In the very first lesson Konradi Leitner shows you the basic foundation of Hypnotism. You at once grasp the fundamental theory and principle and become competent to actually conduct your first hypnotic demonstration.

The lessons are really simple, written without confusion or ambiguous words. Actual photographs are used to illustrate the demonstrations.

The camera brings to you close up views of mediums and the STEP BY STEP process that enables you to achieve the same results. Never before have the graphic arts been employed to simplify HYPNOTISM.
The wisdom of life consists in the elimination of nonessentials and of finding contentment in those things closest to us, the enjoyment of the home, of everyday living and of nature.

Best wishes to you

Komadi Leitner
Breathing is the very first function of the human being. Immediately upon being born, all of us took a very deep breath and that very first deep breath not only kindled the spark of life within us, but also fanned the flame that set our mentality into functioning. It may have been some time before the mind functioned as such within us, but it did come into being with that vital first deep breath.

Here, in this very latest and last word on the Art and Sciences of Hypnotism, with the Key To The Mastery of the Mind, Konradi Leitner shows you that breathing, the very first function of mankind, is likewise the very first function in the art and science of hypnotism.—the very cornerstone in knowledge of this art.

These powers of mental mastery are within the grasp of the average person of normal intelligence. That with sufficient practice one can become proficient in the very simple procedure of producing "sleep" within others, is the revelation which these pages will unfold.
For the first time, you will be shown through the medium of photography and applied psychology the step-by-step process of hypnosis.
For over two thousand years man has known about hypnotism. In these centuries much has been written on the art, the material on the subject of hypnotism perhaps forming the greatest library on any single subject.

Like other sciences hypnotism during these long years has at times been considered a miracle, at other times a fake. It has been proven that it is neither.

Down through the ages all who have experienced the phenomena of hypnotism have come to the same fundamental conclusion: hypnotism is a natural phenomenon, a natural law founded upon deep breathing. Folklore of ancient lands, fiction and drama have done much to create many false impressions about hypnotism. These untruths are more likely to be believed by those who do not desire to search for the truth, which can only be found by diligent research, a labor to which but few are willing to devote their energy.

Literature abounds in legends of hypnotic feats but the earnest student will look only to the record for the facts.

Of recent years many of the ancient superstitions about hypnotism have been dispersed as the world of science and medicine accepted the natural laws of hypnotism and recognized them for the natural phenomenon they are.

One of the early experimenters was Franz Anton Mesmer, who, in Paris, about 1778, began the treatment of sick people with the aid of this art. However, he did great harm to the art by making false claims and attempting impossible cures.

During this early period of hypnotism, people did not have adequate opportunity for study. The learned men of that time had but limited means of research. Practically no reports of achievements were made up to that time in this field. The credulous people of those times easily fell into the erroneous belief that hypnotism was some form of witchcraft.

Today while enlightened man may challenge the theory of a science, he
is nevertheless prepared and enabled to investigate. You can easily satisfy your curiosity about hypnotism by turning to the nearest dictionary; you will find this definition quoted from page 1039 of Webster’s New International Dictionary:

“HYP-NO-TIC”:—hyp’no-tism (hip’no-tism), n. “The induction of a state resembling sleep or somnambulism, which is called hypnosis or hypnotic sleep; also loosely, the induced state, hypnosis. Hypnosis is a state resembling normal sleep in many particulars, differing from it especially in a greater rapidity of pulse and respiration; in a tendency to general anaesthesia; in a marked susceptibility to vasomotor changes, as in the functioning of the organs; and in extreme suggestibility, rendering the person in the hypnotic state amenable not only to suggestions affecting volitional acts, but to such vasomotor changes as to raising blisters or such functions as the induction of lactation. Suggestions made to hypnotic person to be acted upon during waking hours are called post-hypnotic suggestions. Normally the person awakened from a hypnosis does not remember what occurred during the sleep, although the memory may be brought about by post-hypnotic suggestions. Hypnosis is induced either physiologically (as repeated stimulation of reflexes) or by suggestions, ordinarily operative only upon a willing patient. Self-suggestion is capable of producing self-hypnotism or auto-hypnotism. There are degrees of hypnosis which have been characterized as lethargic, cataleptic and somnambulistic hypnosis and again simply as light and heavy hypnotic sleep, with corresponding variations in suggestibility.”

Psychoanalysts have long recognized the importance of hypnotism although they rarely use it in their professional work, their procedure being to delve into the past of their patient in an effort to discover the causes of mental disturbances, thereby correcting the conditions caused by the neurosis.

In the study of psychology, students encounter experiences with hypnotism, for the very simple reason that the first and natural law of hypnosis
THE BACKGROUND AND HISTORY OF HYPNOTISM

must be thoroughly understood as being but one important phase of applied psychology.

The art of hypnotism was brought into disrepute by charlatans who alleged they were hypnotists, giving exhibitions on the vaudeville stage. Here it was used principally for amusement. These demonstrations could be performed nowhere else except in a pre-arranged situation. Contraptions, props, and devices with the aid of accomplices, brought about the most sensational effects.

About 25 years ago hypnotism was recognized throughout central Europe as possessing great possibilities in assisting the medical field. Earnest practitioners were given every opportunity for experimentation and famous universities opened their laboratories for research on this field.

It was at this time that Konradi Leitner began giving interesting demonstrations not only in hypnotism, but in applied psychology and mental telepathy.

Konradi Leitner traveled throughout Europe, and the United States visiting many of the great universities engaging in research. His platform work attracted the attention of many savants in kindred sciences.

The mystery of the mind and its workings can be easily understood and, in the following pages Konradi Leitner will show the basic or primary principles of hypnotism, giving you the keys to unlock the doors that stand between you and mastery of the mind.

Just as you learned your A-B-C to master the alphabet, you learned the alphabet to master the printed page. Here is the A-B-C of hypnotism. Just as physical fitness is man's paramount factor in his existence, of equal importance is MENTAL HEALTH. Man's ability to remember and to THINK, will make or break all the other factors in his life. His very existence . . . his physical life; economic status; social environment; profession or mechanical ability . . . all are inter-related and all depend upon his ability to control his imagination in the right direction.
Over a quarter of a century of intensive and constant daily work in applied psychology makes Konradi Leitner an authority in this field. Not only his immediate work in his chosen profession, not only his extensive research, but his successful demonstrations and applications of the laws of hypnotism have earned him the plaudits of internationally famed men in all walks of life and professions.

As practical exponent of applied psychology, Konradi Leitner is recognized as an outstanding demonstrator, writer and lecturer. He has lectured and demonstrated his theories and their applications throughout the world.

In bringing to the layman the principles of hypnotism Konradi Leitner has only the desire that the mystery of hypnotism be brought out of the darkness of ignorance and mysticism into the broad light of truth and practical knowledge.

Konradi Leitner demonstrates before large gatherings that hypnotism is practical and can be applied by normal people of normal ability.

In the audiences of numerous demonstrations conducted by Konradi Leitner there have been many prominent men, outstanding in their respective fields, scientists, and specialists in every branch of the medical world.

This book is the logical culmination of Leitner's many years of scientific research and will be concerned from here on with the reader who desires to accomplish mental mastery. This book will bring to you all that you seek in this field through its accomplishment of a genuine demonstration.

ARE YOU READY?

Do not try to read this book through from cover to cover at one reading. Here are 25 lessons. The first lesson must be mastered before you go on to the second. Each lesson is designed to help you build up, within yourself, the knowledge and power to become skillful in the practice of Hypnotism.
Dear Student:

In my long years as an exponent and practitioner of Applied Psychology, thousands have asked me these questions: "How Do You Do It?" "Could I Learn To Do It?"

To the first question I answer, "Hypnotism is based upon rhythmic deep breathing."

And to the second question I reply, "Yes, you too, can practice hypnotism by learning this simple law."

In order to bring these lessons to the many whom I can not reach through my platform work, I have employed the medium of photography.

My itinerary covers practically the entire United States and I may be passing through your community at a time when it will be possible to meet my readers in person.

When and where time permits, I will be happy to answer communications addressed to me, care of the Publisher of this volume, and whenever possible, I shall be glad to make an effort to appear publicly.

And now let us proceed with the business at hand and start on Lesson Number One.

Kornodi Leitner
FACE THE AUDIENCE

Study the illustration of Prof. Leitner as the position in which you are to stand as you first appear before your audience in every performance you are going to give. Look straight into the eyes of the members of your audience.
LESION NO. 1

Wear simple, conservative dress, both in public and private life. Excess adornment and coloration DETRACT from your personality. People will look at your clothes, not at YOU when you over-adorn your person. Under no circumstances should you divert attention from yourself to your apparel.

Do NOT dramatize yourself to the detraction of the dramatic effect of the exhibition of your powers. The astounding demonstration of your mental mastery will be so forceful your audience will applaud you, not your appearance or your acting. Your ability as a master of mental mystery will not require the camouflage of fancy dress or fake background scenery.

Be NATURAL in your movements. Your arms, hands, legs and body are only the vehicle to bring your MIND to the center of the scene.

Move with natural grace. Do NOT assume artificial mannerisms, gestures or expressions. They only interfere with you, your work and the concentration of your audience. Keep your muscular activities under complete control, do not allow, at any time, any interruption to interfere with your normal movements.

Know this:—they are looking to you to give them something they have never seen before. They want you to show them your powers of mental mastery. Their complete confidence in you is proven by the very fact that they are there before you.

There may be skeptics. Always, from the beginning of things, there have been scoffers and sneerers. And always these have been the first to applaud the facts they at first refused to recognize.

Another important thing. When you have mastered hypnotism and mental mastery, you are culturally and mentally superior to those in your audience. You are NOT ONLY the master of your own mind, BUT you are going to demonstrate that you are the master of their minds.

Now, when you finish this lesson, close the book. Put it away for a little while and then re-read it, slowly, until you know every word of this lesson by heart. Perhaps you can best impress it on your mind by writing it out and then reading your own writing.

Make the message and spirit of hypnotism a vital force in your life . . . believe in it with your whole heart and soul.
“Stretch out your arms and breathe in harmony.” No person can be hypnotized without his or her will. First step in hypnotism is allowing yourself to be hypnotized.
LESSON NO. 2

Have your words ready on the tip of your tongue.

It is important, when appearing before an audience, that you have your words ready, not only in your mind, but on the tip of your tongue. An actor, in a famous play, repeated his performance thousands of times, yet in not one instance did he change his lines, his part, his costume, or even his expression. He knew that the tones he used created the emotional response in his audience and never altered the pictures the author of the play desired to produce in the minds of those seeing the play.

Here are the opening words you must learn by heart. They are tested words and have been used successfully thousands of times. They are planned to smoothly introduce you and your ideas, to create confidence in your audiences and obtain their complete co-operation when you require it.

Without any sudden direct or dramatic movement assume the pose shown in the photograph and say, in a firm, natural tone of voice, without undue inflection or haste:

"Ladies and Gentlemen, I am about to demonstrate the powers of hypnotism. The word 'hypno' means 'sleep' . . . hypnosis means sleep produced by deep rhythmic breathing. No person can be hypnotized against his will. Only normal, healthy people can be hypnotized. It is imperative that you completely co-operate and be silent during my demonstration. I am using only the natural law in producing this phenomenon of hypnotism."

Now go back and re-read the quotation material. It is vitally important that you so memorize it that you will use it normally, naturally, automatically and as it is set down as an introduction whenever you give a demonstration.

Assume the position shown in the illustration on page 10 and practice this introduction in front of the mirror.

Write this introduction out and carry it with you. In spare moments, when you are alone, practice it constantly.
"Your hands and fingers are interlocked... Now move your hands over your head." Through following simple instructions that subject's mind becomes completely relaxed. All mental resistance disappears.
Before proceeding with this lesson it might be well to learn this important fact about hypnotism, because it will only be through your thorough knowledge of this factor that will enable you to give a smooth, successful demonstration.

An alcoholic, epileptic or a person afflicted with an organic ailment cannot and should not be hypnotized.

This important factor will be repeated later in the lessons, but it must be thoroughly understood from the start and deviation from this ruling may obstruct the success of your demonstration.

After your introduction, and before you attempt any demonstration, discreetly make the following request:

"I must request persons who are over 65 years of age, or under 14 years of age, not to participate in this demonstration."

Wait a few moments after making that request. It is not likely that there be any present who fall into the above classification; however, be sure, be safe, be certain, always proceed with your demonstrations cautiously and in accordance with the basic, primary, natural law without which you can not demonstrate hypnosis.

The results of an experienced hypnotist in contact with abnormal people cannot be dwelt upon in this brief primer on hypnosis. Only after extensive study, considerable research and much experimentation in cooperation with members of the medical profession, should hypnosis be considered in any way except in demonstration with absolutely normal people.

Under no circumstances attempt to employ hypnosis for the adjustment of mental disturbances. Confine your demonstrations, for safety sake, strictly to normal people in the categories set forth in this lesson.

Master these fundamentals. Write them out carefully to fully absorb these facts in your own mind. Re-read and study this chapter until you know every word by heart.

Here is the next suggestion to make, after you have completed your request:

"Everybody, please stand up".
"You have complete control over your arms and hands." That makes the subject completely oblivious of those limbs and her mind can follow the leader freely to other things. "Now you are to breathe in harmony with me."
LESSON NO. 4

You are now facing your audience. All have stood up and are facing you. You have delivered the suggestions given in Lesson No. 5.

Be patient. Do not appear to be in a hurry. Be calm, courteous, effective. Give every person a chance to stand squarely upon his feet, well balanced and erect; straighten yourself up as a suggestion for all to square their shoulders. When all are erect, say slowly, but firmly: "remove everything from your hands". "Relax".

Wait until all have disposed of handbags, purses, cigars, cigarettes or whatever they were holding in their hands as they stood up. Do all this slowly, with assurance, then, as the members of your audience are fully, firmly balanced upon their feet again, you say the following:

"Everybody inhale deeply. Hold your breath for 10 seconds".

Practice holding your own breath, after inhaling for ten seconds. Time yourself with a watch. Practice with a watch until you instinctively, automatically can space your own breath for an accurate ten seconds. Practice will make perfect.

As you give the above suggestion, at the moment your audience completes the deep breath count from 1 to 10 in time with the ticking of 10 seconds, at the spoken count of 10 say: "Exhale slowly".

Study the illustrations for these two movements as your guide for swaying your audience into co-operation with you.

It is these two primary suggestions upon which you base the very foundation for your demonstration of hypnosis. Deep breathing, and unison breathing. You repeat this suggestion three times, in the following order:

"Inhale slowly". At the end of the deep breath count 1 to 10 slowly, then "Exhale".

The illustrations on Page 48 show you how you can get your entire audience in harmony and unison with you.

Your complete command of this preparatory conditioning of your audience is important to the success of your demonstration. Do not smirk or smile. Impress your audience with your sincerity and seriousness by the authority of your voice and manner. DO NOT attempt to dramatize it; rather be helpful and sympathetic in order to obtain complete co-operation of your audience.

As you give your suggestions you inhale sharply, watching carefully that
"Your hands are beginning to get tight. When you hear me complete the count of 3 you will not be able to unlock your hands and fingers." Already the subject's will is under the control of the hypnotist. She cannot separate her hands until she is permitted to do so.
LESSON NO. 4 (Continued)

all in your audience are inhaling as you do, with you, exhale slowly, accenting the action with your arms, making the motion slowly but definitely. Study the illustrations on Page 50 carefully. Note the position of the arms in relation to the body, the position of the hands and fingers, holding your body erect, head up, eyes alert. Steady practice facing a mirror will make your performance perfect.

LESSON NO. 5

This very simple lesson demonstrates your complete control of your audience. Strive for perfection and you will be amazed how simple it really is to get the results you desire.

In the preceding lesson you had your audience breathing deeply in harmony with you. After you have completed the third suggestion; say:

"Stretch out your arms. Turn your palms to face each other".

Note illustrations on Pages 49, 50 and 51: You do this motion slowly that your audience may follow you in the same action.

"Spread your fingers wide apart".

Show your audience how to do it in accordance with the picture, which you have practiced for your own perfection. As all have their arms extended and fingers spread wide open, you say:

"Breathe deeply, fill the very bottom of your lungs with air, exhale slowly".

It is always important that you carefully observe your audience; nod slightly at any delinquent, look sharply for that person who might not be in harmony with you and fix your eyes upon him occasionally until he responds to your suggestions.

LESSON NO. 6

Slowly but firmly you issue the next suggestion:

"Breathe deeply. AS YOU INHALE, RAISE YOUR ARMS".

Raise your own arms as shown in the illustration on Page 12 and when all arms are raised say:

"LOWER YOUR ARMS SLOWLY AS YOU EXHALE".

The breathing motion must be in harmony with the arm movement; the deep indrawn breath completed as the arms reach their most upward sweep; and exhale ended as arms are down at end of movement.

This suggestion must be completed THREE TIMES, each time with all in harmony, as perfect unison is needed to produce the hypnosis.
"Your body is swaying away from me. Breathe deeply." Important factor in the hypnotist's control of his subject's will is his control of her breathing.
LESSON NO. 7

Before reading this, observe the position of the hands in the illustration on Page 14. Note that the fingers are interlocked. Interlock your own fingers as shown, standing in front of a mirror. You must slowly but surely show this motion to your audience that they do likewise.

Say, slowly: "Interlock your fingers as I do".

Open your fingers widely then pressing your palms together interlock them slowly that your audience may follow you. With all hands interlocked say:

"Now turn your hands outward, away from you, palms outward and stretch out your arms".

Breathe deeply for ten seconds (count 1 to 10). "Inhale". "Exhale". Go over this idea again. It is an important part of the foundation of your demonstration. There is a specific reason for each successive step you have made up to this point. Check back over your first six lessons once more, and be sure you have perfectly memorized all you have learned up to now about the simple law of hypnotism.

LESSON NO. 8  See Picture on Page 16

It is important that all in your audience are in harmony with you and in rhythm with your movements. At all times you must lead and dominate the movements. Your audience will respond to your suggestions when given in an authoritative, commanding voice, but, remember, you must lead, not DICTATE. Now say:

"Harmonize your breathing with the movement of your arms. Your hands and fingers are interlocked. Now move your hands over your heads. Very well done! Good work! Breathe deeply".

This is very important. Practice it carefully, thoroughly.

There is a definite reason why you should repeat the words as given here. Stay with the formula that has proven successful. Do not alter or try to improve on what you have learned up to this point.

Keep practicing. Keep everlastingly at it and you will win success. Do your practicing before a mirror, and as you achieve smoothness and control over your own motions and your pronunciation of your suggestions, begin your practice in front of some friendly persons, that you familiarize yourself with the presence of people as you practice your first steps in the demonstration.
"Your body is swaying towards me. Breathe deeply." The power of suggestion is effective only as it holds the intense concentration of the subject and his or her complete cooperation.
LESSON NO. 9

Now you have your audience following your suggestions. The last lesson left them with their fingers interlocked, their arms straightened out and breathing deeply as they raised and lowered their arms.

For your next suggestion you say:

"I am going to ask you to close your eyes . . . Slowly".

"Alright! Arms overhead. Breathe deeply. You have complete control over your arms and hands. Breathe deeply. Please close your eyes slowly. Breathe deeply".

Do NOT close your own eyes. Be sure that all in your audience have their eyes closed. Practice this suggestion carefully, be sure you have mastered it word for word that you may become a perfect hypnotist.

LESSON NO. 10 See Picture on Page 18

The success of your next suggestion will determine how successfully you have mastered the preceding lessons. When your demonstration has reached to this point you are ready to exercise the power of mass hypnosis. Should you have 25% of your audience under your control after the next suggestion you will be doing very well.

Say: "When your eyes are closed you are not subject to distraction. You will have complete control over your arms and hands".

Here is the suggestion you make:

"Your eyes are closed—Now breath deeply—In unison—Keep your arms over your head—Your hands and fingers are interlocked—Breathe in harmony—Your hands are beginning to get tight" . . . "Now" . . . "When you hear me complete the count of 3 you will not be able to unlock your hand and fingers" . . . "Breathe in unison" . . . "Now I start to count" . . . One—"Your hands are beginning to feel tight" . . . Two—"Your arms and hands are beginning to feel stiff".

When I count to 3 you cannot unlock your hands:

"One . . . Two . . . Three".

"You cannot unlock your hands".

"You feel physically, mentally relaxed—But you cannot open your hands".
"Look deep into my eyes. When you see my two eyes becoming one big eye close your eyes slowly." Mr. Leitner utilizes the phenomena of the senses.
LESSON NO. 11

As you completed the last suggestion you will have found certain persons in your audience who definitely cannot unlock their hands; they will remain with their hands tightly clasped, their eyes still softly closed.

Say to these people—

"Everybody, open their eyes". And then you add: "Those persons who cannot open their hands, please step forward. Come right up here and stand alongside of me". Everyone else, please be seated".

Should you suspect any person in your audience becoming uneasy about those whose hands are locked, say, "Please do not be alarmed, stay seated and leave the mediums to me".

As these step forward, assist them gently to a position behind your table, retaining orderly control of your audience at all times. If on a platform assist the mediums up to your side. When all are gathered behind your table, say—

"Now, please be seated" and assist each one to a chair. Those are your mediums. They are important to you. Show by your regard that you are appreciative of their cooperation. Be humble before them to gain their complete confidence.

Be graceful and natural in your treatment of your mediums. Command their attention but do not be DICTATORIAL, nor in any way arouse resentment or antagonism; do not permit undue levity. You earn the complete confidence of your mediums only through your complete confidence in yourself, your belief, faith and knowledge of hypnotism and mental mastery.

LESSON NO. 12

For the next suggestion and demonstration you will require certain objects which you should arrange to have on hand before you start. For this movement you need a candle and matches. Be sure you have them on hand.

Regardless of how few or how many mediums are sitting behind you, you continue standing in the position shown in the photographs on Pages 18 and 48. Remember that these positions have been well worked out; they are the result of experiences in thousands of demonstrations. The illustrations show you how you cannot fail to do only the right thing all the time.
The medium has now advanced further into the stage of hypnotic sleep. It is the "Lethargic" phase of hypnotism. Only normal, healthy people can be hypnotized.
LESSON NO. 12 (Continued)

Speaking slowly and distinctly, say:

"Ladies and Gentlemen: observe carefully what I am now about to do. Fix your eyes and mind on this candle. There will be nothing to embarrass you. All I am going to do is to light the candle", (doing so, quickly).

"I will count from one to three. At three I will blow out the candle and you will relax your hands and open your fingers. One—two, THREE open your fingers". (Blow out the candle.)

Be constantly watching your mediums, and be particularly sharp and quick in noticing who was the last person to unclasp his or her fingers. That person will be your best medium of the group.

It might be well for your own good to carefully check and recheck your practice of this motion. Perhaps once again go over all the lessons up to date.

Did you understand what happened in the minds of your audience during Lesson Ten, Eleven and this one? Do you realize how and why you are able to execute a mass-hypnosis? The reason was given in the first words in the introduction to this book.

LESSON NO. 13  See Picture on Page 24

In your group of mediums there invariably is one LAST person to unclasp the hands. You discover him by intently watching the hands of all the members of your group. Select him by your gaze, politely say:

"Will you please stand up and step forward? Thank you".

Guide the person to a place beside you at your table.

Looking directly into the eyes of your medium, say:

"Relax. Now you are to breathe in harmony with me".

Observe your medium's breathing, go into rhythmic breathing, now you both are breathing in unison. Say, soothingly, confidently, and as though confidentially, yet firmly that all in the audience may hear it:

"Look into my eyes. Breathe deeply. When you see my two eyes becoming one BIG eye close your eyes slowly, but not until you see only the one BIG eye. Breathe deeply, look deep into my eyes, breathe deeply, that's fine, when you see ONE EYE close your eyes softly, gently, breathe deeply, when you see the ONE big eye, tell me!"
"You are completely relaxed. Every muscle in your body is at rest. You can hear every word I am saying."
LESSON NO. 13 (Continued)

You may be required to repeat the last suggestion several times.

At no time are you to hurry your work or attempt to rush the medium. Remain calm, certain of yourself and in complete control of yourself.

As your medium is breathing deeply with you, you may observe the medium beginning to sway forward and backward gently. It is a sign that the first stage of hypnosis has been reached.

No two mediums may react alike. Each individual must be considered individually. Be cautious. Be careful.

Be observing.

Notice how different types of mediums respond to your suggestions and in what manner different types of people react. Through this knowledge you will soon be able to distinguish those who are likely to be good mediums, as well as those incapable of co-operating with your demonstrations.

Continue speaking in a soothing manner, saying:

"Breathe deeply until you see one eye. As you see the one eye, close your eyes slowly, naturally. RELAX YOUR LIPS. Inhale. Exhale. Breathe deeply".

LESSON NO. 14 See Pictures on Pages 20 and 22.

With your medium slowly but surely swaying backward and forward, swaying more and more under your control, be prepared for the next steps and next suggestions to make successful the amazing demonstration you are now prepared to demonstrate in front of your audience.

Concentrate on your medium, forget your audience. Your audience will take care of itself, it is up to you to take care of yourself and your medium.

Say:

"Breathe deeply. Inhale. Exhale. Your body is swaying toward me, now" (pause one second) "now swaying, swaying away from me."

Study the illustrations carefully. Be sure you are in exactly the same position as shown you in the photographs of Konradi Leitner. This is the exact position he is in when he gives his amazing performances that have thrilled audiences of thousands.
Next stage in the hypnotic process is the "Cataleptic" phase. "You are going into a deep sleep. Breathe deeply—slipping deeper and deeper into hypnotic sleep."
MASTER KEY TO HYPNOTISM

LESSON NO. 15

Your medium may be obeying every suggestion, yet within your medium's mind there may be lurking some skepticism, some suspicion that must be removed and cleared away to enable you to assume absolute control, allowing no mental interference with your suggestions.

It is important to convince your medium of your complete sincerity, honor and confidence in your own powers. Still looking directly into the closed eyes of your medium, say:

"After this experiment you will feel physically and mentally refreshed, perfectly well in every respect and there will be absolutely no after-effect or memory of it".

It is very important that you firmly and definitely implant this suggestion in the mind of your medium. It completely clears away any doubt or misunderstanding. Do not rush your medium, do not hurry yourself. Treat your medium with great patience and the medium will in turn reward you with complete cooperation and obedience to all your suggestions.

LESSON NO. 16

Keep your gaze constantly upon your medium's eye. Do not relax your attention for even a split second. Note the breathing of your medium and be sure you are both breathing in harmony, both deeply, inhaling and exhaling in unison.

During this period your medium is swaying bodily, to and from you. You remain in the fixed position as illustrated on Pages 20 and 22.

You must remain relaxed physically, continually concentrating your attention on your medium. Say slowly:

"Breathe deeply. Inhale. Exhale. Breathe deeply".

LESSON NO. 17

In the event that you are not physically able to lift your medium from the floor to the table you should have an assistant trained to help you as you carry out the next suggestion.

You should be able to, or your assistant should be trained to quickly, gently, lift your medium to the table as this lesson shows. It should be performed with swift yet gentle action with the minimum amount of effort and exertion. It might be well to practice on a person willing to serve as a medium for the practice.
Even in this deep sleep the suggestion of the hypnotist penetrates. "You are holding a rose and you smell its sweet fragrance." The subject goes through the motions even though asleep.
MASTER KEY TO HYPNOTISM

LESSON NO. 17 (Continued)

As you observe your medium swaying further backward with each motion, you will note the eyes grow dim. Then lift the body gently but firmly onto the table.

Place your hands upon the medium as shown in the illustration on Page 26. Be very careful not to disarrange the clothing; practice to so handle the medium that the clothing appears natural as the medium reclines upon the table.

In the event your medium is a lady, gently cross the ankles, after the body is reclined on the table.

Do all this with authority, firmly, quickly.

Remember disarranged clothing may detract from your demonstration. Awkwardness may distract the attention of your audience from your demonstration to your actions which must be smooth, sure and certain at all times. Your medium has now advanced further into the stage of hypnotic sleep and is unable to co-operate with you except to carry out your suggestions.

LESSON NO. 18 See Pictures on Pages 28, 30 and 32.

Your medium is reclined upon the table.

See the position that you must occupy as you go through with the next suggestion. From here on you must proceed with the utmost caution.

Partial, perhaps complete hypnosis has set in.

As you become more expert, you will be able to recognize and identify the various stages or depths of the hypnosis. And above all things, never get flustered.

Continue breathing deeply yourself, looking steadfastly into the closed eyes of your medium, say:

"You are completely relaxed. Every muscle in your body is at rest. You can hear every word I am saying. Breathe deeply. Your head is slowly bending towards your right shoulder.

You are resting most comfortably. You feel very sleepy. You are going to sleep. Breathe deeply. Your right hand is slowly rising upwards. Higher and higher you raise your right hand. Breathe deeply. Your thumb and index finger are closing together. They are closing over the stem of a rose. You are holding a rose between your fingers.

Breathe deeply. Now you are moving the rose to your nose to smell its sweet fragrance. You are smelling a sweet scented rose. Breathe deeply."

"You are smelling fine tobacco. Breathe deeply. It smells just like a pleasant smoke." The subject takes a deep whiff.
In the preceding lesson you proved your control of your medium through the 'step-by-step' suggestions. Realize, as you progress through these lessons you have gradually developed within yourself an understanding of why and how other persons are subject to your hypnotic control and mental mastery.

You first discovered that rhythmic breathing accomplished a harmony of minds, in mass hypnosis, with yourself as the commanding leader.

You next discovered that in an average audience there would be one person subject to your mental mastery and who becomes a perfect medium for your hypnotic suggestions.

Regardless of the size of your audience there will always be one person of least help to you, one person of most help to you. Learn to distinguish these types quickly, immediately, accurately; always select that medium best suited for complete cooperation for a smooth, successful demonstration.

Your medium is fully reclined upon the table, slowly slipping deeper and deeper into a hypnotic sleep.

Commandingly, say:

"You found pleasure in the sweet smell of that beautiful rose. Now, once again you will lift it to your nostrils. Smell deeply of it. It smells like gasoline. The odor stifles you like gas and you throw it away from you. That's right—throw that rose away . . . breathe deeply for fresh air.

Now, once more you will again have a flower between your fingers . . . it is a different flower this time and you will want to smell it . . . as you smell this flower your personality goes back to your childhood . . . breathe deeply of the flower and you are now eight years old . . . you remember a classroom where you went to school . . . you see the children in the classroom . . . there is a former playmate you used to go with . . . write his or her name in the air with the flower as if it were a piece of chalk and you were writing that name on the blackboard . . .

Write slowly . . . now say that name out loud so we all can hear you speak that name . . . breathe deeply . . . what is the name of that playmate? Breathe deeply". Speak slowly . . . pronounce the name slowly and clearly . . .

Do NOT try to rush yourself through this lesson. The flowers you sug-
"That odor of tobacco will change to the odor of gasoline." Well, we're certain she doesn't like the odor of gasoline. No suggestion here that it is unpleasant, it is her own dislike that is manifested, not that of the hypnotist.
MASTER KEY TO HYPNOTISM

LESSON NO. 19  (Continued)

gested, appeared in the hypnotic dream to your medium, who, in the
hypnosis actually experienced the suggestions given by you.

It is important that you thoroughly understood the motions made in this
lesson. Your medium will respond to your suggestions when they are
within the range of the normal conduct of the medium.

At no time should you interrupt the unison in breathing of yourself and
your medium. Both should breathe deeply, slowly, at no time increase
the tempo of the rhythm.

LESSON NO. 20  See Pictures on Pages 34 and 56.

In this lesson, through suggestion, you will have your medium actually
go through a sensation, purely imaginative, purely a dream, because at no
time will the actual sensation be anything more than a suggestion, created
by you through your command of hypnotic power.

Perhaps the most baffling phase of hypnotism to the layman, and least
understood by the average person is the “post-hypnotic power.”

Many may ask, “Why, after a person awakens from a hypnosis, are they
still under the influence of the hypnotic suggestion?”

The answer is that the medium is not fully relieved until after the last
“suggestion” has been finally carried out or completed by the medium.

It is important, as you will discover in this lesson, to have your medium
execute the post-hypnotic suggestion quickly; upon its completion the
medium fully awakens, but until the last suggestion is acted out, the
medium is still within a partial hypnosis.

For the purpose of a dramatic demonstration, two post-hypnotic sugges-
tions are given here. At this point you are entirely on your own.

The suggestions should be worked out carefully ahead of time by yourself,
in language that you can completely command and that will be under-
stood by your medium. Never use long or unintelligible words and be
sure your pronunciation is correct, because thought transference is only
as fast as the time between the spoken word and the heard word, which
is but the time within the flash or space required for the sound of your
voice to travel, in these instances perhaps only a few inches from your
mouth to the ears of your medium.

In the cigarette smoking sequence you will require a cigarette, which you

PAGE 37
"Your personality goes back to your age of 6, and you are writing your first name for the first time." She writes it in the same jerky gestures and lack of coordination as she did when she first started school.
MASTER KEY TO HYPNOTISM

LESSON NO. 20 (Continued)
will obtain from a member of your audience. It is always important that every move you make, every word you say, be clear and plain to your audience.

When you receive a cigarette or any other object from your audience, be certain to hold it high and clearly visible at all times. Do not permit the slightest suspicion to creep in that you are in any way doing anything to the article. There is absolutely no need for hocus-pocus in the art of hypnotism and you must at all times be honest and ethical, setting up for yourself the highest possible standards of conduct so you can truly earn confidence.

In the first of the two post-hypnotic suggestions you will again re-create, in the medium’s mind, the sensations of pleasure and displeasure. So strongly will these sensations react that you will do well to carefully observe every action made by your medium that you may attain the utmost perfection in any variation you make of it.

The last suggestion applied to your medium in this lesson left your medium in the mentality of an eight year old school child, writing a playmate’s name in the air and speaking aloud a name perhaps not even thought of by the medium for many years.

After the performance is completed you might mention the playmate’s name to the medium who will have difficulty recalling it when fully recovered from the hypnosis.

Proceed with the post-hypnotic suggestions as follows:
"I now transfer you back to your present age. You will have a great desire to smoke a cigarette."

Turn to your audience and requesting, ask:
"Will someone please provide me with a cigarette? Any brand will do."

Reach for the first one offered, holding it gently in upraised finger tips, and still holding the cigarette high and in plain view proceed to place the upper end into the nostril of your medium, who is still in a reclining position on the table. Say, gently:
"You are smelling fine tobacco. Breathe deeply. It smells just like a pleasant smoke tastes to you. When I count three that odor of tobacco will change to the odor of gasoline. One, two THREE."

Your medium will reach for the cigarette and toss it away angrily. Watch your medium carefully every second.
The hypnotist can even induce hearty laughter—he is not limited to slow, lethargic movements. "You are in a movie and seeing Charlie Chaplin."

Here is her reaction to the comedian.
LESSON NO. 21

Here comes the concluding part of your performance. In it you will give a demonstration of a semi-aroused medium carrying out a post-hypnotic suggestion. You can work up your own idea on this, provided however you practice it very carefully before-hand.

Remember, you are giving a scientific demonstration and any effort at clownish horseplay may not only fail to function, but will cast reflection on your ability and claim to mental mastery.

In working out your own idea of a post-hypnotic suggestion you should work out the words that are agreeable to your medium. Use affirmatives, that is, those things to which the normal person can agree; never negatives or debatable phrases that would cause the medium to disagree and mentally dispute you.

Although your medium is in a hypnotic sleep, the medium at all times retains normal poise and WILL NOT carry out any suggestions that seem immoral or unnatural. What the normal person will not do when awake, he will NOT DO in a hypnotic state.

Should the hypnotist give any suggestion to the medium, which in the medium’s experience is not normal, that suggestion immediately sets up antagonism between the medium and the hypnotist. The medium will not commit a violation of normal good conduct, perform an overt act or violate good taste.

LESSON NO. 22

Say to reclining medium:

"Breathe deeply. Now when I next say to you *rain makes the grass grow* you will awaken and rise from the table. You will return to your seat, walking slowly. After sitting there for a few seconds you will have a desire to smoke. You will reach for a cigarette and light it. The first two puffs will taste nice and then the next puff will taste like you had gasoline in your mouth and you put the cigarette out".
This photograph shows the state of “Lethargy,” one of the earlier phases in the hypnotic process. It is a state of absolute inert sleep. The muscles contract in response to the slightest touch, friction or pressure. The face is without expression, insensibility is complete. No pain is felt from the heat of the flame, yet the arms have contracted as a result of external pressure.
LESSON NO. 23

The *key* words for the awakening can be changed as you think best. Perhaps you will discover some phrase that is particularly popular in your community, or a seasonal word, or words particularly appropriate for your medium. Should you know your medium enjoys a pet hobby, use a phrase about that hobby, but the key words must be distinctive, must be affirmative, preferably of a pleasant nature.

Be careful about using political, topical phrases or slang, as these may arouse resentment and antagonism. Many people abhor slang in any form. Sometimes even a patriotic phrase may result in an unpleasant memory.

The phrase, "Remember Pearl Harbor" may call to the listener the horrors of the brutal war, or bring up thoughts of revenge against the enemy; these become negative thoughts.

Do you thoroughly understand the importance of pleasant key words for post-hypnotic suggestions?

LESSON NO. 24

In the following post-hypnotic suggestion you are at liberty to change the key words and vary the suggestion to be carried out. You are talking to your medium:

"Alright, breathe deeply. I will give you a second and final hypnotic suggestion, which, after you have carried out, will awaken you completely and you will be totally free of any suggestion or after-effects except that you will feel refreshed from this brief sleep you are now enjoying".

"After your experience with the cigarette that turns the smoke into the taste of gasoline, you will arise from your chair, walk across the room to the person sitting farthest away from you, you will go up to that person and kiss him heartily on the forehead and shout as loud as you can 'Happy New Year'. You will then return to your seat and be absolutely free of any suggestion or after-effect as the result of this demonstration".

"All right, breathe deeply".

Then you say: "Rain makes the grass grow".

Your medium will sit up, get up and return to his seat. He will reach for a cigarette, light it and react as you suggested. Then the second post-hypnotic suggestion will be carried out.
In the hypnotic state of "Catalepsy," the subject is rigid and fixed, his eyes wide open. The nerves of the eye, too, are rigid and insensitive.
LESSON NO. 25

While in this last suggestion you are free to work out your own plan, do NOT FORGET to include in your work the final suggestion that the medium will be absolutely free from any after-affects of the hypnosis other than being refreshed. Implant firmly in your medium's mind a complete freedom from further suggestion. Stress this importantly, both before and after your demonstration, not only to your medium, but to the members of your audience.

You have now completed the twenty five lessons. Have you carefully studied and completed each one before proceeding to the next one?

These lessons are so few, and each one so brief, it may not be plausible that you can master hypnotism so easily. But you see you had only one simple, basic natural law to learn and master. "Breathe deeply"—rhythmic, in-unison breathing is the foundation stone of that law.

Put in plenty of practice. Keep everlastingly at it to win success. In your first public demonstration, arrange to have an agreeable, sympathetic audience.

Do not invite an antagonistic person who will offer a constant challenge to your efforts until you are skilled in your performance.

Upon concluding your performance, courteously thank your medium and your audience for their co-operation. Be simple in your choice of words, express your gratitude plainly and sincerely.

Yours for Success,

Kornadi Leitner.
The medium has no sensation of pain at this point. It's the realization of a dentist's dream—and of his patient's, also.
MASTER KEY TO HYPNOTISM

HYPNOTIC SUGGESTION

MASS HYPNOSIS
TURN YOUR PALMS TO FACE EACH OTHER

INTERLOCK YOUR FINGERS

PHOTOGRAHPIC ILLUSTRATIONS SHOW YOU HOW
Five Necessary Steps to
RHYTHMIC BREATHING

1. Stretch out your arms, breathe in harmony. Inhale deeply.

2. Exhale slowly, breathe deeply.

3. Stretch out your arms, turn your palms to face each other, spread your fingers wide apart.
4. Interlock your fingers.

5. Turn your hands outward.