

Mind Reading.

*The Second Part in
Series "B"*



Other Parts in this Series:—

No. 1. Personal Magnetism.

No. 3. Hypnotism.

No. 4. Magnetic Healing.

No. 5. Zoism.

*Published by
The Psychic Research Co.
Chicago and London.*

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Complete Course
In The Art of

~ Mind-Reading ~

Divided Into
Twenty Lessons.

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PUBLISHED BY
THE PSYCHIC RESEARCH COMPANY,
CHICAGO.

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Course in the Art of Mind-Reading.

Part I.

Muscle-Reading.

Lesson I.

It is intended that these Lessons shall form in every sense of the word a complete Course in Mind-Reading, the sustained idea being to teach the student how Mind-Reading is performed so that he can accomplish the feats himself. Although the student is throughout referred to as of the male gender, it must be borne in mind that in the cultivation of this power women are fully as apt as men, and sometimes far surpass men in brilliance of results. These Lessons are so plainly written that a child can digest their meaning, and put in successful practice the directions given. We have divided the Course into two parts; the first part being devoted to what is erroneously called Mind-Reading; the second part dealing with the genuine performance.

The pupil is advised to master both branches of the study, beginning with the muscle-reading AS THE BEST POSSIBLE PREPARATION for the performance of the feats of genuine Mind-Reading or Telepathy which follow.

The experiments must not be hurried over; nor must too many experiments be tried on one evening. When either brain or body is fatigued it is not well to experiment at all.

You will remember that you are about to engage literally in a process of education; the education of a sense; and the advance must

necessarily be gradual. Do not expect too much. Do not be cast down if you fail. Do not be surprised if others of the company surpass you in achieving quick results. Some children learn to read more quickly than others, do they not? So we, who are merely children grown, do not show an even development in the education of of this, the sixth sense. There is one comforting fact which you are ever to bear in mind. It is that you CAN do these things eventually. There is no one of ordinary intelligence who has not latent in him this ability to read the minds of others. But objective education has dwarfed the importance of mental communion, and like any human faculty which is permitted to rust, the sixth sense has dwindled into impotence. We are startled sometimes by unmistakable evidence of its existence which comes to us in the form of intuitions of calamities which have befallen those dear to us, long before the sad news could reach us by the ordinary mode of transit; but while these "silent" messages startle us, we do not, after the first moment of the shock, seek to understand that there must be a Law underlying these phenomena, nor do we grasp the significance of the thought that while we may never understand the scope and breadth of the Power, nor know the composition of its Energy, we may learn to use it, nevertheless, as we use Electricity to-day for our convenience, pleasure and profit.

Lesson II.

The first necessity is that you should understand the difference between true and false Mind-Reading. To this end we will take an ordinary experiment in popular Mind-Reading, and show that it has not necessarily anything to do with mental communion.

The performer is securely blindfolded, and led out of the room. During his absence the rest of the party decide upon some article, let

us say, a knife, hide it in a well concealed place in the room, and when they have resumed their seats, the performer is recalled. Upon re-entering the room he says:

"I wish someone who knows exactly where the article is hidden to let me take his hand, and if he will keep his whole attention fixed, first upon the place where it is hidden, then upon the article itself, I think I can find the place and name the article. I wish the other people in the room to assist me by also concentrating their minds upon the article, and I have no doubt we shall get quick results. The person whose hand I take must agree to give his whole attention to this undertaking, and I should prefer that you select one among your number who is sensitive in his or her nature, and who has the power of concentration well developed. Now, if you are ready, let us begin."

Then some one of those who saw where the article was hidden will put his right hand in the left hand of the performer, and the latter will use the impressions he receives from the muscular contractions of the hand he holds to guide him little by little to the spot where the article is hidden. In case he does not immediately receive a clue in which direction to move, he makes one step forward quickly, saying in some excitement, "Think now; think. Keep your mind upon the place. Think only of the spot selected!" The effect of this sudden admonition is to make the guide impart unconsciously a vibratory motion to his hand which serves as a sufficient clue to the performer. This vibration takes one of two forms at first. It may be in the form of a slight OBSTRUCTIVE motion, a pull back, which acts as a check to the performer, and which tells him at once that the direction he has taken is wrong; or it may be a firm lead going WITH the performer and supporting him, but in either case, the movement of the hand is the performer's KEY to the direction to be taken. He studies the vibration of the hand he holds. Remember that the guide is not aware of the fact that he is assisting the performer. The guide, in perfect

good faith, is keeping his eye and his attention intently fixed upon the whereabouts of the missing article, and just in proportion to the degree of the guide's concentration upon the feat to be performed will be the strength of the vibrations his hand communicates to the performer. The more he is absorbed in the performance of his duty, the more unconscious assistance will he give the performer. This is perhaps, to you who have witnessed the remarkable performances of the trained muscle-readers (their blind-fold drives, finding of pins hidden under carpets, discovering names in closed books, etc.) a much too simple explanation of the manner in which the results are attained, but we can assure you that while Mind-Reading and mental communion are facts which we shall deal with in due course, this explanation of "popular Mind-Reading" is the correct one.

The explanation of how it happens that the guide unknowingly gives this clue to the performer is also simple, and is expressed in the sentence:

ALL THOUGHT TENDS TO TAKE FORM IN ACTION. You may see this principle demonstrated to perfection in the gestures which accompany the mental conditions of fear, joy, sorrow, hope, anger, surprise, etc. The gestures are invariably automatic; that is to say, the person making them is not conscious of their performance.

The secret therefore of the mechanism of the clue which the guide innocently gives the performer is, Automatic Action, or Unconscious Muscular Activity.

Try a simple experiment to convince yourself that mental action and muscular action are so closely allied as to be interdependent. Think of some object lying to the right of you which you wish to reach. Think of it intently, and your body will automatically incline in the direction of the article thought of. Think intently of an object lying to your left, keeping in mind the thought that you wish to reach that object, and your body will sway to the left.

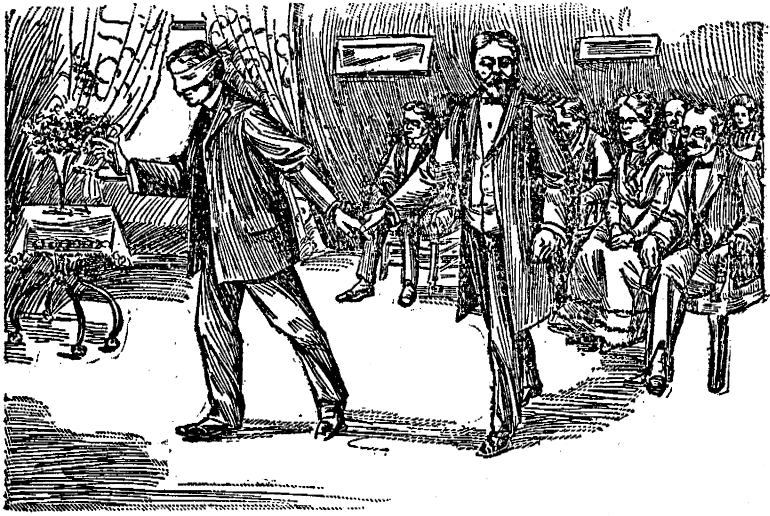


FIG. 1.—FINDING THE HIDDEN OBJECT.



FIG. 2.—USING A WIRE IN MUSCLE-READING.

Lesson III.

Although the explanation of HOW these feats are performed is very simple, you cannot at once successfully perform all the experiments which we shall here set down. Training is necessary. Practice is necessary. You must begin at the beginning and lead on from the simple feat to the most complicated one; to begin with the selection of an object thought of by the guide, and to close with the most astonishing feat of all to the beholder, that of opening a safe, the combination of which is known only to the manager and cashier. We do not know of anything which makes such an impression upon those who witness it as this performance. It makes converts to the Mind-Reading theory at once. It rouses the greatest enthusiasm. It is, of course, not Mind-Reading at all, but muscle-reading, but it would be a great waste of time to try to convince the spectators of that fact. When you have gauged the effect of RESULTS upon an audience, you will not make the mistake of EXPLAINING any of the feats you perform. Your audience will not thank you for your frankness, and you will have the dissatisfaction of knowing that you have spoiled your effects. In the matter of genuine Mind-Reading, you may be less reticent, and even speak freely, because genuine Mind-Reading, though you may learn HOW to perform it, is as much a mystery to-day as it ever was.

It has been made plain to you that the means employed to perform these feats of muscle-reading is the motion of the guide's hand, due to the latter's concentration of thought upon the object to be found. We wish thus early in these Lessons to impress upon you that the ONLY thing you have to learn in this branch of the work is how to successfully interpret these motions. Sometimes you will find your work very easy; sometimes it will be more difficult. Much will depend upon the power of the guide to keep his mind fixed upon

the experiment. In the case of a guide whose attention wanders a great deal, or who has made up his mind that he will not help you by keeping his attention fixed upon the performance, you will find the motions or vibrations harder to interpret because they will be much slighter and less noticeable than in other cases. But practice, first with one person, then with another, will make you so quick at reading these signs that you will seem to your audience eventually to be actually leading your guide, dragging him after you, rather than being led by him. Remember that continued practice is necessary to success, and each day you will notice marked improvement in your ability to read the signs of the hand. There will be nothing arduous or wearisome in this practice.

Your advancing success will make of these performances a most enjoyable diversion, as entertaining to the company as to yourself. We should advise you to work at least one month upon the following experiments given in Part I, giving up one hour each evening to their performance at the end of which time you will be able to perform any of the feats of the celebrated Johnstone and Bishop. If you will work steadily for one month upon these experiments we guarantee that, however hard it seems to you at first to interpret these clues, you will be a first class "Mind-Reader".

Lesson IV.

There are two things for you to remember. One is that by feigning excitement while you perform these feats you throw your guide rather off his guard, rendering him as impulsive as you seem to be, and so increase the strength of the clue he gives you. The other is that you are not confined to any one means of securing these clues. You were shown above, in the analyzed experiment, how the muscular contraction is transmitted to the hand of the guide, and how by

taking his hand that impressiom is transmitted to you. But remember that in each and all cases the clues transmitted are of the same nature, and when you have mastered one method, you will easily master others, greatly heightening the effect of your performance by introducing a variety of methods. For instance, instead of giving the guide your hand, you will find that the vibrations are as plainly received if you use a wire, or a cord; he holding one end, and you the other. Or request the guide to place his open hand against your forehead. The strange part of the performances is that after a few trials you are able to recognize at once the MEANING of every motion of the guide's hand. You will know in what direction to move; where to search to find a hidden article, and you will KNOW when you take an object in your hand, whether it is the object thought of or not. We shall explain with sufficient minuteness in these Lessons just what motions you are to look for, and what interpretation you are to place upon them. Finally remember that we have a purpose in insisting that you prepare yourself for one month by the performance of muscle-reading. It is necessary that you develop concentration and sensitiveness, two qualities without which genuine Mind-Reading is impossible. The practice of muscle-reading will develop both qualities in you to a high degree in the shortest possible time.

LESSON U.

For a first experiment the audience selects a certain book from a pile upon the table, and places the book the fourth from the top of the pile. You are acting as the Mind-Reader throughout these performances, and having been properly blindfolded you are summoned to enter the room, one of the company giving you his hand, and acting as your medium or guide. The blindfolding not only heightens the effect of the performance, but assists you to keep your attention

upon the vibrations of your guide's hand, by shutting out your vision of surrounding objects and persons. The first thing for you to do, after impressing upon your guide that he is to concentrate his mind upon the article, is to take a few steps forward or sideways. Wait for clues. Your first clue is the clue of direction to follow. And here is your golden Rule:

FOLLOW THE LINE OF LEAST RESISTANCE. If you take the wrong direction your guide will show it through his hand. If you are right you will feel either no pressure at all, or a confirmatory pull in the same direction. You may take it as a law of human nature that your guide will want you to succeed, and will not refuse to UNCONSCIOUSLY assist you—that is to say, he will not deliberately lead you wrong. You will gradually, and without much difficulty, find that you are intended to advance to the table. Now, having reached it, stoop down with one hand outstretched, groping blindly here and there. If you are wrong there will be a feeling of resistance in your guide's hand, a lifting vibration. If you are right and there is any article beneath the table which you are to pick up you will notice that your guide's hand requires no pulling on your part to make it fall with yours: it even precedes yours. For the experiment we have selected, the finding of the book upon the table, your lead under the table is of course wrong, and the guide's hand will apprise you of this. Now as you rise again gradually to your full height with your disengaged hand waving in the air, you will feel your guide's hand not only ascending with you, but checking you as soon as your hand reaches the level of the table, bearing down upon yours slightly if your hand rises much above the table, relaxing suddenly when you touch the table itself. Your hand travels over the table in search of the article, and again you request the guide to think, "think hard." You touch certain objects on the table, but you are warned by the resistance in the hand you hold that you have not yet reached the right object. Finally, you

lay your hand upon the pile of books, and at once there is the complete and sudden relaxation of the muscles in your guide's hand; an indescribable relief from tension which is unmistakable. After a moment's pause you run your hand up and down the pile of books. For a first experiment you should stipulate that you are not to be asked to do anything very complicated, emphasizing the point that you will try to find some large article, such as a book, and will pass from this to more difficult feats. The guide's hand will indicate to you, again by the sudden relaxation, just when your hand touches the right book, the book selected, and an additional help to you will be the behavior of the audience. You will always find that members of the audience become so interested in these feats (especially if they believe that their own concentration upon the article contributes to the success of the performance) that just as soon as success is attained, and before you have even time to hold the book aloft, a sigh of relief and rustle of skirts will announce to you that you need look no farther.

Lesson VI.

For the next experiment the audience selects a pin during your absence from the room, and one of the number going to the side of the room makes a hole with the pin in the wall in full view of all those present. He silently calls the attention of the company to the place where he has driven in the pin. He then withdraws the pin and conceals it under the carpet in a corner of the room. When this is done, and the audience is fully informed of the whereabouts of the pin, you are summoned to enter, and taking the hand of your guide, or giving your hand to the guide, whichever method pleases you best, you proceed first to find the pin, then to find the hole in the wall, and then to place the pin exactly in the hole made by the member of the

audience. Before preparing to perform this feat it is well for you to tell your audience just what you intend to do; that you will find a hidden pin and stick it in a hole in the wall, &c.—this will simplify the performance for you because you will know what you are going to look for. Only expert performers can successfully go to work without knowing anything of what they will be required to do. You know already what you are going to do in this experiment to find the pin. You have been told in the first experiment how you will discover that you are to search on the floor for this pin instead of hunting for it in someone's vest, or upon the book-case. The guide's hand will tell you whether you are right in stooping towards the floor or carpet, and once sure that you are right, your reason tells you that the pin will not be left on the surface, but will be hidden for greater mystification under a rug, or under the corner of the carpet. You will have no difficulty in finding the pin, nor in finding the wall, and now you will perform a feat which will seem to your audience very marvelous, and quite unexplainable upon any other hypothesis than that of genuine thought transference. Taking the pin in your disengaged hand you wave it to and fro across a space in the wall, and having discovered by stooping and gradually rising to your full height just about the ALTITUDE of the hole, you make your motions slower and slower until you have located the exact spot in which the pin was first inserted. Even at a first attempt you will find that you can strike within a couple of inches of this spot, and with practice you will be able to drive the pin exactly into the hole. To find this hole you look for the relaxation of the guide's muscles when you strike the altitude; then the hand you hold gives a drawing motion to left or right, followed by another complete pause when you get within a small radius of the exact spot, then a slight tension one way or the other, left or right, up or down, as your pin-point travels in small circles or curves nearer or further from the point aimed at, and finally

a full relaxation and dropping of your hand when the spot is found. Slight as these signs may be in some guides, they are the same in all, and unmistakable in their portent. You will learn to know the meaning of every sign; and success in this work is simply the reward of sharpened observation.

Lesson VII.

The Imaginary Murder is a very effective piece of work, and may be tried next. While you are out of the room the audience selects from its number one to serve as the victim, another to pose as the murderer, and finally the weapon (generally a paper-knife) to be used for the commission of the crime. The murderer first stabs his victim, and then hides the body in one place and the weapon in another, lastly secreting himself from observation. When all is ready you, entering the room, blindfolded of course, will find first the weapon used, then the victim, and finally the murderer. Then, standing the victim in the position he took when the blow was struck you will take the weapon in your hand and, impersonating the murderer, will strike the blow just as he struck it before you remove the bandage from your eyes. It is always essential to the success of each and all of these experiments that the guide you choose shall have an accurate habit of observation, and a good memory, so that he will remember where the various articles and persons are hidden, and will not confuse you by forgetting locations. There will be nothing new to you in this experiment, except the performance of the act of striking the blow. To hold your guide's hand, and discover through it the manner in which the victim met his death is not as difficult as it sounds, and not as wonderful as it appears to the audience. Of course you will derive your information from the guide in precisely the same manner as be-

fore, turning the victim about with the hand that holds the knife, or whatever the weapon may be, and brandishing the weapon here and there while your other hand waits for the accustomed indication that you are right or wrong.

Another very pretty experiment is the forming of tableaux or living pictures. Several members of the audience arrange themselves as a group or tableau, and then disperse to their seats. You, the performer, will first pick out the persons forming the tableau, and then arrange them in their correct positions. This experiment is rendered easy because of the fact that in addition to the clue which comes from the guide there is also the disposition on the part of each member of the group to fall naturally into his right attitude and position.

A more difficult feat, but one which you can successfully perform with a little practice, is to find any number thought of; taking usually the number of a coin or bank-note. You will hold in your right hand a piece of chalk, and the guide you select, who may be any person who knows the number, places the fingers of his right hand on the back of the fingers of your right hand. Then at your urgent request the guide thinks very hard of the first figure in the number, and under this stimulus you trace this figure correctly upon a blackboard, and so with the others, until the full number is written. A better method, because it has a better appearance, is to hold the guide's right hand in your left while you trace the numbers on the board with your right. For this experiment, begin to make your figures VERY SLOWLY. You must be cautious over the first three figures: after that the experiment becomes very easy. If you find that you do not get your clues easily in this experiment after writing, and rubbing out, two or three figures, call for a new guide, requesting the new one to pay very close attention to the matter in hand, and to keep the number, the first number, well in his mind until you have written it: then to concen-

trate on the second, and so on. This will have the effect of fixing the guide's eye upon the motions of your chalk, and the figures it traces will be more easily outlined by reason of this change of guides. Because of his exaggerated sense of responsibility and importance the new guide will be most anxious that you should succeed with him, your success being attributable as you have stated, to his power of concentration. You should bear in mind that this changing of guides is often effective in other experiments at critical times, when you are not making headway, and it is sometimes advisable to change three or four times. Having found one who is very sensitive and responsive, you will make better progress by using such a one whenever possible, remembering, however, that for your early practice the greater number of persons you can press into your experiments as guides the better for you, since you need all the experience in sign reading which variety will give you.

Lesson VIII.

To draw an outline of an animal which some artist in the company has scratched upon a piece of paper, shown to the assembled company, and hidden in his pocket, is an experiment which adds greatly to the marvels of the evening's entertainment. The principle of operation is of course the same as in the last experiment. In this instance it is better however that the hand of the guide be laid flatly upon the hand which you use in the drawing. You will receive your information more directly in this way, and the results will be better.

We come now to the most picturesque of all these feats. This is the performance of the "Blindfold Drive," as it is called, and which has been the great drawing-card of all the well-known "mind readers" from the days of Brown and Bishop. A committee is selected, and this committee appoints two of its members to drive to some hotel in

a distant part of the city: to select some name written upon the hotel register, and to return by a different route to the place whence they started. The mind-reader will then suffer himself to be blindfolded by the committee, and taking the hand of one of the two members who have already covered the route, he will be led to a carriage in waiting, will climb into the driver's seat, take the reins in one hand, and the guide's hand in the other, and will drive at a break-neck speed through the streets to the hotel chosen. He will make his way to the hotel office, find the register, turn to the page, and find the name which has been fixed upon. Then he will return to the carriage and drive back to the place whence he came by the second route taken by the two members of the committee spoken of above.

The effect of this performance is very good. The mind-reader, however, calls to his assistance a certain amount of trickery in its execution, and when that trickery is exposed, the performance, shorn of its picturesque features, resolves itself into an exhibition of ordinary muscle-reading. The trickery lies in the blindfolding. The performer either sees UNDER the bandage, or he sees THROUGH the bandage. As a general thing a black silk handkerchief is produced by the performer, ALREADY FOLDED, and pressing this against his eyes with one hand he turns his back to some member of the committee and requests him to tie the ends together. The natural thing for the committeeman to do is to tie those ends together as requested, without insisting upon an examination of the way in which the handkerchief is folded. He comforts himself by thinking that he will tie that bandage so tight that it will be impossible for the performer to shift it, or see under it. But the performer does not want to see UNDER it, if he has been allowed to do the folding himself. He can see THROUGH it, and very clearly, as the pupil can discover at once for himself by a simple experiment. Take a square black silk handkerchief and begin folding at one corner; fold almost to the centre and stop. Now begin folding at the opposite



FIG. 4.—OPENING THE SAFE.

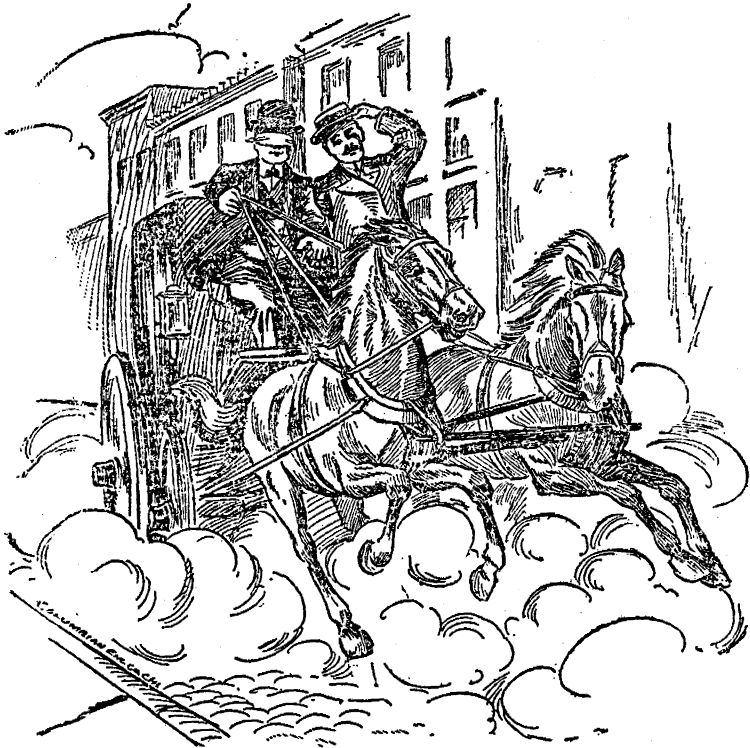


FIG. 3.—THE BLINDFOLD DRIVE.

corner, fold almost to the centre and stop. You have now folded the handkerchief so that one side of it shows a plain surface, the opposite side shows two folds parallel, and almost touching each other. This side of the handkerchief is held to the eyes, and the plain surface is exposed to the view of the spectators. Naturally they think that the handkerchief has been rolled in the ordinary manner, and should be an effective bandage. As a matter of fact the performer is looking through a single fold of silk in the centre of the bandage, and while he seems to those LOOKING DIRECTLY AT HIM to be securely blindfolded, he can really see very comfortably. His vision is scarcely hindered by the single fold of silk, and a drive to any part of the city becomes a very simple proposition. If he does not look THROUGH the bandage he looks UNDER it. To make it seem the more impossible for the performer to employ any trickery in this matter, he usually insists upon placing a pledget of cotton upon each eye before the bandage is put on. The act of bandaging is now performed by some member of the committee, the performer holding the cotton in position with his hands. While the bandaging is being done, the performer frowns fiercely, bringing his eyebrows down to the lowest possible point. He takes care that a portion of the cotton over each eye shall be against his forehead. Now when the bandaging is completed, his frown relaxes, and the result is that as the bandage rises, the cotton rises with it, sufficiently to allow for vision BENEATH. Now if the performer RAISES his eyebrows, the bandage will elevate itself sufficiently to permit him to see objects two feet before him if he throws his head back. To one who has not experimented along this line this seems impossible. It is, however, a fact, and you can satisfy yourself that by following these directions you can astonish your friends by reading from a book without difficulty while you are apparently securely blindfolded. Upon such simple deceptions as this do many astounding results depend.

Lesson IX.

The opening of a safe, of which the combination is known to only two persons in a large mercantile establishment is the very finest feat of cultivated muscle-reading. The successful performance of this feat brings before the eyes of the company and its employes startling possibilities in the way of robbery and loss, and they are so deeply impressed by the RESULT that they are incapable of analysis of the METHOD.

To you who are a novice in the reading of vibrations it is certain that the performance of opening the safe would be impossible. You could not accomplish it. But with practice all things are possible, and if you will work quietly along the lines laid down in these previous experiments you will be able at the end of one month to open any safe in the country, provided the manager or cashier who knows the combination will give you his attention during your effort. - The very importance of the feat will almost certainly secure you an anxious attention on the part of any one of the persons who knows the combination, and you will receive strong clues as you proceed. However, we do not advise you to attempt this feat too soon. It is not necessary to give you any special directions for its performance, because all you will need to succeed in it is the right interpretation of signs which a cultivation in yourself of sensitiveness to these sign-messages will render easy.

You are finally admonished again that to explain HOW a feat is accomplished is to utterly spoil the EFFECT of the feat.

Part II.

Mind - Reading.

Lesson X.

We come now in due course to a consideration of the performance of Telepathy, and hereafter when the word "mind-reading" is used it will mean actual thought-transmission, or thought-reception, as distinct from muscle-reading. In mind-reading proper the operation is purely mental, and is not, as in the case of muscle-reading, in any sense of the word, physical. The principle of muscle-reading is physical contact, whether by hand, by thread, or by wire.

The principle of mind-reading is the transmission of thought without physical contact, and without the aid of any of the senses. Now let us get the meaning of terms clear.

Thought-projecting is the sending-out of a thought across intervening space directly to the mind of another. The person who sends out the thought is the Projector.

Thought-receiving is the reception of the thought sent out. The person who receives the thought is the Receiver.

These terms will be more easily remembered and create less confusion than the terms Agent, Recipient, Percipient, etc.

Telepathy is the science or art of thought-transference, the sending and receiving of thought-messages in the form of words or pictures without the assistance of the five physical senses.

Thought is the sixth sense. The others, of course, are, Taste, Hearing, Sight, Smell, Touch.

You will find that it is at first easier to receive a message than to send one, and the practice of muscle-reading fits you admirably to RECEIVE messages. Therefore we caution you not to begin any experiments in mind-reading until you have made yourself a competent muscle-reader.

For many years mind-reading has been known to be a fact, but it has been regarded as a capricious agent manifesting irregularly, and working by unknown laws. Or it has been regarded as a special and unusual power conferred upon some persons to the exclusion of others.

We propose to show you in these lessons with their graded experiments that the development of the sixth sense is possible to all human beings, and that the development is accomplished exactly as the development of any other human faculty is accomplished—by practice. It is only because this particular endowment has not been used (i. e. developed) that Telepathy is not a common means of communication between individuals. If children were trained as systematically to communicate by thought as they are now trained to communicate by speech, or to make calculations in arithmetic, the results would be similarly appreciable.

Lesson XI.

The successful performance of Telepathy requires no feverish effort on the part of the Projector. It is not at all necessary that he work himself up into any state of nervousness; that he corrugate his brows, or do violence to himself in any way. He should be calm, quiet, self-possessed, reposeful. He should not be over-anxious on the one hand, or skeptical on the other. His attitude of mind should be merely that of the patient investigator, willing to try all things; to test all things; and to hold fast that which is true. He is not even

required to believe that he can transfer thought. After a certain number of trials, if he is working with a fairly good Receiver, his results will give him confidence and satisfaction. He is only required to keep silence, and to do nothing that will distract the attention of the Receiver. Everything which has been said above in relation to the mental attitude of the Projector applies with equal force to the mental attitude of the Receiver. He also must be calm, quiet, free from nervousness, and unprejudiced.

For a first experiment let some one blindfold you as in the muscle-reading performances. Begin by going through several easy muscle-reading feats to get yourself into a condition of proper sensitiveness. Then request the company to resolve among themselves that upon re-entering the room you shall go to, and touch, some person present. When you are recalled, stand in the middle of the room and let the company be seated in a circle, as large as possible, about you. Request them to direct you BY STAGES how you are to proceed. If, for instance, the person whom you are to touch is directly behind you, each member of the company must will you to step backwards first of all. The members of the company must not make the mistake of beginning with a general mental order that you touch such and such a person. They must direct you by degrees. It is sufficient for them to repeat silently the command, "Step backwards." If you comply with the thought sent out, their silent orders should continue in this wise: "Further back," "Stop," "Turn round," "Put out your hand," "Touch the person," "Right." You, on your side, when you have explained the procedure, make yourself responsive to the MOST PERSISTENT impression that strikes upon your consciousness. We especially caution you against allowing any feeling of chagrin to take possession of you in case the impression proves to be a wrong one. Remember that the law of Telepathy is the law of Harmony:—that harmonious thought, the outcome of pleasant relations, is the very

best preparation for such experiments as you are about to try. Remember also that in the face of any number of failures you are bound eventually to succeed. Do not therefore attempt to hurry success at all, but allow it to take its course. Your best attitude of mind is one of alert content. No hurry. No anxiety. No impatience. No fretfulness. No flippancy. You are to be receptive to an impression from without, and for that reason, passivity and absence of all eagerness to succeed, are essential to success. We lay great stress, as you will observe, upon the correct mental attitude of the receiver, because if these directions are very carefully digested and followed, success is as likely to be attained at a first trial as later. We recommend that at the first trial only the members of your family or intimate acquaintances be allowed to be present. There should be no introduction of an element that is at all likely to be concerned at a failure. Among your own family your success or failure will not be considered a matter of vital importance, and as your own mental condition will be largely a reflection of theirs, it follows that anything which conduces to their passivity and concentration will conduce to yours, and render success more immediate. Upon entering the room, therefore, and while you are waiting for the impression to reach you, put yourself into that condition of concentration which is nearest allied to the meaning of the phrase "keeping the mind a blank." Let anything happen that will happen. There must be in your mind no train of thought which is in any degree exciting; all must be calm, serious, attentive. When the impression reaches you it may come in several ways. It may take the form of a whisper, "Step back." It may take the form merely of an impulse, a wish, a desire, to move backwards. It may take the form of a vision or symbol appearing before your closed eyes, the words "step back," being apparently written in bold letters against the blackness of your mental perspective. This last form is rare in the early stages of mind-reading, later it becomes a quite frequent manifestation.

Wait, therefore, for the impression to reach you, and follow any impulse that may come to you. In the largest per cent of cases we have found that the first notification comes in the form of an IMPULSE to move in a certain direction. Wait for a repetition of the impulse. Wait for its insistence. Do not be in a hurry to act upon the first faint impression that strikes you. Wait for its confirmation. Everything must have a beginning, and at first it will seem that the thought of the company cannot penetrate your consciousness sufficiently to make a DEEP impression.

Do not try mind-reading experiments for a longer period than one hour, and do not try any single experiment longer than ten minutes. Whether you are successful or not, at the end of ten minutes take the bandage off your eyes and rest a few minutes before you try the second experiment.

Lesson XII.

Let the members of the company place before them upon a table in a good light, one of a pack of playing cards—say the eight spot of hearts, while you sit in a chair with your eyes closed and your back to the table. The attempt will be made to transfer to you by Telepathy a knowledge of the card selected.

On the part of the company, who are in this experiment, as in the last, the transmitters of the thought, all that is necessary is that they get a clear picture of the APPEARANCE of the card. They are not required to repeat to themselves “the eight of hearts.” They are not required to think at all. In the practice of thought-projecting no EFFORT is necessary. The company will merely endeavor each to get a good view of the card. There must be no effort such as trying to mentally reconstruct the card by closing their eyes, and putting in the dots one by one. They must not close their eyes. Note the following:

Telepathy includes in its workings the law of Reflection.

Let us suppose that the eye of one human being rests upon a familiar object, say, a spade. Before his mind can grasp the MEANING of the object, his eye must carry a PICTURE of the object to his intelligence. His memory must then assist his intelligence to the extent of naming the object, and he says then that he is looking at a spade. But Telepathy deals first with Reflection or Picture only, the reflection of an image without regard to the MEANING of the image. It is therefore possible for children who do not know the meaning of the object they are gazing at, to transfer telepathically a picture of that object to the Receiver. This experiment has been frequently successful, and it establishes the important fact that it is only necessary for the Projector to get a clear VIEW of the object he wishes to transmit a picture of in order to successfully transmit the thought. This point cannot be made too plain. It upsets the hitherto accepted theories of thought-transmission that communication can only take place when there is understanding, as between adult and adult. It makes plain that the position taken by spiritualists that a supernatural agency alone can account for the supernatural vision of a child is not necessarily true. It greatly simplifies the PROCESS of thought-transmission while it renders necessary a broadening of our hypothesis of the law upon which the process is founded. This broader theory is that Telepathy MAY BE ACCOMPLISHED by surface reflection without intelligence, or, more exactly, without understanding, as in the case of the children who do not know the meaning of the picture transferred

And BECAUSE this is true, THEREFORE, anything that will assist the company to get a more perfect VIEW of the object will conduce to success by strengthening the REFLECTION.

Lesson XIII.

This brings us to a very important method of concentrating the vision upon the object. The essential point in the previous lesson is that in the experiments which we are now considering the Projectors shall concentrate their VISION. Their mental operations do not count for or against success, apart from the quiet attitude which has been insisted on. They do not concern themselves with the question HOW the Receiver is to get the picture of the object. Their whole duty is summed up in securing a good view of the object. That is very simple is it not? Therefore we must seek for some method of improving the view, and to that end we call art to our assistance. Take a large sheet of paper and roll it into the form of a funnel, two feet long and about four inches in diameter. Better still, have made a four-sided funnel of card-board, two feet long, two inches deep, four inches across. Any modifications or improvements that may suggest themselves to you in the construction of this instrument, you can, of course, adopt, as we do not claim that it is impossible to improve it. We give you merely the rude form of construction as a base to start from. You can make this instrument very crudely from a sheet of newspaper, or you can spend time upon it and turn out a finished article in wood. The idea first hatched in the brain of a Mr. L. W. Roberts, who called his instrument the Telescope, and used it to great advantage in the experiments in scientific mind-reading which he reported for the Cosmopolitan Magazine in the spring of the year 1899. Remember that the crude instrument will WORK as well as the more costly. Now place the card selected upon the table under a strong light. Let the members of the company hold the funnels to their eyes and the effect will be to SHUT FROM VIEW surrounding objects, and to assist the concentration of VISION of each member solely upon the card. As you are probably aware, it is a difficult thing to look fixedly at an object for any length

without that object becoming dim and indistinct, moving to and fro with the movement of the pupil of the eye, or dividing itself into two objects on account of the strabismus induced in the eyes of the gazer. In these experiments the eye should never be allowed to become fatigued, and if it shows fatigue in any of the above mentioned ways, the experimenter must refrain from too prolonged staring at the object, and must wink as often as is necessary to give relief. He is also required to keep very much awake. The concentration of vision upon any one object has a tendency to induce drowsiness, but drowsiness in the Projector is not advisable by any means. Remember that the card must not be allowed to fade into indistinctness. It is quite a mistake to suppose that the drowsy condition assists the PROJECTOR. It is, however, a fact that a drowsy condition on the part of the RECEIVER sometimes helps towards the success of an experiment. The members of the company are therefore required to keep wide awake, and to keep their vision of the card clear and perfect by closing their eyes for a second as soon as any blurring or movement of the object is noticed. These points being carefully noted, we have the correct conditions present in the behavior of Projectors and Receiver for the success of the experiment.

Lesson XIV.

After trying one card, and allowing the Receiver one guess, the Projectors should select another, and continue until the twelve cards have been read, either correctly or incorrectly. Allow a one minute interval between each test, in order that both Projectors and Receiver may be fresh at each trial. It should be understood between the parties experimenting that at no time during the hour's performance shall there be any hint given the Receiver as to whether his guesses are right or wrong. This must be borne in mind as important,



FIG. 5.—USING THE TELEPASCOPE.

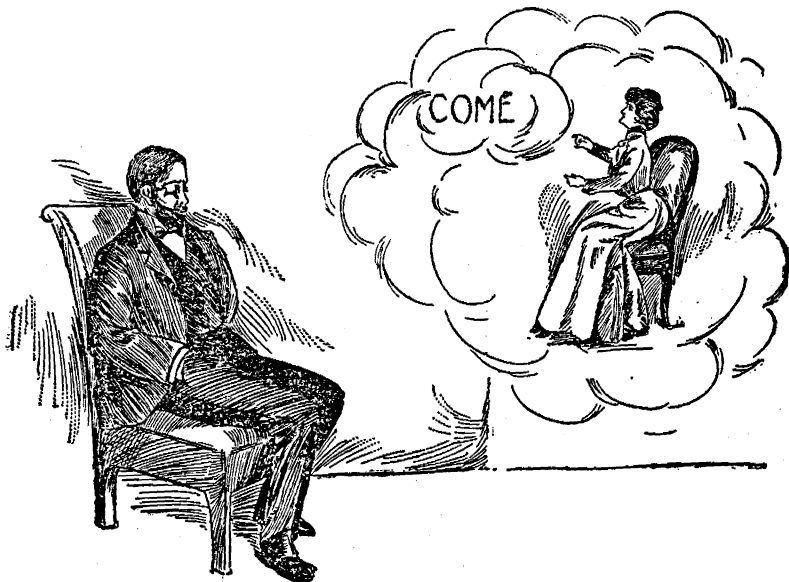


FIG. 6.—SENDING AND RECEIVING A TELEPATHIC MESSAGE.

since a series of early failures would be likely to depress the Receiver to such an extent as to render him too objectively conscious of his surroundings. The cards selected, with the answers given by the Receiver, should each be carefully set down on paper by one of the company for the purpose of later reference and examination. These memoranda will form the nucleus of a record of these experiments, which record will be found of absorbing interest later, constituting a land-mark of comparison in the process of development.

When it has been found that the Receiver succeeds in a good percent of these trials, an effort should be made to discover who is the best Projector in the company assembled, as a preliminary to the next experiment. For this purpose the card test as above should be performed as follows:

If there are four Projectors in the assembled Company they should take AN EVENING EACH with the same Receiver, and conduct the experiment with the twelve cards, each Projector noting down results for himself. Only the Projector who is conducting the experiment must be permitted to know the cards, and to guard against any possibility of error it is well to clear the room of all other persons. Each Projector should keep the results which are shown upon his record strictly to himself, not sharing his information even with the Receiver. At the end of the four days a meeting should be held, and the records examined together. The results will show unmistakably in the percentage of correct guesses, which of the four is most in rapport with the Receiver. And in future that Projector should work with that Receiver.

Here comes in the question of rapport, or sympathetic vibration. It does not at all follow that because one of the four is more successful than the rest with this Receiver that the other three are not equally good Projectors. It simply means that this Projector is best fitted to work with this Receiver. Any one of the three may obtain even more

brilliant results with another Receiver.

This is a fascinating experiment to try, and although it consumes a great deal of time to find out definitely in a company of investigators who works best with who, it is wise to spend this time, and begin work upon a scientific basis in order that in future and more complicated experiments there may be no unnecessary delay in choosing Projectors and Receivers, pairing-off, in fact. This experiment clearly establishes the point as to which pairs can best operate together. Just here a word of warning. Human nature is a very curious thing and investigators cannot be too careful as to the personnel of their company. We have known a whole week's labor literally thrown away on account of the falsifying of the records by one of the members of the company. The excuse given was that the person desired to work only with a certain other person. Now this sort of thing—the personal element—must be strictly guarded against. It is liable to crop out at unexpected moments, and perhaps spoil an elaborate experiment by robbing it of scientific exactness. Insist always upon absolute honesty. Failures have their importance, and should be carefully noted in order that the cause of the failure may be discovered, and in future guarded against.

Lesson XV.

When it has been discovered which pairs of investigators work best together as Projector and Receiver, the following experiment may be tried. No one should be allowed in the room but the two acting parties, the Receiver and Projector, and a time should be selected when no sudden noises or disturbances are expected. The Receiver sits down beside the Projector and takes his hand or both hands in his, saying, "Think of a number; any number from 1 to 20, and I will speak aloud the first number that comes into my mind." This experiment should

be tried a few times, and it will be found that a fair proportion of guesses are correct; too many to be accounted for upon the theory of coincidence merely. If this experiment does not tire the Receiver he should proceed, but if he is conscious of any mental fatigue he should rest ten minutes, or even desist for the time being. Now the Receiver releases the Projector's hands, and, standing up, lays his hand upon the Projector's head, saying: "Think of an object and I will try to get your thought." After trying this a few times the Receiver will gain more confidence, and increase the distance by standing a few feet away. He should now direct the Projector to frame some sentence in his mind of a not too difficult nature, and carrying the germ of a single emotion or desire, such as, "I am thirsty," "I am tired." This is the first experiment without contact of any kind between the Receiver and Projector into which no element of luck or coincidence can enter. It is well therefore to spend some days over this alone, before proceeding to increase the distance between Projector and Receiver. Notice here a curious example of the importance of conditions, or mental atmosphere, as it may be called. The Receiver gradually stands further and further away from the Projector, finding that with practice he gains better control over the art of receiving the message. But the idea of the GRADUAL withdrawal to a distance; as well as the idea of laying the hands upon the head is not vital to Telepathy; it is vital only to the success of early Telepathy. And it is vital only to these because to both Projector and Receiver the idea of nearness or contact is comforting. It seems as if the experiment would be easier. It looks and feels easier. Follows logically less self-mistrust, and better conditions for the experiment. But as a matter of fact thought recognizes no limitations of time or space. Finally the receiver should stand at the far end of the room and say: "Think of the full name of some friend. Let it be some one whom I do not know, but someone very intimately connected with you, so that you FEEL the personality while you say

the name to yourself." This will be found slightly more difficult than the preceding experiment, but one complete success in an evening is worth waiting for. The foregoing experiments between the Projector and Receiver with such simple variations as may occur to either should be practiced for one week at least before any attempt is made to communicate across long distances.

Lesson XVI.

The next experiment should be conducted in two rooms with closed door between, the Projector seating himself in one room, and the Receiver in the other. The full time allowance of one hour should be given to this experiment, and the door between should not be opened for any purpose. Both of the parties experimenting should be provided with paper and pencil; the one jotting down his orders, with time by watch noted, and set down plainly opposite; the other noting his impressions as received, with time by watch corresponding. The hour should be divided into six experiments, of ten minutes each, and the following will give some idea of the nature of the orders to be transmitted.

| | | |
|-----------------|-------|--------------------------|
| Hour 8:00 P. M. | Order | "Walk about." |
| 8:10 " | " | "Lie down on the floor." |
| 8:20 " | " | "Dance." |
| 8:30 " | " | "Laugh." |
| 8:40 " | " | "Whistle." |
| 8:50 " | " | "Write me a letter." |

At the end of the hour compare notes. The idea to be followed by the Projector in preparing his series of apparently foolish orders is to avoid confusing the Receiver by sending faint impressions. The order should be of such a nature that it may take at once the form of a simple impulse.

This experiment may be infinitely varied, and from this we pass to a consideration of the more valuable possibilities of Telepathy. When the proper communion between Projector and Receiver has been thus far cultivated, the practice of sending and receiving messages at stated times from one part of the city to another may be indulged. For this it is necessary that a time should be set apart, as it renders the experiment more likely to succeed. But with practice comes such facility of execution that later it is not necessary that any time be chosen for the sending or receiving of a message. The Projector sends the thought: "I am sick. Come." The Receiver gets the impression of calamity, and the desire to go at once to the Projector. He may also receive the whisper "Come," and the picture of the Projector will present itself to his mind. This is the perfection of Telepathic communion, and it is in the power of every reader of these Lessons to attain to this degree.

Lesson XVII.

The Nineteenth Century has given us the triumph of Electricity. The Twentieth Century will be without doubt the Mental Age, the triumph of Thought. Already the eye of the world is turned within; the psychological is receiving the attention of the great scientists of Europe. Already Telepathy is established as a Fact, and a general effort is being made to impress Telepathy into our daily service. It is the purpose of these Lessons to show clearly and plainly how, step by step, the power of Telepathy may be developed and profitably exercised. In a later Course we shall in the same manner, step by step, show how it is possible for every man or woman, who earnestly desires it, to develop the powers of a Yogi, and to set at naught the Laws of Matter as we know them to day. What are the Laws of Matter? Are they not merely the artificial limitations which our imperfect

knowledge has imposed? The answer must be, Yes. Not the true Laws of Matter, but the Laws as they seem to our imperfect knowledge. When the Crookes Tube was perfected, and the X-Ray proved that a ray of light could penetrate solid substance, the Law of Vibration was firmly established, but our opinions on the construction of Matter and resolution of substance into atoms underwent a modification; indeed, a radical change. When the first telepathic message was sent and received, our ancient and respectable opinions were again upset, and we could no longer refuse to recognize that information could be conveyed by a means or avenue other than the five physical senses. The history of Education is a history of Construction, Demolition, and Reconstruction. As knowledge comes to us we broaden our horizon. In the face of Facts we cannot hold to the old narrow beliefs. To be abreast of the times is the overmastering spirit of the times. We are not content to be regarded as incapable of grasping new truths. We must grow; we must expand; we must aspire.

Lesson XVIII.

In the practice of Telepathy you will notice that the greater part of the work is performed by the mental grasp of the Receiver. The burden of the work falls upon him. It is as if his subconscious mind reached forth to gather the information from the mind of the Projector while both Projector and Receiver were objectively passive. So many experiments fail because of effort; conscious effort. There is no sense of effort in transmitting thought; there is no sense of effort in receiving thought. The Law of Sympathy or Sympathetic Vibration is indeed the Law of Harmony. Effort is absolutely foreign to the principle of this law. Neither constraint, embarrassment, self-consciousness, nor any artificiality has anything in common with its operation. Because Telepathy is spontaneous and free in its nature we take the ground

that it is in the essence as in the detail, thoroughly natural and good, and believe that in the early days of the race thought was more frequently the mode of communication between human beings than speech. We cannot doubt that animals communicate with each other. We cannot doubt that the insect world has a means of communication similar to, if not identical with, our conception of the telepathic principle. It is therefore not very unreasonable to hypothesize that the descendants of prehistoric man are suffering to-day from the decrepitude of a sense that must have been of the greatest service in those early days when speech was rude and figurative. This decrepitude would follow naturally in the path of neglect. To neglect to exercise certain muscles because to-day improved machinery has rendered such exercise unnecessary is good for ease, but bad for muscular development. Nature will not suffer neglect; an unused mind is a shriveled mind; an unused sense is a shriveled sense; an unused member is a shriveled member. So it has undoubtedly been with the sense of Telepathy.

Lesson XIX.

To be scientific in this study of the working of Telepathy, the pupil must be exact in his experiments, and an exact and accurate record should be kept from day to day. We have said before that distance PER SE is no barrier to transmission of thought, thought images or thought impressions, and the following experiment may be carried out in the same house or two houses in the same city or in two cities. The essential point is that wherever the Receiver and Projector may be, they shall observe the strictest accuracy in noting down the time accorded to each experiment, and the results obtained. In order that there may be no question concerning accuracy in the time by the watch, let us consider the following experiment as being conducted by

two persons living in the same city.

They have compared watches, and regulated them to the minute; they have arranged that the experiments shall begin, say, at 4 o'clock and end at 5 o'clock. They have arranged that during that hour one shall project thought and the other receive, and that five minutes or ten minutes shall be given to each attempted transmission. Let us say ten minutes to each. Both are supplied with paper pads.

The Projector at the appointed time goes to the place selected, sits down and gets out his pad.

Time: 4 o'clock P. M.

Object: A silver quarter.

Endeavor: To transmit date.

He then places the piece of money before him on the table, puts his telescope to his eye, and for ten minutes he keeps a clear view of the object before him.

Then he lays down his telescope, writes on his pad "Second Experiment;" "Time, 4:10;" "Object, Handkerchief;" "Endeavor, to transmit the name of the object."

Thus the experiment can be varied throughout the time appointed.

The Receiver meanwhile has written upon his pad something which perhaps reads as follows:

Time: 4 P. M.

Impression received: A piece of money; looks like 25 cent piece or half dollar. Date is not clear. The coin appears and disappears, but I am confident that it is silver. Do not hear anything about date. No auditory impression.

And so forth. The idea to be carried out is that the Receiver shall jot down his impressions as they come to him.

At the first suitable opportunity the pads should be compared. It will, of course, simplify this experiment if numbers alone, say from 20 to 50, are used instead of objects, both persons being agreed that the experiment is to be confined to numbers. Thus scientific accuracy in conducting all experiments will be assured.

Lesson XX.

Of course, the most interesting and most valuable form of practical thought-transmission is that by which the Projector may send an impression to the Receiver without pre-arrangement or without the knowledge of the latter. The chief obstacles in the way of the success of such an experiment are (1st), the chances against catching the Receiver in a passive or receptive state of mind; (2nd) a decided objection by the Receiver to the idea transmitted.

But even these obstacles may be often overcome, and the process of transmission is extremely simple and delightful in its execution.

Suppose you wish to send the idea to a friend in a distant city that he will write you either a general letter or upon a certain subject. Sit at your table in the quiet of your own room and write him a short note, telling him that he will feel irresistibly impelled to write you such a letter at once. Make your writing and your wording extremely plain and simple. Hold the note in a good light before you. Concentrate your absolute attention upon it and its meaning for five minutes. The Telescope could be used to advantage here. **DO NOT SEND THE NOTE.** The message has been sent.

It has been the experience of the writer that this method brings results in about 75 per cent of cases.

Of course the message must be of a reasonable nature. You would stand small chance of receiving a large cheque from a stranger, by merely asking for it in this way, but wishing to have a friend call, or write; to have a reasonable favour granted; to correct a wrong impression or make a good one, concerning yourself; to convey your own impression to the receiver regarding a certain thing, this method will be found very valuable if used with judgment and discretion.

The writing and the mental "photographing" of your message is merely to assist you in concentration upon the idea to be transmitted.

Lesson XXI.

Man has yet much work to do before he shall arrive at the full development of the powers within. We are yet as travelers stumbling upon the threshold, catching an occasional glimpse of light, and happiness, and good cheer, but we have not entered into possession. We could multiply instances where this practice of Telepathy has been of the greatest service to its initiates, but it is not the purpose of these Lessons to deal with examples. Rather the object has been to teach you how to obtain results, at the same time giving a hint of the possibilities and comforts that are for them that persevere. To him that overcometh great things are promised. For one brief example, however, let us take the case of a man and woman, (husband and wife, or lovers unmarried, as you will) who are in telepathic communion with each other. The husband is, perhaps, forced by the nature of his business to spend many months of the year in travel. To the ordinary human being, who knows nothing of Telepathy, travel is an effective barrier to communication with home save by such objective means as letters, telegrams, etc. Travel, or distance, however, is no barrier to the Telepathist. Thought laughs at distance. Throughout his journeys the husband is not only content in the knowledge that he will be immediately warned should anything untoward happen his partner during his absence, but he is comforted by many sacred interviews with his beloved—hallowed moments when soul calls to soul across the void of space, and soul makes answer back:—

There is no hour when I am not with thee:
 There is no grief of thine I may not share.
 Nor time nor space a barrier is to me,
 If thou but want me near; if thou but care.

This is a most beautiful thought: that there can be no obstacle to the perfect communion of two harmonious souls save such as is of their own making. If there is desire on both sides for the interchange

of ideas across leagues of distance, that communion shall follow. But if, for any cause, one of the twain draw back, the gates are shut: there is discord. Surely a most wise provision, without which safeguard Telepathy might prove to be a very dangerous power to exercise. But just as the successful employment of Telepathy depends upon the harmony existing between the two natures, so the power of closing out such communication is resident in each. Its success depends upon a union of wills. Indifference or aversion on either side terminates the connection. It thus becomes impossible for one human being to exercise a malignant telepathic control over another, and in making this assertion we are not unmindful of the many cases on record citing the contrary, and claiming that such control has been exercised to the undoing, and against the will, of one of the parties. Good friends, to put the matter in a nutshell, we say that in knowledge only lies safety, and that when the harmonious principle of Telepathy is understood of men there will be no such cases of injurious influence to record, because the power to co-operate or to reject is invested in each human mind, and all such injuries as are at this day reported as due to the employment of Telepathic control are due absolutely and entirely to the unfortunate dominance of the fixed idea in the mind of the sufferer. Test these cases for yourselves: watch them: examine them, and you will find in each and all that the belief in question is a belief that is founded upon ignorance. As ignorance is the mother of all that we know as Evil, let us seek knowledge, confident that in Telepathy we have a key to so much of the mysterious in human nature that it may some day unlock for us the door between two worlds: the key of knowledge of good and evil: even of Life and Death.

THE END.