distressingly crude tones that repel. Yet these same throats may be so shaped that in time their sounds will be pleasing and even beautiful.

The two great divisions of the shapes of the throat are:

1. The flat
2. The round.

Every time you swallow, you assume a flat throat; and, as you swallow hundreds of times a day, you are constantly training the throat to take on its flat shape. Habits are the great master of the voice. Nature employs the same throat for eating as it does for singing. The act of eating is more important than that of singing; but persons who live to eat,

instead of eating to live, lose much of the real pleasure of existence.

In swallowing food, it is necessary that the throat shut it off tightly and send it down to the stomach by a slightly convulsive action which produces the flat shape at the location of the vocal chords. It is this bad shape that all singers and most speakers of ability train themselves to overcome. It is very easily changed to the proper condition with a little practice.

### **LESSON VII: "PRACTICE! PRACTICE! PRACTICE!"**

It is not necessary to practice much.

Nature sets things to rights very quickly. Habits take a long time to make them wrong. It is knowing how, that counts.

One minute a day will keep the voice in fine shape after once you get it so. But do not be ashamed to practice. All great singers look after their diet, their daily habits of living, and their little tests of vocal condition.

No great orator ever became great unless he practiced. Most of them discovered instinctively the need and the way of practicing. Demosthenes probably invented his own scheme, but history is very clear on the point that he did spend time in making his voice right. The same fact is shown in other biographies. Patrick Henry made use of every empty schoolhouse he could find; Henry Clay was often discovered in cornfields, and Daniel Webster, by the testimony of Edward Everett and others, built up his voice by practice. Justice Brown, when on the Supreme Court of the United States, told the writer that he practiced on his voice in a schoolhouse in Detroit. All the great men of this art of speaking have been willing and glad of the opportunity to practice. It is the little men who are above it.

Hon. Roscoe Conkling, United States Senator and leading lawyer in his State, had one of the richest and most pleas-

ing voices we ever listened to. When he died, no one knew the combination to the lock on his safe. "Did he have any favorite word?" asked the expert. "Yes," said a young man in the office, "I have often heard him ring out his voice on the word Rome, when he was alone in this room." The word *Rome* furnished the key to the combination, and the safe was quickly unlocked.

History and public as well as private biographies are full of incidents connected with the practice indulged in by great men to keep their voices in good shape. It pays. It even pays for the salesman and the clerk; for improved voices mean better work and more effective results. A pleasing voice, even though quiet, draws people; while crude, harsh, flat voices repel them. Add to the pleasing voice, the charms of personal magnetism, and there is no better investment in the world.

### **LESSON VIII: "ROME! ROME! ROME!"**

All natural habits are good or bad.

The drift of things, left to themselves, is to the bad.

What is called a natural gift, is an accidental drift to the good; often stimulated by ambition or earnest effort.

Any drift can be cultivated. That which is cultivated, if it coincide with a natural drift to the good, is as natural as if it had come about of itself. True art everywhere is a cultivated drift toward the better things; and, the more it coincides with nature, the greater is the bond of union between the cultivated and the natural gifts. In fact that which is cultivated is far more valuable, because it outlives the accidental drift of habits.

Between the flat voice, which is the drift to the bad, and the round voice, which is the voice of art and cultivation, there is as much difference as between a golden-toned piano and an old tin box. People who meet those they seek to impress, have enough instinct to drop the flat voice and assume the round tones in part; although in small part. This

proves that effort is able to control the character of the voice even among persons who lack all desire for culture. What has been called the "Sunday voice" in a preceding lesson, is an example of what instinct may accomplish. The woman who would employ the flat voice that her family hears constantly to a visitor for whom she had great regard, would utterly fail in making herself pleasing. She would repel.

Women often wonder why the men who attracted them before marriage are so quickly tiresome after the honeymoon is over. Wives maintain their "Sunday voices" for a longer period after marriage than men do theirs, but it is all over sooner or later; and the dreadful commonplaces fill all their hours together. Once in after years the husband has the old kindness in his manner and tones, and the wife says: "Harry, your voice sounds now as it used to sound when we were engaged."

Why go through life with the flat voice?

While habit and special effort will make it partly round at times, art alone can fill out the full quality. Short cuts in art are as good as long and expensive journeys.

The quickest way of reaching the round A<sup>oice</sup> is to practice with the word so constantly used by Conkling: "Rome! Rome! Rome!" Not he alone, but many others have employed the same word. It was the favorite tone of David Garrick, the greatest actor of all time.

## **LESSON IX: "MAKING RAPID PROGRESS"**

It is possible to do a right thing wrong.

Any person can speak the word "Rome" with a flat throat. But it is such a word as will respond more quickly to the attention of the mind than any other that can be found.

The mind and the ear should be combined; or, in other words, the mind should give constant attention to the ear, so that the latter may note the right utterances. The voice is ready at all times to obey the ear and mind, if both work **together.**

Of course a round tone is made by a round throat. But there is no necessity of going through a long period of practice to learn how to make the throat round. A "gape" will do it at once, if a person is able to gape or imitate the action of gaping. The process consists in lowering the "Adam's apple," or vocal box of the throat, which always goes way down during the gape, and rises way up during the swallow.

Gaping is not a good habit to establish, but all singing artists have been compelled to use it as a starter; then, when once the open throat is secured, the muscles will repeat it afterwards as desired. If you have ever noticed any great singer, you will at once recall the position of the throat.

Any sound of "O" will tend to make the throat round in shape. Any liquid word containing "O" will do likewise. "Lo" is a liquid word. So is "Mow." So is "No." So is "Ro." So are words made of these consonants: as "More," "Roar," "Lower," and others. Words containing "M" and "N" tend to free the voice from the offensive twang called the nasal defect. "R" tends to make the tongue flexible as it is a tongue consonant of the liquid kind. Hence there is no word quite as good as "Rome" for practice. The word "Roll" is used a great deal by actors and singers, and orators, in their private practice which they carry on in their room; but it lacks the resonant value of "Rome."

It does no real good to utter the word "Rome" without the aid of the ear and the attention of the mind. The latter should make sure that the throat is in the open position, as its first duty, and that the sound is pure and round; while the ear should note the various kinds of tone-characters produced, and select that which is most pleasing. Friends often meet for practice, and mutual criticism, and as this is the most important culture in human life, it should be given first place over all other duties.

Like a beautiful flower garden that is capable of bearing exquisite gems if kept in a condition of culture, but that goes to rank weeds when left to itself, the voice responds to careful

attention or drifting neglect; being the agent of the mind, the heart and the soul in their communication with humanity.

### LESSON X: "THE UGLY FLAT TONES"

A badly shaped musical instrument will emit badly formed and unpleasing tones. A flat throat is badly shaped for song and speech. It is the result of natural drift. A bad disposition accentuates the flat voice. In fact, humanity, like the canine species, is disposed to growl at things it does not like. You are so used to hearing the growl and snap, in various degrees, that you pay little attention to them, although they instinctively repel you when you are able to get away from them.

If you are a clerk or employe, you would prefer to work for a man who has a kindly voice rather than for one who closes his throat into a guttural tone. If you have read the story of "Christmas Carol," by Dickens, you will recall the kind of man Scrooge was, as therein depicted. Dickens, himself, when giving public readings in America from which he made nearly one million dollars, used the flat voice in very close form for the character of Scrooge, until the change had come over the tight-fisted man; then the kindly tones fell from a beautifully rounded voice.

We have had many reports from phonographs of the utterances of men and women whose dispositions have not been pleasant, and who have therefore developed the flat voice in excess, which means that the throat comes closer together in the act of speaking. These tones are very near to the growl of a dog, which is made with a flat shape of the throat.

If you can speak as many persons about you speak, and will take the trouble to reproduce their tones, you can carry them into the growl without much change of throat.

When people disapprove of some act of their fellow beings, as when the New York public hissed the players of their own team for unsportsmanlike conduct during a game, the throats were closed flat, and the tongue was made flat also,

thus throwing forth the tones of dislike, the same as the cat does when it is in an ugly mood. The growl of the dog and the hissing of the cat, are both made with flat throats, and evince a hateful disposition at the time.

In art, the hiss in a tone is called aspiration, and the growl is called guttural. You will hear them both, in one degree or another, all about you. For purposes of imitation, they may be learned and used; for they will help you to avoid them if you are able to make them and drop them when you like.

#### LESSON XI: "FAULTS CURE FAULTS"

The old saying in the practice of medicine that like cures like, is never better proven than in the art of using the voice. To overcome an error it is necessary to see the error. The exhibition of it may cause shame, but this is unnecessary, as all that is required is an ambition to drive the fault out. We recall the case of a United States Senator who was not at one time an effective speaker. We showed him the cause. His voice was rasping and flat. When he heard it, and came to know it by ear, he soon mastered the trouble. After he had acquired the round voice, his influence on his hearers changed and he became a pleasing orator.

The question is often asked, will the practice of the faults of voice develop those faults or establish them? The answer is in the negative. Impersonators and imitators indulge in them to a great extent and seem to improve their voices by the practice. To know how to make many kinds of voice is to know how to make the better kinds at will; and the use of the faults will serve to make the contrast all the sharper.

In fact all impersonations are of faults. If people had no shortcomings, the imitators would be out of business. You cannot impersonate that which is normal. Our advice is to learn all the vocal faults possible; and in so doing you will soon find yourself able to assume the voices of others at will, and this can be turned to account in a hundred different ways,

But the most valuable of all results is the naturalness that will come into your own voice and always be at your command.

## LESSON XII: "MEANING OF MODULATION"

The word modulation in speech means variation in pitch, although it may be made to include change of force and time in utterance.

But the chief and important meaning of modulation is variation in the *pitch* of the voice.

Most persons who try to give an offhand definition of *pitch* call it force. It has no relation to loudness or softness, or any of the uses of force; but applies wholly to range of voice, up or down, in the musical scale. Thus a tenor has a high pitch voice; and if he converses in the same general part of the scale that he uses in singing, he will talk in a high pitch. The bass singer generally talks in a low pitch. Those who sing in the middle part of the vocal range, or scale, talk in the middle pitch. It is proper to say that you pitch the voice high or low; but it is not proper to say that you pitch it loud or soft. In the roof of a house the pitch is the declivity or steepness, not the strength.

We attended church for a year, listening to two sermons a day, and in that time we heard thirty-eight different clergymen whose voices were pitched in one part of the range, and rarely ever departed from that part. As two and two make four, so we felt sure that such preachers could not have great success in their work; and we ascertained the facts to be accordingly.

The human brain becomes weary of sameness.

In singing, the different pitches are called notes of the musical scale. In speaking, the different pitches are called degrees of the vocal range. Keep this distinction in mind.

Singing differs from speaking in that the former has few or no rising or falling movements to the tones, while every spoken syllable either flats or sharps the tone, and

generally rises or falls through a number of tones. This explanation is technical and we promised not to be technical, so you may leave it for others to understand.

### LESSON XIII: "TIRESOME VOICES"

Nature gave to every man and woman a two-octave speaking range, and even greater range than this can be cultivated, and is cultivated year after year by thousands. Yet most men and women use in conversation only a small part of one octave, and generally only one note. There are millions of one-note talkers in the world, and they wonder why they are not attractive in business or socially.

Even a beautiful voice that is used on one note, or on only a few, will tire. The human brain will not long endure peacefully the constant hammering at one kind of sound. The nerves rebel.

If you have a fine piano and strike one key all the time, how long will your neighbors put up with it? One refrain has driven people crazy. Not long ago a man rushed out of a house with a smoking revolver having killed a girl who was playing a few bars of a strain that she had caught and sought to fix. No mind is wholly sane and sound; and it is not difficult to make it lose its self-control. Nature steps in and relieves the brain from monotony by sleep in a majority of cases; and this accounts for the ease with which monotonous preachers will put a congregation into a state of slumber or close to it. But what can be said of the calling of the man who will thus fail in his great work?

All about you are one-note speakers, or one-note talkers, \* and they are failures. We have rescued many of them in the past twenty-five years, and we hope that these lessons will rescue millions more. The human voice has the greatest opportunities of all the faculties, and is the most used, but the worst used.

One note is the climax of monotony; but even two notes will not give relief. Nor will three or four. If nature pro-

vided fifteen or more, let them all be developed into actual use. Some singers who are able to exceed this range in song, talk in a monotonous pitch when they converse; showing that the mere possession of a large range is not enough. The habit of use is necessary.

#### LESSON XIV: "RANGE OF VOICE"

The term *Range of Voice* is well understood to refer to the compass or extent of pitch. This, by some authors, is divided into registers, and called the Upper, Middle and Lower.

The Upper register is said to embrace the highest third of the vocal compass of a thoroughly developed voice.

The Middle register embraces the middle third.

The Lower register the lower third.

The highest third, sometimes called the head register, indiscriminately, is best represented by the vowel sound of E, as in the word *meet*.

The middle third, sometimes called the throat register, is best represented by the vowel sound of Ah, as A in *father*.

The lowest third, sometimes called the chest register, is best represented by the vowel sound of O, as in *roll*.

These divisions may be mental ones, at least, and will somewhat assist the pupil in practice.

The development of pitch is absolutely necessary to the singer, and to the reader or orator it is an exceedingly valuable acquisition. Many singing voices are developed by the exercises of this book, yet nothing of the technique of music is here attempted. A person may be ignorant of music and remain so, yet understand, perform, and master all these exercises. For speaking and reading it is not necessary to preserve minute distinctions of pitch or be musically exact.

#### LESSON XV: "DEGREES OF PITCH"

Voices limited in range will not be able to make the divisions given in this exercise; but persistent practice will soon

show great improvement. Those who understand music may, make the nine pitches one w<sup>th</sup>ole note apart, if their vocal range admits of it; or a half note apart, if very limited in compass; or a note and a half apart if the range is comparatively extensive; or two whole notes apart, if possible.

*Rule.*—Arrange the pitches so that their range, from the very highest to the very lowest degrees, may be a little greater than the ability of the voice to produce, and then work to produce them perfectly.

THE NINE DEGREES OF PITCH

<i>No.</i>	<i>Description.</i>	<i>Expressional meaning.</i>
9	Extremely high.	Very excited.
8	Very high.	Excited.
7	High.	Enthusiastic.
6	Rather high.	Rather enthusiastic.
5	Middle.	Calm.
4	Rather low.	Rather serious.
3	Low.	Serious.
2	Very low.	Very serious.
1	Extremely low.	Profound.

An extra No. 9 pitch may be made by crying "Boat ahoy" holding ~~the last~~ syllable as long as can be done easily, as "Boat ahoy."

An extra No. 1 pitch may be made by pronouncing the word "Swear" in a deep, sepulchral tone, as described in the next exercise.

Incessant practice in the quotations will accomplish more in cultivating a wide and extended range than would seem possible. The *Rule* must be observed strictly.

## LESSON XVI: "MEANING OF PITCH"

Every part of the vocal range has a meaning of its own as will be seen in the following:

QUOTATIONS FOR PRACTICE IN THE NINE DEGREES OF PITCH

<i>No.</i>	<i>Description.</i>	<i>Quotation.</i>
9	Extremely high.	"I repeat it sir, let it come, let it come."
8	Very high.	"Three millions of people armed in the holy cause of liberty."
7	High.	"The sounding aisles of the dim woods rang."
6	Rather high.	"With music I come from my balmy home."
5	Middle.	"A vision of beauty appeared on the clouds."
4	Rather low.	"Friends, Romans, countrymen!"
3	Low.	"And this is in the night, most glorious night."
2	Very low.	"Roll on, thou deep and dark blue ocean, roll!"
1	Extremely low.	"Eternity! Thou pleasing, dreadful thought!"

## LESSON XVII: "HOW TO PRACTICE"

Some years ago a prominent man came to us, having been sent by a famous teacher of singing; the purpose being to extend his range of voice. He could sing in about an octave and a half, and the teacher had exhausted every method to increase his range.

At the same time, a Congressman came to us who had almost no range at all; his voice being pitched on the note above the middle, and remaining there during his entire efforts at speaking. He was very tiresome, but his wealth had given him a term in Congress and he felt that it would not repeat for him.

To both these applicants for lessons, we gave the following rules of practice. The singer in the course of time acquired a full octave beyond that which he possessed when he began the exercises in range that are given here. The Congressman acquired a two-octave range, and was elected for sixteen years. He connected himself with our institution as a result of his interest in the good work being done.

The practice consists in speaking, not in singing, each quotation of the table in the preceding lesson.

Begin with the middle, or fifth quotation. Say the words, "A vision of beauty appeared on the clouds," in the easiest pitch in which you can speak, and make it conversational in style. Say this a number of times, always aloud, but not loudly.

If you have a piano or musical instrument nearby, find how many notes you have in your voice, and speak the above quotation in the note that is about midway between the highest and the lowest.

Then speak the next quotation below the fifth, which will be as follows: "Friends, Romans, countrymen!" This should be given in a rather serious vein, and the pitch should be close to the middle, but not quite up to it. Follow with the next quotation, "And this is in the night, most glorious night," giving the words in a pitch lower than the fourth. Then proceed to the lowest pitches in turn. After this, repeat the fifth, "A vision of beauty appeared on the clouds," in the middle part of your range, and then take the sixth, and so on up to the top or last one, which is the ninth.

It is first necessary to establish the nine degrees of range, then to extend them gradually as practice gives you greater security in the production of them.

## LESSON XVIII: "CAUTIONS"

*Caution 1.*—Commence always at Pitch No. 5, which should be at all times in the middle of the voice. Run down the pitch to No. 1; then commence at No. 5, and run up to No. 9; then commence at 5, and give the degrees in the following order: 5, 4, 3, 2, 1, 1, 2, 3, 4, 5, 6, 7, 8, 9; then commence at 5, and pursue the following order: 5, 6, 7, 8, 9, 9, 8, 7, 6, 5, 4, 3, 2, 1.

*Caution 2.*—Preserve a monotony of pitch while giving the quotation that belongs to the degree which is being produced; that is, if the degree is No. 5, the quotation would be, "A vision of beauty appeared on the clouds," and every word of this line must be on the No. 5, or middle pitch. So if the degree is No. 3, and the quotation, "And this is in the night, most glorious night," every word of this line must be in a No. 3 pitch.

*Caution 3.*—Using the No. 5 as a starting pitch, make each succeeding low degree distinctly lower than its predecessor; thus a 4 must be clearly lower than a 5, a 3 lower than a 4, and so on. It will be hard to do this at first; but both for speaking and singing, this exercise is unparalleled in its effect, for the purpose sought.

*Caution 4.*—Using the No. 5 as the starting pitch, make each succeeding high degree distinctly higher than its predecessor, after the manner described for the low degrees of caution 3.

## LESSON XIX: "THE LOW NOTES"

The higher the pitch rises, the more vibrations there are in a second of time. These occur at the vocal chords. The lower the voice descends, the fewer are the vibrations. These relieve the ear and brain of the listener; for which reason the magnetic tones are more often effective in the low notes than in the high ones.

After acquiring the number one pitch of the table of range as given in these lessons, try to drop below that by

speaking the word "oh" and then the word "swear" in a still lower note. These words suit the effort. Imagine the throat to be a very deep well and in that well utter the word "awe" very solemnly a number of times, trying to get it lower each time. All three words help, but some voices respond better to one word than to another.

#### THE CONVENIENT LOW NOTE

This exercise is somewhat peculiar, chiefly on account of its simplicity. It is very effective, however.

In the low register of the voice there are some notes that are weak, especially the extremely low ones.

If the pupil attempts to reach the very lowest note of which the voice is capable, it will be found to lack strength and fullness. A little farther up the range, perhaps a single note or two, will be found one that is quite full and strong. It is this note that the present exercise has reference to; it is called the "convenient low note," because it is the lowest that can easily be produced.

For the purpose of this exercise, and this alone, let the pupil practice as long as convenient, say not less than five minutes at a time, in holding this note upon a vowel sound. By the expression "five minutes at a time" is meant to devote that time to the repeated prolongation of the vowel sound, taking sufficient pauses for rest and breath.

The vowel O is the best; next to that comes Ah, as in "father."

A valuable variation of this exercise is to attempt to prolong the sound clearly and evenly for forty-five seconds, or as near that as possible.

Another valuable variation is to attempt to swell the last end of the tone without raising the pitch. These variations are more fully described in later exercises.

Constant practice on the lowest note of the voice that can be made easily will soon result in the next note below it acquiring strength and fullness by sympathy owing to its proximity to the note that is being used so much.

The note next below, then, will be the "convenient low note." This should receive the attention of the pupil just as soon as it is full and strong. Remember to wait until the fullness has come to it through sympathy, not to force it.

When the new "convenient low note" has been practiced for months as its predecessor was, it in turn, by sympathy, will cause strength and fullness to creep into the note next below, and so on down the scale the voice will extend itself in range.

This method is called the "Anti-force process," because no attempt is made to force the voice. It is an excellent method.

#### THE CONVENIENT HIGH NOTE

This is similar to the last exercise, the upper end of the range being taken in place of the lower.

### **LESSON XX: "MEANING OF FLEXIBILITY"**

An attractive voice must be:

1. Natural.
2. Modulated.
3. Flexible.

We have thus far learned what faults produce the unnatural voice. We have also just learned how to modulate the voice so far as pitch is concerned. Uses of these basic lessons will be made to a very large extent farther on in this course of training.

We must now take up the basic study of flexibility.

In a speaking or natural sense a singing voice wholly lacks flexibility except in the slurs. An intoned voice is senseless, as it lacks sufficient mental presence to make it intelligent. In proportion as there is a departure from the singing notes, which takes place as the slides develop into glides, the mind enters the tones, and the voice becomes flexible. But this quality is merely present in most voices. In geniuses of expression it is exceedingly full on every word and syllable. The ability to increase the meaning of words is the ability to increase the flexibility of the voice.

All these facts are wonderful.

They show a mighty mind back of humanity that has lifted the human mind to a tremendous distance above and beyond the nearest of the brutes. And man's mind is not yet placed on the highest Alps of life. Between him and the master force that has uplifted him, there is a distance to be traveled that art alone can span.

What is there so marvelous in these slides of sound?

Their absence is the absence of the mind. Their presence is the presence of the mind. And they are only slides. But why is it that there are degrees of pitch in the human voice? Why is it that the vocal chords by tightening and shortening gradually are able to change the register from a low to a high one; and by loosening and lengthening are able to reduce the pitch? Song is made possible by the fixed changes of these chords, which give all the different notes. Modulation is made possible by the power of speech to spread its words throughout the range of pitch. But why are the vocal chords endowed with the ability to shift gradually, not in fixed changes, but in slipping variations, through the parts of pitch, and so produce the smooth slides?

With this power at hand, then comes the question, why is it made the tool of the mind?

The nine pitches furnish the key of all progress. From them can be developed more results than from any other faculty, except the muscles of the mouth which produce all the words of the great dictionaries.

### **LESSON XXI: "TONE COLOR"**

In more than ninety-nine per cent, of all people, the great defects of voice are:

1. Monotony of pitch.
2. Flatness of tone.
3. Lack of glide value.
4. Absence of color.

Even a beautiful voice may be uninteresting after a few utterances.

Color of tone is the presence of feeling in the tone.

Persons are often unable to give expression to their real feelings from lack of color-development in the voice. For instance, a voice that has never been employed, except to express the merest common-places of life, would find it impossible to put any other color into the nobler or more beautiful thoughts, unless a systematic course of practice, like that given in these lessons, should be adopted.

Without color all expression is mechanical and artificial. It is art without nature. Yet by the rules of art we can dive down into the hidden recesses of nature, and bring to the surface her most precious secrets; then, by practice, adopt and wear them as our own, for they are ours by heritage.

Our purpose is to provide a series of exercises for acquiring all the colors of the voice, by special practice, until they become natural.

Having said this much, we now invite the pupil to commence the most fascinating practice known in the art of expression. It is well to keep a record of the number of times each color is repeated, for all practice counts something, even if but once a week or month. It is only after repeated trials that the ear begins to recognize the real color; it may not be until after hundreds of repetitions that the color will be recognized; but when it comes, as come it surely will, a delicious feeling of pleasurable satisfaction is experienced.

While these lessons are not intended to include instruction in singing, hundreds of singers with colorless voices have applied for them during the last twenty-five years and have been greatly benefited by them.

All persons who speak, read, converse, or sing should develop tone color.

## **LESSON XXII: "TONE COLOR EXERCISES"**

The feelings are many, and their colors should be made to harmonize with them. The greater number of colors you acquire, the more magnetic will be your voice.

Some colors are easily developed. They happen to coincide with your common moods. Others must be brought into your voice by placing your mind and feelings in the realm of existence that the thought seems to describe or indicate. Make no two colors alike.

(Only the words in quotation marks are to be colored. Colors that seem alike are quite different.)

1st Color.—*Mild Determination*. Color words: Impossible; cannot.

"It is impossible, I cannot."

2nd Color.—*Strong Decision*, Negative, Color word: Not.

"I will not"

3d Color.—*Strong Decision*. Affirmative. Color words: Will; bond.

"I will have my bond."

4th Color.—*Petulance*. Color words: Peace, peace, peace.

"Peace, peace! Mercutio, peace!"

5th Color.—*Surprise*. Color words: Gone; married.

"Gone! to be married!"

6th Color.—*Surprise*, with *Disappointment*. Color words: Not coming.

"Martha not coming!"

7th Color.—*Wonder*. Color word: Wonderful.

"Oh, a wonderful stream is the River Time!"

8th Color.—*Amazement*. Color words: There; look; steals.

"Why, look you there! look, how it steals away!"

9th Color.—*Common Colloquial*. All the words are equally colored.

"Jack, I hear you've gone and done it,—  
Yes, I know, most fellows will."

10th Color.—*Didactic Colloquial*. All the words are equally colored.

"Never read to others what you do not thoroughly understand."

11th Color.—*Common* and *Pure Colloquial* All the words are equally colored.

"O, good painter, tell me true: has your hand the cunning to draw shapes of things that you never saw?"

12th Color.—*Pure Colloquial* All the words are equally colored.

"Perhaps you may have seen, some day,  
Roses crowding the selfsame way,  
Out of a wilding, wayside bush."

### LESSON XXIII: "TONE COLOR EXERCISES"

13th Color.—*Beauty*. Color words: Heaven; thick; patines; bright gold.

"Look, how the floor of heaven is thick inlaid with patines of bright gold."

14th Color.—*Grandeur*. All the words are equally colored.

"Roll on, thou deep and dark blue ocean, roll."

15th Color.—*Pride*. Color words: Inch; king.

"Ay, every inch a king."

16th Color.—*Arrogance*. Color words: Like; myself.

"I have no brother, I am like no brother, I am myself alone."

17th Color.—*Defiance*. Color word: Defied.

"I tell thee, thou'rt defied."

18th Color.—*Begging*. Color words: Pity; poor; give.

"Pity the sorrows of a poor old man. \* \* \* Oh! give relief, and heaven will bless your store."

19th Color.—*Flippancy*. All the words are equally colored.

"Sir Harcourt fallen desperately in love with me?  
With me! Ha! ha! ha! that is delicious!"

20th Color.—*Dignity, Grave.* Color words: God; come.

"Sir, before God, I believe the hour has come!"

21st Color.—*Dignity, Earnest.* Color words: This; self; true; any.

"This, above all, to thine own self be true, and it must follow as the night the day, thou canst not then be false to any man."

22d Color.—*Courage.* Color words: Free; host; liberty; man.

"Now, my brave lads,—now are we free indeed! I have a whole host in this single arm. Death or liberty! We shall not leave a man of them alive!"

**LESSON XXIV: "TONE COLOR EXERCISES"**

23d Color.—*Eagerness.* Color words: Early; early.

"You must wake and call me early, call me early, mother dear."

24th Color.—*Joy.* Color words: Queen; May; queen; May.

"I'm to be queen of the May, mother, I'm to be queen of the May."

25th Color.—*Ecstasy.* Color words: Happy; rapture.

"My happy heart with rapture swells."

26th Color.—*Gloom.* Color words: Midnight; dreary.

"Once upon a midnight dreary."

27th Color. *Sadness.* Color words: Melancholy; saddest.

"The melancholy days are come, the saddest of the year."

28th Color.—*Freezing.* Color words: Freezing; cold.

"The night was freezing cold."

29th Color.—*Meekness.* Color words: Obey; you.

"I shall in all my best obey you."

30th Color.—*Tenderness.* Color words: Tenderly; care; slenderly; so.

"Take her up tenderly, lift her with care;

Fashioned so slenderly, young and so fair."

31st Color.—*Affection*. Color words: Wear; core; heart; thee.

"Give me that man that is not passion's slave, and I will wear him in my heart's core, ay, in my heart of hearts, as I do thee."

32d Color.—*Greeting to a Friend*. Color words: Glad; twenty; years.

"Well, Tom, I'm right glad to see you! It's twenty years since last we met."

33d Color.—*Greeting to Country*. Color words: Crag; peaks; again; you; still.

"Ye crags and peaks, I'm with you once again.

I hold to you the hands you first beheld,

To show they still are free."

34th Color.—*Coldness*. Color words: Unwelcome; extend.

"Sir, you are unwelcome here! I do not wish to extend **our** acquaintance."

35th Color.—*Jealousy*. Color word: Mistrust.

"I do mistrust thee, woman."

## LESSON XXV: "TONE COLOR EXERCISES"

36th Color.—*Indignation*. Color word: Leave.

"You may leave this house."

37th Color.—*Shame*. Color words: Shame; blush.

"Oh, shame! where is thy blush!"

38th Color.—*Anger*. All the words are equally colored.

"What do you mean, sir!"

39th Color.—*Caution*. Color words: Hush; silence; word; word; lives.

"Hush! Silence along the line there! Not a word—not a word, on peril of your lives!"

40th Color.—*Anxiety*. All the words are colored alike.

"Alack! I'm afraid they have awakened, and 'tis not done."

41st Color.—*Melancholy*. Color words: Seems; is; not.

"Seems, madam! Nay, it is. I know not seems."

42d Color.—*Sarcasm*. Color words: Dead; myself; you; honorable.

"I rather choose to wrong the dead, to wrong myself, and you, than I will wrong such honorable men."

43d Color.—*Satire*. Color words: Dog; money; cur; ducats.

"What should I say to you? Should I say, hath a dog money? Is it possible a cur can lend three thousand ducats!"

44th Color.—*Irony*. Color words: Tenderer; pity; lonely.

"I know nothing in this world tenderer than the pity that a kind-hearted young girl has for a young man who feels lonely."

45th Color.—*Descriptive*. Variable colors.

"From dumb winter to spring in one wonderful hour.

From Nevada's white wing to creation in flower.

December at morning tossing wild in its might;

A June without warning, and blown roses at night."

## LESSON XXVI: "TONE COLOR EXERCISES"

46th Color.—*Rejection*. All the words are equally colored.

"Ay, de mi, like echoes falling,

Sweet and sad and low,

Voices come at night, recalling

Years and years ago."

47th Color.—*Dreamy Thoughtfulness*.

"To die! to sleep!—to sleep! perchance to dream!"

48th Color.—*Modesty*. Color words: If; little; none; trust.

"I thank God that, if I am gifted with little of the spirit which is able to raise mortals to the skies, I have none, as I trust, of that other spirit which would drag angels down."

49th Color.—*Faith*. Color words: Youth; bright; no.

"In the lexicon of youth, which fate reserves for a bright manhood, there's no such word as fail."

50th Color.—*Longing*. Color words: Long; better; striving; heart; me; alone.

"I have another life I long to meet,  
Without which life my life is incomplete.  
O better self, like me, art thou astray,  
Striving with all thy heart to find the way  
To mine; seeking, like me, to find the breast  
On which, alone, can weary heart find rest."

51st Color.—*Hope*. Color words: Hope; angels; away.

"Ah, well! for us all some sweet hope lies,  
Deeply buried from human eyes;  
And, in the hereafter, angels may  
Roll the stone from its grave away."

52d Color.—*Suffering*. Color words: Respite; grief; weeping; stop; hinders.

"Oh! but for one short hour, a respite however brief.  
No blessed leisure for love or hope, but only time for grief!  
A little weeping would ease my heart, but in their briny bed  
The tears must stop, for every drop hinders needle and  
thread."

53d Color.—*Sympathy*. Color words: Sunshine; surely; cheer up.

"The clouds that hang over you, my friend, are heavy and black, but the bright sunshine is surely coming. Cheer up."

54th Color.—*Weakness*. All the words are equally colored.

"Mother, the angels do so smile and beckon little Jim."

55th Color.—*Prayer*.

"Give us this day our daily bread.  
Forgive us our trespasses,  
As we forgive those who trespass against **us**.  
Lead us not into temptation."

## LESSON XXVII: "TONE COLOR EXERCISES"

56th Color.—*Wishing*, combined with *Sorrow*.

"Oh! but to breathe the breath of the cowslips and primrose  
sweet,

With the sky above my head, and the grass beneath my feet."

57th Color.—*Solemnity*. Color word: Eternal.

"Oh, thou eternal one!"

58th Color.—*Reverence*. Color words: God; blessings.

"Praise God from whom all blessings flow."

59th Color.—*Love* for the *Departed*. Color words:  
Angel; love.

"My angel mother, I love thy memory."

60th Color.—*Pity* for the *Departed*. Color words: Poor;  
excellent.

"Alas! poor Yorick! I knew him, Horatio; a fellow of  
infinite jest, of most excellent fancy."

61st Color.—*Dark Intensity*. All the words are equally  
colored.

"Thou sure and firm set earth, hear not my steps which  
way they walk."

62d Color.—*Mournful Intensity*. Color word: Wails.

"Hush! the dead-march wails in the peoples' ears."

63d Color.—*Bright Intensity*. Color words: Up; up;  
free; free; death.

"Up, mother, up! I'm free! I'm free!"

The choice was death or slavery!"

64th Color.—*Beseeking*. Color words: Implore; is;  
is; tell; tell; implore.

"Tell me truly, I implore,—is there,—is there balm in  
Gilead?—tell me,—tell me, I implore!"

65th Color.—*Manly Sorrow*. Color words: Farewell  
(each) ; gone.

"Q now forever, farewell the tranquil mind! Farewell  
content. Farewell the plumed troop, and the big wars that

make ambition virtue, O, farewell. \* \* \* Othello's occupation's gone!"

66th Color.—*Sublimity*.

"But thou, most awful form, risest from forth thy silent sea of pines, how silently! Around thee, and above, deep is the air, and dark, substantial, black,—an ebon mass. \* \* \* But when I look again it is thine own calm home, thy crystal shrine, thy habitation from eternity."

67th Color.—*Contempt*. Color words: Loathe; scorn; taunt; fight.

"I loathe you in my bosom, I scorn you with mine eye!  
And I'll taunt you with my latest breath, and fight you till I die."

#### LESSON XXVIII: "TONE COLOR EXERCISES"

68th Color.—*Remorse*.

"My way of life is fallen into the sere and yellow leaf; and that which should accompany old age, as honor, love, obedience, troops of friends, I must not look to have; **but in** their stead, curses, not loud, but deep."

69th Color.—*Fear*. Color words: Hark; here.

"How ill this taper burns! Hark! who comes here!"

70th Color.—*Solemn Awe*. Color words: Dead; profound; object; sleeps.

"Silence, how dead! and darkness, how profound! Nor eye, nor listening ear, an object finds. Creation sleeps."

71st Color.—*Threatening*. Color words: Pray; remorse; accumulate.

"If thou dost slander her, and torture me, never pray more; abandon all remorse; on horror's head horrors accumulate!"

72d Color.—*Hate*. Color words: Hence; Satan; behind; go; hate; despise.

"Hence! from my sight! Thou Satan, get behind me!  
Go from my sight! I hate and despise thee!"

There are a few other colors such as a tragedian would use on the stage, but they are not suited to this work.

All the foregoing tone colors were used almost every night by the great lecturer, John B. Gough. Charles Dickens, in his readings, employed all seventy-two colors which are given in these lessons.

When once a color is developed in the voice, it never leaves it, but flows naturally with the tones at all times. This makes the voice natural and never artificial.

The practice of tone-coloring reaches backwards as well as forwards. The lessons that precede these exercises lay the sure foundation for them, and the lessons to follow herein will also be of help. Glides are mental color; and tone-colors are the mirror to the feelings.

## LESSON XXIX: **"TIMBRE QUALITY"**

As you open this lesson you ask if there can be anything more to be learned about the voice. But you will agree, ere long, that this faculty of speech is most wonderful, most amazing in its powers.

The end has not yet been reached.

Color is a great thing; but no musical instrument can of itself produce color; although the players are able to do so to some extent.

But the church organ is able to produce timbre qualities. You have heard it almost sing in the beauty and ecstasy of its tones; then suddenly change to the heavy roll of majesty; or again produce the liquid notes of birds at early morning; and so on, through a multitude of qualities that are summoned by the manipulation of the many stops. The organ has timbre qualities, but lacks tone color.

The true character or inner life of a person shows itself in the timbre that prevails in that person's voice. He who leads a gloomy, solemn life, will fall into the unconscious habit of using the dark form, and generally a low pitch. If his gloom is mingled with sorrow or suffering, the pitch is higher,

and there is a mixture of the laryngeal timbre in the voice.

Although the dark form is perfectly natural, and is given to the world in fact by the world's great mother, yet everybody does not possess it. It is easily acquired by practice.

A man or woman whose life has more of happiness than of sorrow in it, will fall into an unconscious habit of using the bright form, and *vice versa*.

Daniel Webster's habitual timbre quality was orotund. He was brought up amid the giant scenery of New Hampshire and the grandeur of earth impressed itself on his mind and heart.

### **LESSON XXX: "TIMBRE MEANINGS"**

The BRIGHT TIMBRE means happiness, brightness, or vitality. It is produced by impinging the voice forward in the mouth so that it strikes against the hard palate near the front upper teeth.

The DARK TIMBRE means gloom or solemnity. It is made by impinging the voice against the soft palate near the back of the mouth.

The PURE TIMBRE means beauty. It is made with a round shape of the throat.

The OROTUND TIMBRE means grandeur. It is made by enlarging the whole pharynx and thereby increasing the volume of sound.

The GUTTURAL TIMBRE means hatred. It is made with the flat shape of the throat.

The NASAL TIMBRE means scorn. It is made by lessening the resonance of the voice which seems as if the nose intervened.

The ORAL TIMBRE means weakness. It is made by mouthing the voice, or confining the sound within the mouth with very little vitality.

The LARYNGEAL TIMBRE means suffering. It is made at the vocal cords and has no vitality elsewhere.

The ASPIRATE TIMBRE means something startling or se-

cret. It is made by a large proportion of escaping air mixed with the voice.

The WHISPER TIMBRE means extreme secrecy or startling importance. It is made by removing all tone from the voice, and using only a whisper.

The PECTORAL TIMBRE means awe or deep malice. It is made by the flat shape of the lowest part of the throat.

#### WHERE THE DIFFERENT TIMBRES ARE USED

Just as the player of a great church organ would suit the stops to the character of the selections played, so any person in life should suit the Timbres to the uses made of the voice.

In business conversation the Pure Timbre is the most attractive, and may be shaded with some slight changes in the Bright and Dark.

In social conversation, the Bright, Dark, Pure, Orotund, and Whisper are useful, but should be tempered in good taste.

The preacher has need of the Bright, Dark, Pure, Orotund, Pectoral, and possibly the Whisper which is very effective when rightly used.

The lawyer in his address to the jury has need of all the Timbres, as has been proven in the lives of every successful attorney.

The actor needs exactly as many Timbres as the lawyer. Edwin Booth was past-master of Timbre tones. The difference between the actor and the lawyer is that the latter keeps more closely to the conversational Timbres except when he is depicting human character, while the actor has occasion to depart more frequently from those Timbres when he steps out of the merely conversational roles.

The reciter, entertainer and imitator needs all the Timbres that are described in this lesson.

The lecturer is a social converser on a larger scale.

The orator is an actor in part and needs in part of his work all the Timbres. John B. Gough was the most wonder-

ful depicter of human character of modern times, if not of all time; yet, without his mastery of these Timbres, he would have been a mere lecturer. The Timbres coined for him more than a million dollars, and they did the same for Dickens, the reader of his own characters.

### LESSON XXXI: "TIMBRE QUOTATIONS"

A Timbre is the character of the tone.

A Quality is the blend in which the Timbre is employed in the voice.

We will include here those Qualities that are most useful in ordinary life.

The First Quality is Bright.—The Quotation is:

"My happy heart with rapture swells."

The Second Quality is Dark.—The Quotation is:

"Her death was sadly beautiful, and her soul was borne upon the perfume of earth's drooping lilies to the land of flowers that never fade."

The Third Quality is Neutral.—The Quotation is:

"Though they smile in vain for what once was ours, they are love's last gift."

The Fourth Quality is Half-Bright.—The Quotation is:

"The Rhine! The Rhine! Our own imperial river! Be glory on thy track!"

The Fifth Quality is Half-Dark.—The Quotation is:

"One sweetly solemn thought comes to me o'er and o'er."

All the foregoing Qualities are made in the Pure Timbre mixed with either Bright or Dark Timbres, except the Third which is neutral; that is, without brightness or darkness.

The Sixth Quality is Bright Orotund.—The Quotation is:

"And the spent ship, tempest driven, on reef lies rent and riven."

The Seventh Quality is Half-Dark Orotund.—The Quotation is:

"Through what variety of untried being, through what new scenes and changes must we pass!"

The Eighth Quality is Dark Orotund.—The Quotation is:  
"Toll! toll! toll! thou bell by billows swung!"

The Ninth Quality is Whisper.—The Quotation is:  
"Hark! Listen! Keep still! Some one is coming!"

The Tenth Quality is Aspirate.—The Quotation is:  
"Thou sure and firm-set earth, hear not my steps which  
way they walk!"

The Eleventh Quality is Bright Guttural.—The Quota-  
tion is:

"I loathe you in my bosom!"

The Twelfth Quality is Dark Guttural.—The Quotation  
is:

"Tomorrow, and tomorrow, and tomorrow, creeps in this  
petty pace from day to day, to the last syllable of recorded  
time."

The Thirteenth Quality is Pectoral.—The Quotation is:

"I am thy father's spirit, doomed for a certain term to  
walk the night."

## LESSON XXXII: "MAKING COLORS"

You can make your own colors.

In the early lesson of this book you were taught to make  
the round voice and to remove its crudities. That produces  
the Pure Timbre. Such a Timbre you must have if you would  
have friends. So that much is assured, and is easy.

To produce the Orotund Timbre, merely give greater  
volume of sound to the Pure voice. You have been told how  
to make the throat deeper and larger, and that is all there is  
to it. So the Orotund will be at hand in your tones very soon.

The Bright and Dark Timbres are matters of impinge-  
ment, which means that a forward throwing of the tones will  
brighten the voice, and a backward throwing of the voice  
will darken it.

The Guttural is made by the top of the flat throat; and  
this has been fully described in the early part of the book. To  
be sure, the guttural is a flat voice and is faulty; but hatred

is a faulty phase of character. Yet the power to make hatred disliked in the voice is an art of great value, especially when you can drop that Timbre any time you choose. Like cures like. The knowledge of what is bad, and the ability to produce it, will show by contrast the way to what is good in the tones.

Every person can whisper. The main thing is to learn how to whisper with force enough to be heard by hundreds or thousands of people, as great orators and actors do at will.

The Aspirate is a mixture of tone and whisper. It is a fault, but the above remarks concerning the Guttural, will apply.

The Pectoral is like the Guttural, except that it is made in the lower throat, while the Guttural is made in the upper throat. Very little practice will be needed to secure it in your voice if you use the quotation given.

In fact all the quotations help very much to establish the Qualities.

### **LESSON XXXIII: "MIXING COLORS"**

All artists mix their own colors.

You well remember the historic inquiry made of one great painter, by a novice who asked him what he mixed his colors with, and the great man said, "With brains."

You now have, or soon will have, thirteen basic qualities in your voice, and you have been taught how to increase the mental vitality of words by the use of glides; in addition to which you have practiced Tone Color until you are able to put your feelings into every utterance and to harmonize the feelings to the occasion and the value of the thoughts spoken.

You can see the great need of the glides, for they compel your mind to wake up and summon all others to listen to you. You know the necessity of Tone Color, for a colorless voice is as dead as the sound of a nail scraping on glass. You do not want to present such a voice to your friends and acquaintances.

Color may exist without the aid of Timbres; but it will be weak and of poor material. Timbres are really the instruments through which you speak. If you had a voice like the reed notes of an organ, you would have beauty of tone, and this you could color; but how much better it is to have more stops to manipulate. You know how depressed the organist would feel if he found all the grand Timbres of the organ out of use some Sunday morning when the church was alive with interest in his work.

The great organ becomes a group of instruments when it employs all the Timbres which the stops bring into being. So your voice should be made into a group of instruments by the various Timbres which nature has given you for your development. Hide no talents under a bushel, for it is wrong to do so.

As soon as you have built up the Timbres and have mastered them in the Thirteen Qualities of the preceding lesson, then you have secured a group of instruments, each distinctly different from the others.

These are color-mixers.

Mixing your own colors is the grandest and the most fascinating of all work in this world. The human voice is the sublime gift of the Creator to humanity, and lifts the race to the very pinnacle of power and supremacy. But the work of building its many instruments is the most satisfying and the most useful of all developing agencies in this realm of high art.

Because no one has done this to your knowledge, you are of the belief that it is not worth doing. But some few great men and women have accomplished these tasks, and have coined fortunes in so doing.

#### **LESSON XXXIV: "BEAUTIFUL MIXED COLORS"**

It is a great pleasure to mix your own colors.

You are left to your own judgment and tastes in this

work. Look over the selections herein given, then take account of stock of what colors and Timbres you possess already in your voice, and produce the combinations which you please. Try different combinations on each selection.

The first offering is one that will admit of many variations in color and Timbre, but not of greatly marked degree. Remember that the meaning of the Pure Timbre is Beauty, and that the first five Qualities of the lesson devoted to them, are made up of the Pure Timbre.

The mixing of the Bright and Dark Timbres with the Pure, does not take away any of the beauty of the voice effect, but changes the degree of brightness or vitality into a more solemn or gloomy form of beauty.

#### FIRST SELECTION

##### "NIGHT"

"How beautiful this night! The balmiest sigh,  
Which vernal zephyrs breathe in evening's ear,  
Were discord to the speaking quietude  
That wraps this moveless scene. Heaven's ebon vaults  
Studded with stars unutterably bright,  
Through which the moon's unclouded grandeur rolls,  
Seems like a canopy which love has spread  
To curtain her sleeping world. Yon gentle hills,  
Robed in a garment of untrodden snow;  
Yon darksome rocks, whence icicles depend—  
So stainless, that their white and glittering spires  
Tinge not the moon's pure beam; yon castled steep,  
Whose banner hangeth o'er the time-worn tower  
So idly, that rapt fancy deemeth it a metaphor of peace."

#### SECOND SELECTION

##### "MUSIC OF THE STARS"

"How sweet the moonlight sleeps upon this bank.  
Here we will sit and let the sound of music

Creep in our ears; soft stillness and the night  
Become the touches of sweet harmony.  
Sit, Jessica. Look how the heaven  
Is thick inlaid with patines of bright gold.  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubims;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it"

#### LESSON XXXV: "GRAND MIXED COLORS"

The Pure Timbre prevailed in the preceding lesson. We now bring the Orotund into use. Its meaning is Grandeur. You are to mix the colors to suit your own tastes and feelings.

##### THIRD SELECTION

##### "MOUNT BLANC"

"Hast thou a charm to stay the morning star  
In his steep course? So long he seems to pause  
On thy bald, awful head, O sovereign Blanc!  
The Arve and Arveiron at thy base  
Rave ceaselessly; but thou, most awful form,  
Risest from forth thy silent sea of pines  
How silently! Around thee and above  
Deep is the air and dark, substantial, black,—\*  
An ebon mass. Methinks thou piercest it,  
As with a wedge! But when I look again,  
It is thine own calm home, thy crystal shrine,  
Thy habitation from eternity!  
O dread and silent Mount! I gazed upon thee,  
Till thou, still present to the bodily sense,  
Didst vanish from my thought.  
Entranced in prayer  
I worshipped the invisible alone."

FOURTH SELECTION

"RICHELIEU"

"Then wakes the power which is the age of iron  
Burst forth to curb the great and raise the low.  
Mark where she stands! Around her form I draw;  
The awful circle of our solemn church!  
Set but a foot within that holy ground,  
And on thy head—yea, though it wore a crown—  
I'd launch the curse of Rome."

FIFTH SELECTION

"WEBSTER'S GREAT PERORATION"

"When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious union; on state dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, with fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic now known and honored throughout the earth, still 'full high advanced;'—its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured;—bearing, for its motto, no such miserable interrogatory as 'What is all this worth?' nor those other words of delusion and folly, 'Liberty first, and union afterwards,'—but everywhere spread all over, in characters of living light, blazing on all its ample folds as they float over the sea and over the land, and in every wind under the whole heaven, that other sentiment, dear to every true American heart,—'Liberty and union, now and forever, one and inseparable.' "

SIXTH SELECTION

"SHIELDS GREAT PERORATION"

"Whose were the arms that drove your bayonets at Vimeira through the phalanxes that never reeled in the shock

of war before? What desperate valor climbed the steeps and filled the moats at Badajos? All his victories should have rushed and crowded back upon his memory,—Vimeira, Badajos, Salamanca, Albuera, Toulouse, and, last of all, the greatest—Tell me—for you were there. I appeal to the gallant soldier before me, from whose opinions I differ, but who bears, I know, a generous heart in an intrepid breast. Tell me, for you must needs remember, on that day, when the destinies of mankind were trembling in the balance, while death fell in showers; when the artillery of France was leveled with a precision of the most deadly science; when her legions, incited by the voice, and inspired by the example of their mighty leader, rushed again and again to the onset;—Tell me if, for an instant, when to hesitate for an instant was to be lost, the 'aliens' blanched?"

### LESSON XXXVI: "VITAL MIXED COLORS"

The Guttural Timbre depicts Vitality of feeling, as well as hatred and kindred moods, all of which are really vital.

The Pectoral is a more awful form of Guttural.

While these two Timbers originate in faulty uses of the voice, the faults in some cases are inspired by sublime censure of the evils of life, and a purpose to expose them. Thus the Guttural and Pectoral so common in the famed Indian Orators whose eloquence has been of the highest order, are grand at times in their effect on the hearers. Louis Kossuth was as great an orator as he was a general; and the moving power of his speeches was in the Guttural and Pectoral tones, highly colored by a fine nervous intensity.

#### SEVENTH SELECTION

#### "VICTOR HUGO'S VITAL STYLE"

"A cannon which breaks its moorings on board ship becomes abruptly some indescribable, supernatural beast. It is a machine which transforms itself into a monster

"This mass runs on its wheels like billiard-balls, inclines with the rolling, plunges with the pitching, goes, comes, stops, seems to meditate, resumes its course, shoots from one end of the ship to the other like an arrow, whirls, steals away, evades, prances, strikes, breaks, kills, exterminates."

EIGHTH SELECTION

"SHAKESPEARE'S VITAL STYLE"

"Poison be their drink,  
Gall, worse than gall, the daintiest meat they taste;  
Their sweetest shade a grove of cypress trees,  
Their sweetest prospect murdering basilisks,  
Their softest couch as smart as lizard's stings,  
Their music frightful as the serpent's hiss,  
And boding screech-owls make the concert full;  
All the foul terrors of dark-seated hell."

NINTH SELECTION

"THE INDIAN'S HATRED"

"Some strike for hope of booty; some to defend their all;  
I battle for the joy I have to see the white man fall.  
I love, among the wounded, to hear his dying moan,  
And catch, while chanting at his side, the music of his groan.  
You've trailed me through the forest; you've tracked me o'er  
the stream;  
And struggling through the everglades your bristling bayonets  
gleam.  
But I stand as should the warrior, with his rifle and his spear,  
The scalp of vengeance still is red, and warns you—come not  
here!"

TENTH SELECTION

"THE GLADIATOR"

"If ye are beasts, then stand here like fat oxen waiting  
for the butcher's knife! If ye are men, follow me! Strike  
down yon guard, gain the mountain passes, and there do

bloody work, as did your sires at old Thermopylae! Is Sparta dead? Is the old Grecian spirit frozen in your veins, that you do crouch and cower like a belabored hound beneath his master's lash? O, comrades! warriors! Thracians! if we must fight, let us fight for ourselves, if we must slaughter, let us slaughter our oppressors! If we must die, let it be under the clear sky, by the bright waters, in noble, honorable battle!"

### LESSON XXXVII: "QUICK MAGNETISM"

It does not take long to develop muscular magnetism, to fire your nervous system with a new life, and to see for yourself the effects of a little practice of the right kind.

The mouth, by muscular motion, makes the checks called consonants. We wish that muscular action to be impelled with greater energy. Deal to each check a hammer blow; then another, and so continue until you have struck many blows on one check.

If your arm is not used, it will grow soft and flabby. If you use it in the right way, it will become strong and large, and its muscles will harden and take on greater power. The same is true of the muscles of the mouth that are employed in making the vocal checks.

New energy behind them will bring development that will aid very materially in their work of executing the tasks set for them to do.

Take a little sentence to begin with: "*I will have my bondr*"

In this sentence the word *bond* is very important. Now repeat the word *bond* with intense energy; not of voice, but of muscular touch; and keep on repeating it. The "b" and the "nd" in the word, can be given a very powerful muscular touch in the mouth, and the energy behind the utterance can be made to grow all the time.

Keep on increasing the power of the muscular touch. This implies more impelling energy in every repetition. You must have your mind on the work. You must be determined

to succeed in adding more energy as you proceed. After saying the word *bond* hundreds of times, then repeat the whole sentence: *I will have my bond*, and note the fire that comes into the brain. This is only a beginning; but from the least beginning great achievements may follow.

Take another sentence: *I am determined*.

Take the last word and find the dams or vocal-checks in it. They are "d" in the beginning and in the end, and "t" and "m" in the middle. The "n" goes with the final "d." Just repeat these checks separately hundreds of times each before uttering the whole word; then speak the whole word "determined" hundreds of times. Remember to impel always increasing energy in every repetition of letter or word. Do not become languid or indifferent. Keep the source of the power growing stronger and stronger always. This is the secret. Then repeat the whole sentence:

"I am determined."

If you have read this lesson and the one preceding a few times until you understand the manner of practice, you will achieve results in a very short time; and these results will go into every word you speak to other persons. Something will begin to hold their attention and bring them to you.

Force of voice is never required.

In fact many men now of national fame have practiced this method in their rooms without being heard in the next rooms. One of our pupils, a Bishop, developed great magnetism in this way and never was discovered in his practice as he omitted the vocal tones, when other persons were present in the same room. He pantomimed the action. This is not the best. A low, quiet tone can be employed.

### LESSON XXXVIII: "MAGNETIC COINAGE"

It is not loudness of voice that enables a person to be heard.

It is the coinage of sound into syllables and words.

Our life-sounds are known as vowels,

Our vocal-checks or dams are known as consonants.

Every life-sound should have the full variation of mouth-shape that the sound requires. It is possible to hold the mouth in one position and utter the words of a sentence, so that you think you can hear them distinctly; but other persons will not hear you clearly, and the voice is for others, not for yourself to hear.

If the vowels have no mouth action the utterances are not clearly made, and not easily heard. It is not sufficient that the audience hear the *sound* of the voice—they should hear *what* is said. Language consists merely of syllables; syllables of vowels and consonants. One syllable differs from another merely in the fact that different vowels and consonants are employed, or combined differently.

If a speaker or reader with more voice than brains should endeavor merely to make himself heard, he could do it by shouting or yelling unintelligible sounds, as the street vendors do; the voice is *heard*, and distressingly so. But a quiet tone, accompanied by a clear enunciation, will carry sense, in the form of intelligible words, farther than the shouter's voice.

A strong voice is of no avail if the vowels and consonants are not well formed and made.

### LESSON XXXIX: "MAGNETIC CONSONANTS"

All the vocal-checks or consonants that are worth practicing on are given here. Simply repeat them with a hard muscular touch on each one, and with ever increasing nervous energy behind to propel them. Each one should be repeated hundreds of times. But *saying* them will not do any good. Hammer them. Give them intense power from the nerve-centres. Make the mouth execute them with tremendous pressure. Drift always into a naturalness as you proceed.

The genius is he who thinks of what he is doing; the mind-wanderer does things mechanically.

*Bd*—Cribb'd, bobb'd, robb'd.

He *robb'd* his friend in the field.

*Bdst*—Cribb'dst, bobb'dst, fib'dst.

Thou *fib'dst* to thy best friend.

*Blst*—Troubl'st, humbl'st, bubbl'st.

Thou troubl'st me when thou *humbl'st* thyself.

*Bid*—Ambl'd, rumbl'd, scrambl'd.

He *ambled* away when the stage *rumbled* by.

*Bldst*—Gambl'dst, rambl'dst, fabl'dst.

Thou *rambl'dst* over the ground.

*Bst*—Sobb'st, stubb'st, robb'st.

*Sobb'st* thou at such trifles?

*Did*—Kindl'd, fiddl'd, riddl'd.

He *kindled* the fire and *-fiddled* like blazes.

*Didst*—Handl'dst, fondl'dst, fiddl'dst.

*Fiddl'dst* thou much, my friend?

*Dlst*—Dwindl'st, saddl'st, peddl'st.

Thou *saddl'st* thy horse.

*Dnd*—Madd'nd, wid'nd, broad'nd.

Study *broad'nd* and *wid'nd* his life.

*Dzh*—Pledge, judge, fledge.

The *pledge* gratified the *judge*.

*Fid*—Stifl'd, muffl'd, baffl'd.

He *muffl'd* the drum and *stifled* the sound.

*Fst*—Laugh'st, quaff'st, stuff'st.

*Laugh'st* thou at this?

*Fths*—Fifths, twelfths.

They formed by *fifths*.

*Gl*—Glare, glory, glided.

From obscurity he *glided* into the full *glare* of *glory*.

*Gld*—Smuggl'd, wrangl'd, mangl'd.

The *smuggl'd* garments were *mangl'd*,

*Gldst*—Gurgl'dst, struggl'dsi, bungl'dst.

Thou *bungl'dst* it.

*Gst*—Pegg'st, flogg'st, drugg'st.

Thou *drugg'st* and *flogg'st* him.

*Kid*—Sparkl'd, circl'd, tinkl'd.

The stars *sparkled* and *circled* the sky.

*Kldst*—Shackl'd'st, tackl'd'st, buckl'd'st.

*Buckl'd'st* thou thy armor?  
*Klz*—Trickl's, wrinkl's, knuckl's.  
     He *wrinkles* his brow.  
*Klst*—Encirel'st, tackl'st, buckl'st.  
     *Encirel'st* thou her form?  
*Knd*—Weak'n'd, dark'n'd, black'n'd.  
     Night *darkened* the landscape.  
*Kndst*—Heark'n'dst, lik'n'dst, black'n'dst.  
     Thou *lik'n'dst* it to death.  
*Knz*—Falc'ns, reck'ns, weak'ns.  
     He *weak'ns* rapidly.  
*Knst*—Wak'n'st, heark'n'st, beck'n'st.  
     Thou *heark'n'st* well.  
*Ldz*—Wiolds, shields, guilds.  
     He *shields* the *guilds* by the power he *wields*.  
*Lfs*—Shelf's, elfs, gulfs.  
     The *elfs* are in the *gulfs*.  
*Lft*—Engulf d.  
     The wave *engulfed* him.  
*Lfth*—Twelfth.  
     Did you witness "*Twelfth* Night?"  
*Ldzh'd*—Indulg'd, divulg'd, bilg d.  
     They *indulg'd* but *divulg'd* not.  
*Lmz*—Films, helms, realms.  
     The *realms* of the empire.  
*Lps*—Scalps, pulps, helps.  
     What *helps scalps!*  
*Lpst*—Scalp'st, help'st.  
     *Help'st* thou not?  
*Lst*—Call'st, drawl'st, rul'st.  
     Thou *drawl'st* when thou *call'st*\*  
*Ngdst*—Long'dst, wrong'dst, hang'dst.  
     *Hang'dst* thou innocent men?  
*Ngz*—Bangs, songs, blessings.  
     Patti scatters blessings in her *songs*«  
*Ngst*—Bring'st, hang'st, sing'st.  
     Thou *sing'st* like a lark.

*Ngths*—Lengths, strengths.

He was left many *lengths* behind.

*Vst*—Shov'st, liv'st, prov'st.

Thou *prov'st* thy point.

*Und*—Seas'n'd, reas'n'd, pris'n'd.

He *reas'n'd* wisely.

*Unz*—Reas'ns, pris'ns, seas'ns.

There were good *reas'ns* for filling the *prisons*.

*Unst*—Emblaz'n'st, impris'n'st, sea'n'st.

Why *impris'n'st* thou me?

#### LESSON XL: "MAGNETIC BARRIERS"

Some persons with good voices and other excellent qualities, are sometimes placed in a bad position by the inability of the tongue muscles to execute the mixed variety of consonants that may intrude without warning. Many a fine address has been ruined in this way.

A young man who was trying to impress a young lady with his superior ease and polish, fell into this trap that his own tongue set for him.

Conversations meant to be serious have been turned into ridicule by the same causes.

The trouble arises from the fact that some letters do not allow other letters to be sounded with them without special practice to develop flexibility of consonant muscles.

Take for example the reply made by a waiter in New York when a young man asked him to bring two kinds of soup for himself and lady friends. The young man tried to order "Sheep soup, shoat soup, and beef soup." But he never got as far as the first two. The waiter said, "I understand. You want lamb soup and young hog soup."

Can *you* say, "sheep soup, shoat soup" easily and rapidly, or at all?

Try it aloud, and then ask your friends to try it aloud.

You wish to be understood when you speak; you cannot afford to be misunderstood.

Then pay strict attention to clearest articulation of words, for which the following is excellent practice.

If you can speak these words readily, then increase the speed of utterance to make them flexible.

Here are some others:

"She stood at the gate, welcoming him in."

"A pink trip slip."

"A million alien minions."

"Literally literary."

"A shame it is to sham so, Sam."

"Sue saw six slender saplings."

"He twists his texts."

"A peculiar pecuniary predicament."

"She thrust six thousand thistles through her thumb."

"Around the rough rocks the ragged rascals ran."

"Beef-broth." This must be said many times with great speed.

"Tie tight Dick's kite."

"Sunshine some shun."

"Six thick thistle sticks."

"Then thrust it through the thatch."

"Chaste stars are not chased tars."

"Triumphant nymphs."

"Ghastly ghosts at sixty-six Sixty-sixth streets

"The axe performs the acts."

"All sects, regardless of sex."

"The prow proudly plows the deep."

"He sent back the blank black ink."

"Close-meshed plush."

"A knapsack strap." Say this rapidly many times at once.

In fact, the true test of flexible tongue muscles is in your ability to read all the foregoing examples very rapidly.

## LESSON XLI: "MAGNETIC IMPULSES"

During the past thirty years and more we have made a special study of the successful lives of men and women who are said to possess what is generally called personal magnet-

ism. Many famous individuals have been in one way or another directly met and have been willing to aid in an analysis of the powers that have held sway over public and private admirers. The list is a long one.

The most noteworthy fact that was found to be common to each and every person who possessed a magnetic voice, was a certain, almost imperceivable, vibrant quality. This was hidden in the general tones.

Over thirty years ago, when this was first suspected, a number of experiments were made with law students. In moot courts, and otherwise, they were accustomed to speak with all the vigor and seriousness of mature men. It was noticed that, here and there, a suggestion of the vibrant tones was present. One student possessed them clearly; but had no knowledge of the fact. He afterwards became one of the most magnetic and successful men of his era; and was three times elected Governor of a State that had generally voted against his party.

Three other students possessed the same vibrant tones, but so faintly that they could not be recognized except by the greatest attention. Two of them agreed to develop the gift by special practice, which they did, and have since risen to great prominence. The third did nothing with the gift and has never been successful. But there was one of the other students who had no trace of the vibrant tones. He was shunned by his fellows as being a young man of no promise. The after experience he passed through in his eagerness to develop the vibrant tones at our suggestion, showed clearly that, had he not done so, he would have remained down and out as far as success was concerned. He had education, but no power over his fellow beings. After a period of careful practice he found it very easy to develop the vibrant tones, and at once he took a commanding position in his profession.

For some years afterwards, one graduate who wholly lacked this same gift, and who seemed to have no hope of an upward career, was taken from each graduating class and

brought into this simple practice. Success in every case has followed.

These experiments, coupled with the fact that the vibrant tones are *always* present in the case of every man and woman who possesses personal magnetism, made it doubly sure that the secret of a winning and holding voice is locked up in that one gift. We proved that habit gave birth to such tones where they were present uncultivated. But we proved over and over again that where they were totally lacking, they could be developed to their full power, and that they were just as much a gift in such case as where they had been bestowed by habit and called natural.

All habits are the result of the methods of living or of conduct.

The same results that habits bring, can be induced by cultivating the methods that are the cause of habits. What is natural and what is acquired, are the same; with the advantage on the side of the latter, for a deliberate acquisition is better known and more carefully preserved against loss by neglect. Natural gifts are too often left to run themselves out. Acquired gifts rarely ever become lost.

The reason why the vibrant tones are magnetic is plain to be seen, and will be set forth in the next lesson.

## **LESSON XLII: "VIBRANT TONES"**

We live in several atmospheres.

At one time it was supposed that the general air was all; but a number of additional elements have been discovered besides the well known oxygen and nitrogen. One after another the new elements have been added to the list.

We breathe the general air.

It has force and power almost inconceivable; being used under pressure to cut down steel buildings and do other giant tasks.

It was for a long time supposed that this same air vibrated in the making of sound; until it was learned that sound

will travel through solids that contain no air whatever. Then science awoke to the fact that an inner air existed.

Light is known to depend on still another air. Electricity employs an atmosphere of its own; and the wireless messages require what is now called the inner ether to carry them on their quick journeys.

Light, sound and electricity all travel at different rates of speed.

Thought, as it passes from mind to mind in channels apart from the usual means of communication, vibrates an atmosphere of its own. It is just being brought to the knowledge of scientists.

What is known as personal magnetism is a kind of influence that one person wields over others. It is intended by nature to be exercised for the purpose of helping others, of guiding them and leading them, and should not be employed merely for the gain and advantage of the possessor.

It is abundantly proved today that magnetism makes use of its own atmosphere, which for convenience is called the magnetic ether. This ether is a sea that reaches all humanity and all life, and connects all beings together. Vibrations that originate in one person affect all others to whom they are directed.

Sound is a series of vibrations.

Light is a series of vibrations.

Electricity is a series of vibrations.

Thought is a series of vibrations.

Personal magnetism is a series of vibrations.

Each has its own atmosphere or sea of communication. Each has its origin and its object. Each travels. Waves of light have been counted and recognized, although they rush on at the rate of nearly 190,000 miles in every second. Waves of electricity made wireless transmissions possible. Take away their ether or deprive them of their vibrations, and they cease at once. All powers live in waves, which are the onward rush of vibrations. Heat proceeds in this way^

but in an atmosphere of its own, quite different from that of light, although one may be the cause of the other.

### LESSON XLIII: "DEVELOPING MAGNETISM"

Whenever an intense thought influences one mind from another, it depends on its own vibrations as thought, and upon its ether. Nature has provided the latter, and habits or culture will provide the power of thought. Vibrations furnish the most intense form of mentality in the voice; for they transform mere sound into meaning, and this can be done regardless of the presence of words, as has been taught in the opening lessons of this work.

The real power behind a magnetic impulse is the energy stored in the central cells of the nervous system, known as the storage battery of life. So simple a process as that of hammering consonants as has been explained in the lessons just preceding this, will cause these storage-cells to accumulate great energy. The will power aids, but cannot succeed alone. There must be the practical and sensible building up of the faculties apart from the mere determination to do great things. A man must work with tools. Will power alone will not build a house, as it cannot furnish the material nor the tools unless it proceeds to secure them by the usual means.

The tool that is most important of all in the development of the magnetic voice is the vibrant tone.

It cannot be acquired directly. A round-about method is necessary. Stepping stones must be found. A stepping stone is something that is used to make progress on, not to be taken along for constant companionship. It is important to bear this fact in mind.

In securing the vibrant tone, the stepping stone is the old and well worn tremolo. It is old because every singer has used it, and most singers use it now to excess.

The tremolo may be accompanied by the vibrant tone, or may lack it; but in either case it is a step to it. Perhaps it is true that ninety-nine singers out of a hundred have the

tremolo, and not more than one may have the vibrant tone. As there is no other sure way of teaching the latter than by the former, we make use of it and have done so with unflinching success for many years.

### **LESSON XLIV "STEPPING-STONES TO MAGNETISM"**

Take a pencil and a large sheet of paper, and make a wavy line as follows: Let the line be seven inches long from left to right. Let the waves be one inch high, and about half an inch wide. This will include about fourteen waves in the seven inches. Have the line continuous, or unbroken.

Call the above the tenth degree of the tremolo.

Next draw a line just like the above, except that the height of the wave is to be about seven-eighths of an inch, or between that and an inch. Call this the ninth degree of the tremolo.

Draw under these the third line, and make the height of the waves not quite seven-eighths of an inch. Call this the eighth degree of the tremolo. Under this draw a line with the waves about an eighth of an inch less, and call this the seventh; and so continue until you come to a line that is half an inch in the height of its waves, and the waves themselves are not as wide as the others. This will be the fifth degree of the tremolo. When you get to the second degree of the tremolo, the heights of the waves will be about one-fourth of an inch, and there will be about twenty-eight waves to a line seven inches long.

The second degree will require waves less than one-fourth of an inch high; while the first degree will require waves less than an eighth of an inch high, and they will be very close together lengthwise.

These drawings are to appeal to your mind through the eye. Take the sound "O" and make it like a person's voice when great mental suffering impels it. Repeat this many times until you have a very marked tremolo in your voice.

Call this the tenth degree. After a while reduce the degree to something a little less, and that may be called the ninth. Coming down, step by step, try to make a fifth degree with waves half the size of those at first developed. At the third degree of the tremolo, the wave effect is hardly noticed. The best singers drop to this after they have learned that the distinct tremolo is not artistic. A listener would realize that the voice was rather full and rich at the third degree, but could not say for sure that there was tremolo in it. If this can be made a fact by practice, it will be possible to reduce the tremolo still further, to the first degree where no person but yourself will know the waves are used.

At this degree it is not called the tremolo, but the vibrant tone. All it now needs is nervous energy such as comes from hammering consonants, as taught in the lessons just preceding this.

One of the best lines for practice is the following, because it will set the mind on fire more readily than any other line in the English language :

"Then wakes the power which, in the age of iron, burst forth to curb the great and raise the low."

Repeat the line until you realize what it contains.

Repeat it in the tenth degree of the tremolo, giving full wave effect to every syllable. Then gradually reduce it through all the degrees of the tremolo, to the lowest of all, where it ceases to be a tremolo, but is a vibrant tone. If you can establish it in this one line, you can carry it into all words and sentences. It is merely a question of practice. Insist on mastering it as soon as possible; then employ the vibrant tones in hammering consonants as taught in the lessons just preceding this, and you will have so much magnetism that your ambition to employ it in the greater fields of life will not down.

In all human life there is no power equal to the magnetic voice.

And while there are many valuable methods in this series in tabloid lessons one that should have extra attention is that

of "Magnetic Consonants," Lesson 39. In a few minutes you can prove that this line of training will develop in you the power and fire of muscular magnetism. You will not have to wait many minutes to see the effects of it.

Then you will find that muscular magnetism is the basis of personal magnetism. It gives at first surprise; then a glow of satisfaction; then a realization of a new-found power; then ambition; then courage; then the determination to ascertain to what ends you can carry your gifts; and soon you are rising in the world far above your fellow beings. This is the plan and purpose of nature. Nor is it right to hide your talents under a bushel.

And the practice of "hammering consonants" will change the shape of the face to such a degree that a photograph taken before the work begins and another after it ends, will show a decided improvement. The lips, in a few months of constant practice, will have the fine chiseling that the sculptor aims to give to his noblest men and women. All the muscles from those at the forehead down to those at the chin, and from ear to ear, are involved in this practice. If you doubt it, watch your face in a glass when you are hammering the many consonants with energy and determination to increase the nervous power that impels them. An tin-used face is immobile, which is a polite term for being stupid. This practice develops excessive mobility, adds a charm to every feature, brings solidity in place of flabby skin, and lights up the features with an attractiveness which halts the attention of others.

The mind is stimulated more by the voice than by any other cause. The expressive voice lights up the face in a way that is hard to describe. The coinage of words by every great man or woman who has ever come in contact with the public has been of rare power. All the consonants used by them have been energized from the nerve centres, and found execution on muscles that, like live wires, have burned them into the minds of all who have listened to them.

When you find yourself acquiring a new power of making your ideas felt by other people, this stimulus will arouse

in you a new ambition that will grow rapidly. We wish we could show you the proofs of this fact in the lives of people who were dire failures because of their inability to impress their hearers; whose ideas could not be given living expression in their voices; and who revolutionized their careers by the mastery of this simple system.

It is not technical.

It is nature itself. It is the only form of nature that is taught to humanity in books. Study it slowly, calmly, persistently. Keep at it. Do not hurry. Do not rush. Come back to it often. Give a minute a day to range, slides and glides; and the rest will so please you that nothing can keep you and this book apart



THE STUDY of Personal Magnetism has two main parts. First comes the *internal* development of the force; second comes its *external* use among men and women. Most of our progress thus far has been in laying the granite foundation for the power—the base upon which you are to build a magnificent structure.

Before closing our work it will be well and pleasing to dip into the vast field of magnetism which relates to its use in contact with other people. For it is here that you are to win your grandest triumphs.

The outer or external use of magnetism is commonly known as "personality." In this lesson, then, we give you definite directions for using your newly developed powers through the "winning personality."

You are constantly being "sized up" by others. Practically every one who meets you makes either consciously or unconsciously, some estimate of what you are.

On what people think of you depends, to a great extent, what your success is and will continue to be.

Opinions are based, it is found, on both intuition and logical deduction. Intuition is the faculty animals use in "sizing up" a new object or individual. The average wild animal must be constantly on the lookout for two groups of things which would bring them harm or death—traps and enemies.

In those wild animals which have survived extermination, there is almost an uncanny attribute which recognizes either a trap or an enemy. A cub does not have to learn to be afraid of a wolf. Intuition—not reason—tells it that the **wolf is an enemy.**

Human beings still have some instinctive faculties left. When you meet some one you do not like, it is a reasonably sure deduction that that person is of an antagonistic type. Your instinct (a faculty little called for in our civilization) tells you that you will lose rather than gain from that individual's influence or from association with him.

Or, there may be an inherited repugnance which is due to ancestral experience. If your ancestors were at war for ages with another race, nation or tribe, some of that racial or tribal antipathy is quite likely to persist. Particularly is this so when an environment—as that of war—brings old differences into prominence.

To show how little consideration has been given to racial difference and the resulting dislikes, it is only necessary to consider how the various races have been thrown together. It was the custom, in a certain large industry employing large numbers of common labor, to put workers of all nationalities together in one group. Finally some observant foreman suggested that workmen be segregated into groups, and these groups be made of nationalities which would not clash. This elementary method was touted as being something wonderful—"a development brought about by the great war."

"Sizing up," so far, has been more on a destructive than a constructive basis. That is, people have been in the habit of looking for something to dislike, rather than for something which would do them good. A single flaw, in some cases, often affords more pleasure than finding everything the pink of perfection. Business men of the old type particularly always examined a prospective employee for flaws before considering the constructive value of the applicant. Such points of dislike might range from some actual indication of inferiority, to a mere whim.

One of the classic stories of a certain city in the middle-west is that of the city applicant for a position with a big "small-town man," who was advised to part his hair in the middle, offer his prospective employer a good cigarette and display his graduation diploma. As these were the prospective

employer's three pet aversions, the lack of results made a particularly gossipy small-town yarn.

The first step, therefore, in attaining popularity is the exercise of diplomacy toward other's aversions. An aversion is usually associated with some past experience—either cruel or otherwise disagreeable. Merely to avoid arousing disagreeable recollections in the mind of another is sufficiently good management to vouch for this first principle in attaining popularity. When it is considered that a mind in which there is a strong recollection of something distasteful is unable to function constructively, this alone is object enough to restrain the one who would make a good impression.

The salesman, as a typical instance, naturally wants his prospect to buy. Buying calls for a clear mind—one unclouded with distasteful recollections. As a consequence, the automatic action of the law of the survival of the fittest makes the successful salesman a diplomat insofar as "treading upon anybody's toes" is concerned. The salesman who offends, therefore, is automatically—and quickly—eliminated.

Nor does observance of this principle mean any loss of individuality or personality. The driver of an automobile in a race may show his individuality as much by skillfully avoiding objects which get in his way, as by "taking a whack at them." There is opportunity to show as much personality in avoidance as in fighting one's way.

Second in the attainment of popularity is the avoidance of rivalry. It is human nature, as it exists in the present stage, not only to fear rivalry but to dislike the rival. This condition is one which has to be met, no matter how much theorizing there may be over the idea that "it should not exist." Only does actual investigation show to what a degree a large number of people are actuated by the fear that someone or something will prove a competitor.

It is within the memory of those of middle age, what a cry went up when the self-binder was put upon the market. In those days, gangs of men followed the harvest, binding the grain on the ground—a most difficult and back-breaking

form of labor. These men, it was declared were to be put out of work, and thrown on the country to starve. The self-binder was their rival; consequently they were incapable of doing any clear thinking on the subject of self-binder competition.

But things did not work out as the poor hand-binder had claimed. Today, with grain not only cut by self-binders, but by a battery of machines pulled by a tractor, it is almost an impossibility to get enough help during harvest—even at a wage of a dollar an hour.

A similar condition was seen when type-setting machines began to replace composition by hand. In many cases these machines were put in secretly, owing to the opposition of workers, who wished to continue to work the slow way.

"In installing our systems for lessening the work in business, it was no uncommon thing to find that a perfectly good system would not work in a certain plant," says a business engineer, who was one of the first to enter that work. "We had to know the reason for this, or go out of business. So we put in one of our employees in a plant we were going to systematize a few months later.

"By the time we were ready to install our system, our employee had learned considerable about general objections to systems. When our man started installing, he learned still more.

"It seemed that eight out of ten employees thought that a new system would put them out of their jobs. Further, when our investigators came in to study the field, and questioned the high-grade men about the work they did, many of these men were sure that the investigators were 'after their jobs.' So sensitive were workers to possible competition, in this plant, that when a new man was seen talking to the president, the rumor would immediately go forth that there was 'an applicant for So-and-So's jobfi

"Basing our opinion on these reports, it was decided that we had either to keep from offending the employees—or go out of business. After considerable experimenting, we hit

upon a plan—(now one of our most valued trade secrets)—by which we are able to secure the employees' co-operation instead of their opposition."

Here is an example of a business which, through no fault of its own, was not only disliked, but feared. Many a business manager and business is not only surprised, but incredulous on learning the true standing of himself or his business. Political officials particularly fall into the error of not knowing the degree to which they are liked or disliked. A well-known Washington correspondent, speaking of an unpopular official says:

"It is a curious anomaly of the situation that Mr. according to the people who know him real well, believes that aside ~~from a few agitators~~, the vested interests and Mr.—, of the , imagines that he is really popular; that the people look upon him as the persecuted champion of their interests."

If a man high in the counsel of the nation, with every power that money and politics can bring to bear is so poorly informed concerning his own popularity, there is considerable excuse if the ordinary man has little or no idea how he rates in the esteem of those who know him.

Esteem is not like financial rating. Any banker will tell a man how much money can be lent him and under what circumstances. This establishes the financial rating quickly and easily. But to establish a rating of esteem—that is not such an easy matter.

Even a voting contest may not be an accurate measure of the esteem in which a person is held. It is not unusual for organization—not popularity—to get out the vote and see that it is voted right.

When it is desired to get an indication of one's popularity, it commonly is not an easy matter for the one in an ordinary situation. Where a number of salesmen are selling the same lines in the same store, the relative popularity of each may be shown by the comparative sales. Of a number of salesmen traveling the same territory, it is not difficult to

rate each according to his popularity. Other occupations in which such a comparison is possible are few indeed.

Yet it is almost a necessity for anyone who would be successful to have some rating of his popularity. As popularity comes from personality appreciated, the man with personality particularly needs to know whether the likable points of his personality are "getting across."

Then too, as a preventive of loss, some information concerning one's popularity is often a necessity. Many a business man, who stands high in his own business circle, has failed in understanding that his popularity did not extend beyond his business connections. Many a school teacher or college professor, his interests confined to his text books, has been astonished to learn that he has no rank in the friendship of those he meets every day in the routine of the class-room. Many a manager, the permanence of whose position hinges upon his popularity, has been chagrined to learn that the vast following of friends he fancied he had were due to an environment he could not take with him.

Tests for popularity, being difficult to make, must often be made by the indirect method. Testing out the product is a simple matter in some lines. In authorship, the sales list is an accurate gauge of the popularity of the writer. The actor's popularity shows in the box office, particularly since it has been possible, by means of the moving picture, to spread a production over the world. Those whose work, in fact, partakes of the spectacular, will usually have no difficulty in judging popularity by returns.

A simplified form of test for an employee is based on demand for services. An employee of any versatility should be able to sell his services to from one to a dozen employers of labor. He should have placed the information before a number of employers, that he is a man of personality, and should bring that personality before those who are in a position to utilize it.

The number of employers who are actively in the market

for a worker's services, therefore, furnishes a fair index of business popularity.

A professional man has two methods by which he can secure a fair idea of his professional popularity. The first is to compute the percentage of business he does, as compared with the total amount done, averaging all competition in the field. Thus, a dentist whose accounts show he is doing \$6,000 yearly where there is a total of \$50,000 in dental work performed in the community, is doing to exceed one-eighth of the work available.

The index of business popularity now depends upon the number of competitors in the field. With seven competitors—making eight to divide the business—the \$6,000 year man is holding his own on an equal division. With four competitors, he is falling below; with ten competitors he is high in the scale.

Where it is possible—as is rarely the case—to learn the comparative incomes of competitors in professional work, such comparison is generally a direct indication of business popularity.

Everything is in favor of the man or business having an income on a competitive basis, when it comes to computing popularity in terms of figures. While the money standard—basing comparative popularity on comparisons based on returns in dollars—is not exactly accurate, yet it is the best basis that is immediately available.

Developing a likeable personality is—like making money—a simple matter, but not every one who knows how has the will to back his information. While method is of great value, yet *will in backing* is an absolute necessity.

As a general statement—as accurate as any general statement can be—people are liked *for what they have that people generally do not have*.

LAW OF PERSONALITY No. 1. The more traits, qualities, elements of personality you can express, above the general level of the people in your vicinity, the greater will

be the reputation, power and magnetism they admire and honor in you.

The first great group of personality characteristics which tend to create liking, is the group embracing Affability, Courtesy, Pleasantness of Manner, Willingness to do a Favor, and the like. In order to understand thoroughly what this group of characteristics means in building friends it is necessary to consider something of the inheritance that these personalities<sup>7)</sup> indications reveal.

It is difficult for the civilized human, as one who leaves a peaceful neighborhood to do routine work in an environment safe even from catching cold from a draft, to realize the fearful risks his ancestors were obliged to take in order to gain shelter, clothes and something to appease hunger.

In the pursuit of food or any of the other necessities, anything strange was regarded as dangerous—hence an enemy. An enemy was something to be killed.

Under such circumstances as these, there was little friendship shown—except between members of the same tribe.

The old idea of regarding a stranger as an enemy still persists to a surprising degree. The surprise that results when the assumed enemy shows friendship signs—i.e., shows evidence of being affable, courteous, pleasant in manner, willing to do a favor—usually reacts in imitation. The mind must be readjusted to its error—that the stranger is an enemy—and it is when the mind is in this uncertain state that many good impressions are formed.

In determining what characteristics are necessary to likeableness you have but to list those which you yourself like in others. The characteristics you like in others, others will, it is very possible, like in you. The simplest method of personalizing for likeability is, therefore, to develop in yourself the social traits which you would like to see in others. Because of the simplicity of this method, it is one that is neglected to a considerable degree, even by those who are desirous of being thought likeable.

LAW OF PERSONALITY No. 2. The pathway from mediocrity, on upwards to world-fame, is simply that of steadily widening the scope of power in your business or profession; you must open up newer and stronger personality than anyone in your town, then in your state, and then in your nation. It is a straight mathematical problem of out-distancing competitors in personality. As fast as you can tower above personality-competition—just that rapidly does your influence spread and you mount nearer to supremacy.

Analysis of a large number of individuals with impressive and pleasing personalities, shows that their personality-factors can all be grouped under seven heads, as follows:

1. Appearance,
2. Manner,
3. Desire to Help Others,
4. Willingness to Meet Others Half Way,
5. Affability and Courtesy,
6. Reliability,
7. Individuality, or Genuine Expression of Self.

This analysis gives the groundwork for a detailed study of personality-factors, exactly what they are, and how to develop them to a marked degree. Let us now consider them in their order.

(1) APPEARANCE. "First impressions count most," is an old aphorism which we would all do well to constantly hold in mind. A bad first impression, like an unfortunate happening, is often hard to live down; and as the world judges largely by first impressions, it behooves us to consider carefully the sort of first impression we give to people we meet.

Invariably the greatest factor in a first impression is that of dress. Clothes may not make the man, but they are a sure indication of two things: first, his general characteristics and type of mind; second, his financial standing. Only poor people and millionaires can afford to dress carelessly. Con-

sequently, the advice of Polonius, "Costly thy raiment as thy purse can buy; rich, yet not gaudy," should carefully be observed by all who wish to make a good first impression.

The psychological effect of clothes is but little understood by the general public. Everything around us tends to affect our mind either favorably or unfavorably; so how natural it is that our clothes, which are with us during the whole of our waking hours, should exert a powerful influence on our mind.

Famous actors and actresses have often told of the power of the costumes they wear to help them play their parts. Oftentimes, during preliminary rehearsals in everyday clothes, the director of a new show will doubt the ability of certain members of the cast to "get across the footlights." They seem to lack that "something" which gives life to their words and actions and which gets a grip on the audience.

But when dress rehearsal comes and the same members of the cast are attired in their costumes designed especially to fit the part, what a difference! Words and actions which formerly seemed lifeless have now become dynamic, gripping, impressive, thrilling! What brings about the difference? Mainly, if not wholly, the effect on the mind of the actor of the clothes he is wearing. An actor, attired in a sack suit, may speak truly heroic words, but they sound hollow. But let the same man change into a military uniform and then speak the same words, and there is as much difference in their effect as there is between putty and steel.

There are sad clothes, joyful clothes, serious-matter-of-fact clothes, and frivolous clothes. Many a frivolous, thoughtless, careless individual can be given a much-needed touch of seriousness simply by changing from "fripperies" into plain garments with simple lines.

Limitless are the opportunities for expressing personality through clothes. You can so dress as to accentuate some strong point you have, to hide some weakness, or to give the impression that you possess some quality which you lack.

For example, take the boisterous type of man with what

most people term a "harsh" personality. Obviously, he needs to tone down his aggressiveness in actions as well as in appearance. A check suit on a man of this type serves only to accentuate the discordant elements in his personality. What he needs to do is to wear plain garments, preferably of a single color, such as blues, browns, grays, and the like.

Similarly, the man of too-quiet personality—commonly termed as of a "retiring disposition"—needs to put into his clothes the force and push which he lacks. It can be done by means of mixed weaves with prominent patterns.

Clothes have the power not only to hide or to bring out mental characteristics but also to make the stout man appear less stout—even slim; the slim man, broad; the short, thick-set man, slimmer.

An entire Manual could be devoted to this important subject of expressing personality-factors through clothes. But that is unnecessary as you already have been given the basic principles and can easily work out the details for yourself. If necessary, take your tailor into your confidence; his help will be valuable.

(2) MANNER. How a man acts on first meeting you, what he says in his first few words, invariably will be found to correspond with opinions you form of him after a longer acquaintance. This fact is well known to business men. That is why so many men often cut short a preliminary interview, no matter whether they decide to accept or reject your proposition. The way you conduct yourself during the approach, the point of view you express in your statements, even the words you use, show unerringly in a few minutes whether you are or are not the type of man they wish to do business with.

It is a great mistake to go to see anyone of importance without knowing in advance exactly what you intend to say. A good lesson can be learned from the methods of many public speakers. They are apparently called upon unexpectedly to give an impromptu speech, and seek to give the impression

of surprise and unpreparedness. But in ninety-nine cases out of every hundred, they have most carefully thought out in advance just what they are going to say, how they are going to say it—even going so far as to have memorized the entire speech, expressions of surprise and all.

Under the same heading of Manner comes also your physical actions, such as the way you walk to greet the man you are meeting, your facial expression, the way you shake hands, sit down, and the like. The term "ease" most aptly describes what you should strive for in all your actions; you want to give the impression that you "feel at home" under any and all conditions.

The best way to develop this ease of manner is to notice carefully the actions of others in meeting you, and your own actions in meeting other people. Study of this nature will yield many useful pointers, good and bad. Strive to correct any weaknesses at once. Rehearse before a mirror, if you think this necessary. Hold firmly in mind your strong points, or any strong point you wish to develop. Practice them on every possible occasion. Soon they will become a habit and you will have acquired that ease of manner which makes you "all things to all men."

(3) DESIRE TO HELP OTHERS. Many an otherwise delightful man has often nullified his good qualities by holding the wrong attitude toward life and the thousand and one things which enter into it. Broadly speaking, there are two view-points as applied to anything; first, the positive, or helpful and constructive; second, the negative, or critical and destructive.

It is of great importance to maintain at all times a positive, helpful, constructive attitude towards things. Everyone has to contend with enough unpleasantness of all kinds without having it poured into his ears by people he meets. Consequently the man who freely expresses on every possible occasion the opinion that "everything is wrong," or who tears

down rather than builds up, is likely to find his presence not sought after, to say the least.

What the world at large wants is a genuine, happy smile and a constructive attitude towards all things. The individual who maintains this helpful attitude not only finds favor with others but helps himself by the energizing effect of his own thoughts upon his mind and body.

The financial worth of this method of constructive personality is well illustrated in the career and methods of Andrew Carnegie—for whom it helped amass several hundred million dollars. Charles M. Schwab, relating some of his early experiences as one of Carnegie's young lieutenants, says:

"Even in those early days his personality was such as to inspire one, whatever his station, to better efforts and to an appreciation of the finer things of life—not by what he may have said to you, not by what he may have written or spoken, but just by the tender attitude of a strong personality."

Schwab had been permitted to erect a new mill, but within two months he told Carnegie that he saw how greater profits could have been secured, if the mill had been constructed differently. Carnegie said:

"Tear it down and build again. It's only a fool that will not profit by anything that may have been overlooked and discovered after the work is done."

That spirit was characteristic of Mr. Carnegie. He did not say in criticism "Why didn't you think of that before?" The new mill was constructed under Schwab's newer ideas and PAID CARNEGIE MANY HUNDRED FOLD.

There is your cue. Personality is power—when it wins the other man, enlists his support, inspires his utmost efforts i—and keeps ever in view the ultimate big aim—PROFIT.

Think it over very carefully and you'll realize that you've never yet got a bright idea, or have done a lot of good work, or had any "good thing" come your way while you were in a negative, fault-finding frame of mind. No! Your good ideas and best work and "strokes of luck" always

come when your mind is keyed up by optimism and a cheery outlook on your present problems as well as on life itself. Another angle on this subject is the nature of the ideas and opinions you hold toward things in general. No one can stop you from thinking what you please, but it is unwisdom to express freely to people at large ideas which do not conform to public opinion. Nature evidently had this thought in mind when she gave us two eyes and two ears, but only one mouth.

Everyone is most interested in himself and does not wish to have forced upon him the ideas and opinions of others. This attitude may be selfish, but it is a condition which exists nevertheless and should be borne in mind by the individual who wishes to "get on well" with others.

Business as well as life is largely a matter of give-and-take—the willingness to be considerate of others both in your victories and defeats as well as in their victories and defeats. No one can hope to win *all* the time—that runs contrary to the nature of things. This point leads logically up to the next personality-factor, which is:

(4) THE WILLINGNESS TO MEET OTHERS HALF WAY. Thorough analysis of disputes between individuals, firms, and public bodies shows what the clash usually comes about through the unwillingness of one or both parties to concede even a single point.

How often you have seen a man with a grievance, fancied or real, who approached his disputant with an attitude of aggressiveness—literally bristling with antagonism—with the announced intention of "having my own way or—" Such an attitude is not only impolitic, but is a sure breeder of antagonism in the opposing party.

Then in contrast you have seen two men, each appointed by an opposing party to settle a dispute or to unravel an annoying tangle. Presuppose that each of these men is of the "right sort," and has a working knowledge of the personality-factor under consideration.

They meet with a smile, a cordial handshake, and an easy manner. Then one says, "This trouble should never have come up. We are sorry about it. It's bad for us as well as for you. Frankly, we want to settle it in a friendly way, as we feel sure you do. And we are willing to meet you more than half way, etc . . ."

An attitude such as this wields a big advantage in that it wipes out personal antagonism right from the start and allows both parties to make clear decisions unclouded by feelings of resentment. Then if each individual is willing to be broadminded, and to trade the concession of one point in return for the concession of another, the disagreement soon fades into thin air.

Tolerance is what we all need—tolerance in our attitude towards others in respect to their opinions, and in respect to the effect our opinions will have on them.

A thing may be wholly right from your viewpoint, but wrong from the viewpoint of another, and *vice versa*. As none of us can hope to win all the time, and as complete victories of any sort are rare, the willingness to meet the other man half way will not only almost always settle disputes, but will generally prevent them from ever starting.

A variation of this is a type of man frequently met with in business. He may either come to you and ask frankly for some information, or meet you casually and then proceed, by means of more or less skillful maneuvering of the conversation, to "pump" you. The right type of man is always willing to give out information which will help others, provided by so doing it will work no hardship on him. A typical example of this is the willingness with which most traveling salesmen, met on trains or in hotels, will give valuable trade information to chance acquaintances.

But the type of man under consideration is either greedy, selfish, or thoughtless. He wants information *from* you; but when it comes to his giving information *to* you, that is an altogether different matter! He either quickly changes the subject, or says "I den't know," and shuts up like a clam.

It does not take long for the word to be passed around business circles that a man is of this type, and from that time on he is given the cold shoulder. One particular case comes to mind. A certain man, whom we'll call Jones, owed much of his success in forcing a small business into national prominence, with resultant substantial profit, to information given to him from time to time by friends and acquaintances. But it was not long before they found that when they asked Jones for information he either professed no knowledge of the subject, or avoided a direct answer. And, of course, the word went around that as Jones was unwilling to reciprocate, care should be used in giving information to him.

An unexpected crisis arose in Jones' business. Some "inside information" was all he needed to weather the storm. He scurried frantically to his friends and acquaintances and asked them for the information. Not at all strange to say, they had heard nothing at all about it; and, further, showed no desire to find out anything.

Jones' business did not go to the wall, but it was badly battered, and he suffered many trying weeks of black despair. The damage to his business, and his personal worry and nerve-strain, could all have been spared him had he not earned the reputation of being a man who was not willing to "fifty-fifty."

Reciprocity in all things is sound policy. When you accept a dinner invitation you do so with the intention of promptly returning it. So why not apply the same idea to other things. When someone does you a kindly act, or brings happiness into your life, or tells you something you were glad to know, or shows you friendship, pay back your obligation promptly in the same coin. To render service to others will not only give you personal pleasure, but will cause others to continue to render you favors because you return them.

(5) AFFABILITY AND COURTESY. These factors are so well known as to need but little comment. Powerful as money is in these days, a manner that is genuinely affable

and courteous will get you things which even money cannot buy. These two factors are largely an offset of Factor 3—The desire to Help Others. They can not be forced nor assumed; nothing is more hollow, insincere and instantly detectable than a forced smile or assumed courtesy.

They must come from the heart—from a genuine, deep-set regard for and desire to make things as pleasant for others as it is within your power to do—regardless of who they are or their standing in life. When this is done these two wonderfully valuable traits begin to show conspicuously in you. Develop them thoroughly and conscientiously—they will do much for you and will carry you far.

(6) RELIABILITY. This factor is the keystone of the arch of all personality-factors; without it the arch will fall. For no matter how able a man may be, how pleasing an impression he can make on others, all is useless unless he is known as a man "whose word is as good as his bond."

Much of the seeming "good luck" which comes repeatedly to individuals and firms is due to their possession of this quality. In a certain line of business is a firm which, while fully awake to its opportunities, yet never goes out of its way to obtain business. Yet when large contracts are let this firm invariably gets its full share of the business, regardless of the spectacular efforts of competitors and oftentimes their considerably lower prices.

The answer to this seeming strange state of affairs is found in the factor, Reliability. This firm has the reputation of being reliable, fair and square in every way. It has **an** almost sacred regard for promises, and looks upon their fulfillment to the letter as a matter of imperative necessity.

A wonderful tribute to this firm and its reliability was given during the war. In one of the big financial houses in Wall Street was gathered a brilliant aggregation of financiers, presidents of huge concerns and representatives of the Allies **in** the persons of government officials, diplomats and military **and** naval commanders.

Machinery of a certain type was urgently needed by the Allies. The purpose of the meeting was to find ways and means to get it quickly. Orders running into the millions were being placed around the board table. The procedure was as follows: The chairman—one of America's biggest financiers—would read from a list something like this, "Three thousand automatic screw machines. Bid by Blank & Co., accepted."

Then turning to Blank & Co's representative, he would say, "Will you give bond that delivery will be made on time?" Following the representative's "Yes," the order would be given and arrangements made for a bond often running into the hundreds of thousands of dollars to be given by the manufacturer.

When the chairman put the bond question to one particular manufacturer's representative, a prominent financier cut in with, "No bond is necessary from them—their word is as good as their bond."

The electrical effect of the financier's words can well be imagined. The money bond, in this case, was dispensed with. And as a result of this firm's reputation for reliability and the financier's unqualified endorsement of them, unsolicited orders running into the millions of dollars began to flow in on this firm from all parts of the world. Such is the power of a reputation for reliability.

Not all of us have the good fortune to transact business on so large a scale as the firm in question. But we can all make our reputation for reliability as great as theirs in our own field, be it business or personal.

Promises should never be given lightly; and when they are given they should rigidly be lived up to, even down to such a simple matter as keeping an appointment on time. Mastery of small things quickly leads to mastery of big things. Form the habit of reliability, apply it on every possible occasion, and soon you will win the greater-than-money reward of having it said that your "word is as good as your bond."

(7) INDIVIDUALITY, or Genuine Expression of Self, Just as no two things are exactly alike, so are no two men exactly alike. Each has points and characteristics peculiarly his own. There are two kinds of Individuality: (i) Pleasing and Impressive Individuality; and (2) "Queerness" of Individuality.

A Pleasing and Impressive Individuality is a composite thing—a natural outgrowth of the observance of the five personality-factors before described.

The only way we want to consider the second factor, "Queerness" of Individuality, is from the standpoint of how to avoid it. Far too many people who think they have Individuality, have not Individuality at all, but a distorted viewpoint on life, usually described as "peculiar." They are unduly opinionated, one-idea-minded, self-assertive and "cranky." Study them carefully and you will see that their unpleasant, peculiar and undesirable individuality is due to their having characteristics the exact opposite of the five personality-factors before described. They are striking examples of what not to be.

In applying these five personality-factors, care should be taken to do so wholeheartedly—to think them, feel them, mean them—to make them a part of yourself, not merely to act them. By merely acting them you deceive no one but yourself. Live up to them wholeheartedly and you will soon be the possessor of man's crowning achievement—a pleasing and impressive Individuality which makes you stand out from the crowd as an oak stands out from the forest.

A well-known word painting of the likeable personality is that of Steerforth presented by Dickens in *David Copperfield*. It breathes forth a freshness and buoyancy of personality which should be studied—and imitated:

"But his easy, spirited good humour; his genial manner, his handsome looks, his natural gift of adapting himself to whomsoever he pleased, and making direct, when he cared to do it, to the main point of interest in anybody's heart; bound one wholly to him in a few minutes. . . . He went into the

room like light and air, brightening and refreshing it as if he were healthy weather. There was no noise, no effort, no consciousness, in anything he did; but in everything an indescribable lightness, a seeming impossibility of doing anything else, or doing anything better, which was so graceful, so natural, and agreeable, that it overcomes me, even now, in the remembrance."

Read that over again—let several readings saturate you with the decision to enter into that same sort of a breezy expression of personality—the nice adaptation to others to please and win them.

A further sidelight upon the magnetic personality is seen in the following, written by one of the greatest thinkers of modern times:

"I had an appointment to meet one of my agents at a railway station, and, at the moment agreed upon for our meeting stepped away from the designated place, and waited with some curiosity, for I had not as yet sight acquaintance with him. When he entered the depot he did not at first discover my presence. He passed me like a healthy breeze, his whole manner vigorously expressive of action, courage, confidence, and a sense of ability. It was good to see him breathing power to right and left. Privately he frequently reveals the mood of modesty and a reasonable knowledge of personal defects, like an ordinary human being, but in business he is dynamic and confident." This is the attitude of assertive power. The picture should be taken as a direction for imitation. A talismanic auto-suggestion may be given as follows:

*"I am power! My manner, and my personal atmosphere (a sphere of space around you)—vigorously express active and courageously confident personal power. It is my way. It's my attitude—just enough to win confidence and respect"*

The young man referred to in the foregoing, using intensively such methods of power culture as outlined in these lessons, has in the past few years accumulated a fortune; his

rapid rise to success and the business he has founded, are one of the romances of modern achievement. His method outlined above is worth considering,