

Pelmanism

Lesson 11

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I've made some changes to bring this series of documents up to date. I'm sharing it with you because it helped me bring together a lifetime of experience dealing with the assorted problems in creating order out of chaos.

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PELMANISM

Your Subconscious Mind

Lesson No. 11

The Pelman System of Mind and Memory Training

FOREWORD

Editor s Note: This is basically the original course but I've made some minor changes in an attempt to bring it into the 21st century but essentially kept the same language.

To the Student:

The following pages contain much that is very important in promoting the training of your mental powers. It is important for several reasons, one of which is that you do some of your thinking without knowing you do it and steps should be taken, so far as this is possible, to protect unconscious operations from alien influences. Another reason is that your abilities, when you are asleep, are often cleverer than when you are awake. A third reason is that this subconscious mind (so termed for want of a better expression) influences conduct in a subtle manner.

These and other reasons will be carefully considered in the lesson and we must ask you to give our teaching your close attention. The life

that is lived below the mind's conscious level is one that affects your money-making, your general ideas, your attitude to the world, and your happiness.

I. CONSCIOUS vs. SUBCONSCIOUS

1. First, as to the terms we shall use. The word subconscious means that which is below the conscious level; but the word unconscious often conveys the same idea; and there are cognate words like co-conscious, subliminal, supraliminal, and several others used to describe operations and results which are out of the conscious sphere. For our purposes it is not necessary to discuss these words at length; all we want to make clear is the fact that certain fundamental operations are outside our normal consciousness, and in some respects beyond our control. These we shall call subconscious. It has been truly said that, "man does not live by consciousness alone. " There is a hidden world within us, and it has a great deal more to do with our success and our general welfare than you may have imagined.

We shall now produce evidence which makes the existence of the, subconscious a necessity of thought.

The Ante-Chamber of Memory

2. A man of great learning, like the late Prof. Lester F. Ward, was not conscious of all he knew at one and the same moment. If we suppose, for argument's sake, he knew a million facts or details, then of this vast number, only one could be completely in consciousness at the one time, although that particular one might be succeeded by others in rapid succession, like the ever-changing views on the screen of a picture theatre. Where were the other details which the Professor knew so well, seeing he was not momentarily conscious of them? They were in the subconscious sphere; a kind of Memory Chamber where the experience and gains of the past are stored, and where they awaited the call of some specific association which would bring them again into the sphere of conscious knowledge. Some of them may have been lying undisturbed for years, yet so soon as the call was made they responded immediately, and presented themselves within the focus of consciousness. We have proved this for ourselves, no doubt, and yet we may not have followed the fact to its final conclusions. We have probably noticed that some items are more easily recalled than others; for instance, the multiplication tables are recalled instantaneously but we do not know them in mass; we know

only the multiples singly, as we require them. Thus, 9 times 7 hardly needs a recall; we say "63" automatically.

Again, if we say: "Where is Chemulpo? " we may have to pause for a fraction of a second before we answer "In Korea."

Distance and Recall

3. It is possibly a longer time before we can recall the details of Grimm's law, or what we did with ourselves last Easter Monday, although these things we know, are "in our minds."

To recall the name of the man with whom we played tennis during a summer holiday four years ago, may require the longest time of all, mainly because we have not since then given him a thought.

It may be days before we succeed in recalling that man's name, and although several times it was "on the tip of our tongue," we failed to get it. Then one day it suddenly came when we were talking about something else. Where was it all the time? The usual answer is: "In the memory." Then why could we not recall it at will? Because we cannot recall by resolving to do so; we must set up the right association. In many cases this association comes accidentally.

But for us, here, the point is that there is a part of our memory content which is outside our immediate control, and mainly because it is outside our knowledge. It works in secret.

The Psychology of Skill

4. Skill, of any kind, can be consciously manifested, but it is really stored up in the subconscious sphere.

If you are a highly proficient billiard player, and, on being asked to play before strangers, you profess you know little about the game, then, however clumsily you take up the cue and use it, a keen eye will soon detect a sign of the expert hand: your subconscious processes will catch you unawares and give you away.

Cinquevalli's skill in balancing billiard balls was the outcome of years of untiring labor. His exquisite sense of balance and his sureness of nerve were no doubt partly natural, but he attributed most of his success to constant practice. If, during a display of his powers, he had been compelled to think of every element in the process he would have failed ingloriously. For the same reason a pianist does most of his work subconsciously; if he had consciously to trace each note from the music to the keyboard—like a beginner—he would not be a pianist. To

interpret a great composition the mere note-playing must be subconscious. The attention is centered almost wholly on feelings and ideas: the elementary functions are well nigh automatic.

A Latchkey Incident

5. If the reader should say that he possesses no skill that can be analyzed in this way, we propose to furnish him with a homely illustration of subconscious action; after which we shall proceed with our argument. John M. Little has made a new friend, in the person of Hiram Walker, and Walker has asked Little to dine with him at 7 p. m. When Little approaches Walker's house and ascends the steps of the front stoop, he, being absent-minded, feels in his pocket for his own latch-key, produces it, and is about to use it when he suddenly remembers that this is not his own house. "What an ass I am!" he mutters to himself as he pockets the key and rings the front door bell. A part of his mind was working without his being conscious of its action. There was a door to be opened and for to moment he regarded it as his own door; that, indeed, is the interesting feature of the event. There are few people who have not had experiences of this kind.

Increased Ability in Sleep

6. Further evidence of the subconscious mental life is found in the fact that men and women are sometimes more clever when asleep than when awake. Mathematicians, especially, have solved problems in the dream condition which they could not solve in the state of normal consciousness. A business man who cannot decide to buy a house property that is offered to him resolves "to sleep over it": and, in the morning, when he views the pros and cons, finds it easy to say yes or no, as the case may be. If he is asked why he believes in "sleeping over it" he will probably say that something happens in sleep which enables him to see the proposition more clearly; beyond, that it is merely a habit he has fallen into, and which he finds useful.

Coleridge's "Kubla Khan"

7. You have doubtless read Coleridge's "Kubla Khan" and marvelled at the wonder of its verbal music. It begins thus:

A damsel with a dulcimer In a vision once I saw;

It was an Abyssinian maid And on a dulcimer she played.

This poem, we know, was composed by Coleridge during sleep, and in the morning he wrote it down, or as much of it as he could remember.

To have done this was in itself a considerable performance. Average people, who on waking know that they have arrived at conclusions about important matters which must be recorded at once, often discover their inability to recall anything; all they realize is a feeling of having forgotten a vital experience. This is different from forgetting a grotesque dream of no consequence, even though dreams have a significance all their own. It is a sense of having lost the result of a constructive effort. The effort may be no more than an idea for a cooking recipe, or a new way of bedding out the celery, but that does not affect the nature of the mental process under view.

Subconscious Possibilities

8. It is certain that during sleep the mind has, on occasion, an ability to generate ideas and to solve problems which it does not possess in its fully conscious moments. The occasion may not occur very often, possibly because we do not know the conditions necessary to produce it, but that it does occur from time to time there is no doubt. Of course, we know that auto-suggestion, used in the form of strong affirmations directed towards a specific need, is likely to produce a favorable mood for subconscious creation, but this is only one condition. There are others, both physical and mental, which are as

yet an uncertain, if not an unknown quantity. Here, then, is an impressive conclusion. My mind, your mind, everybody's mind, has, during sleep, and according to its native ability and education, a power of using consciously gathered mental material in a highly constructive manner. When this fact is fully realized, does it not vastly enlarge our view of the mind's possibilities? We arise from a contemplation of subconscious action with a new feeling of wonder.

II. HYPNOTISM AND SUGGESTION

9. The phenomena of hypnotism and suggestion are not explainable except by the hypothesis of the subconscious. Let us take the case of a man who on being hypnotized is told that on the following day, at 3 p. m. he will write a letter to a friend with whom he has not corresponded for years. On being awakened out of the hypnotic condition he is asked whether he can recall anything which has been said to him and he answers in the negative. But the next day at 3 o'clock he begins to write that letter under the impression that it is entirely his own idea. There have been too many experiments of this kind to doubt their genuineness. Certain questions naturally arise: Where is the suggested idea from the time of its inception to the time

it becomes operative" How is it that the individual is totally unconscious of the origin of the suggestion? What enables him to act at the right moment? These questions are practically answered if we accept the hypothesis of the subconscious. If we reject it, they merely accentuate the mystery.

A Curious Experiment

10. Again, take an experiment referred to by Coriat. The patient was a hysteric who had lost all sensation in the right hand. He was blindfolded and his hand pricked. Asked whether he had felt anything, he said "No." The process was repeated; and on this occasion the defective hand was pricked a definite number of times. The patient was then asked to name the first number that came into his head. He did so. It was the number of times his hand had been pricked. How can we explain this result? By subconscious perception. He knew what had been done to him and how many times. Coriat asserts that this experiment always yields the same result.

Extended Vision

11. Of the more advanced experiments in hypnosis—those which allege distant vision in the form of clairvoyance—we can say nothing

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definite, except that the evidence is not considered satisfactory. One of these experiments concerns an illiterate girl who was hypnotized by a doctor in his Own house, a house to which she was a perfect stranger. A number of people were present to witness the experiment. When hypnosis supervened and the patient was "asleep," she was asked to walk upstairs (mentally, of course), and describe the rooms she entered, with their content. She did so quite accurately. We are not going to attempt to criticize this experiment or to offer an explanation, as to how she did it, and she herself was said to be unable to remember anything on being awakened; but as her conscious mind at the close of the experiment was totally unacquainted with the upstairs rooms, what part of her mentality was it which saw those rooms and described their contents? The only possible answer in the opinion of the experimenter is "the Subconscious." The scientific mind, however, cannot accept conclusions based on one experiment.

12. The case of Janicaud, a French school teacher, who could see a room in a distant house during a somnambulistic state is dealt with by Dr. Osgood Mason in his *Hypnotism and Suggestion*. Dr. Milne Bramwell reviews sympathetically the evidence for a secondary

consciousness, but he is not inclined to accept the doctrine that in some cases hypnosis induces a real clairvoyant vision. One drift of opinion, however, is moving in that direction.

III. PSYCHO-ANALYSIS AND THE UNCONSCIOUS

13. In recent years the school of medical psychologists founded by Freud and his co-workers has created a deep and world wide interest in the Subconscious, or, as they prefer to call it, the Unconscious. It would take too long even to outline their doctrines, or the severe criticisms which have been passed upon them, so we shall be content with the exposition of the central idea. The method used is called Psycho-analysis, which simply means that in tracing the origin of ailments, both physical and mental, an inquiry is made into the history of the patient's thought, believing that the chief, if not the sole, cause of his evident trouble is to be found in some forgotten happening which has thus in some way become detached or split off from consciousness, but which is nevertheless capable of causing a lot of mischief. It is clear that this hypothesis postulates the existence of an Unconscious sphere of mental action, and, as will be seen later, the numerous and far reaching applications of the method employed are

so striking, in spite of evident exaggerations, that even critics who do not accept the basis of psycho-analysis acknowledge the significance of the underlying idea: they see in it a theory as impressive in the field of psychology as natural selection is in the field of science. We do not agree with all the conclusions of the psycho-analysts, but this does not prevent our interest in their work nor our confidence in their ultimate accomplishment of much good service, both to psychology and medicine. Out of the present conflict raging around the subject will arise a body of truth that cannot but further the progress of psychology.

The Underlying Theory

14. First, as to the theory. It will be agreed that the body of a man in his prime is the outcome of his past life. If he has been born of a good stock, and has obeyed physical laws, he is likely to possess a fine constitution and a healthy mind. But if there is a weakness in his heredity, and if, in addition, he has lived a careless life, by being indifferent to physical hygiene, his body will contain the evidence of this conduct. On that we are agreed, and the point of it is this: a man's physique is the sum total of the inheritance received from his

parents' plus the use he has made of physical laws in relation to his environment his body is his history.

15. Leave bodies for a moment. Take minds. Does not the same truth hold good? A man who has reached his prime has a mind which is the outcome of natural ability, small or great, plus the use he has made of his opportunities. If he has been mentally lazy he has depreciated the value of his native talents, and has lost immeasurably by his indifference to the laws of intelligence and to the chances that crossed his path. On the other hand, when an inborn gift is joined to - strenuous effort, and a fine sensibility is matched by great diligence, we see a mind that has developed new powers of work as well as gathered the fruits of culture. The point here is the same as before: that a man's mind is the sum total of the inheritance received from his parents plus the use he has made of mental laws in relation to his environment. His mind is his history.

Mental Effects of Trouble

16. "But," you urge, "what about illnesses? May not a man born of good stock fall a prey to disease? And what about grief and sorrow? May he not be called upon to endure mental agonies? Undoubtedly.

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But, even so, a man's body and mind are still the outcome of his past, a past in which let us suppose an excellent constitution was undermined by malaria, and a clear intellect was robbed of its efficiency by grief due, perhaps, to the tragic death of a daughter on the railway. We are, all of us, the combined effect of everything that has happened to us—good, bad, and indifferent. Now it is chiefly the bait with which Psycho-analysis concerns itself; and by bad in this connection, we mean the struggles, crises, shocks, and agonies which appear to be inseparable from mortal life.

17. A fond father, such as the one referred to, may have suicidal thoughts for a while, especially when his sense of personal loss is acute, but he finally suppresses them and takes part in the normal life of his social circle. Had he not been well balanced, the tragedy would have left a deeper mark, and the struggle to repress desires for self-destruction might have developed consequences the full import of which would not disclose itself until a period of time had passed. Then, he finds himself in the Doctor's hands, suffering from a curious malady which seems to be unexplainable. He may, for instance, take a sudden dislike to a bookcase; or discover an aversion to walking on

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pavements which are divided by parallel lines, stone from stone, or part from part.

Now it is the function of the psycho-analyst to reach the mental history of his patient in order to light upon some intense bit of experience which has practically become detached from-consciousness and which is causing all the trouble. He may be successful in showing that, as the patient's chief sorrow in life was connected with his daughter's tragic death on the railway, the dislike of the bookcase with its parallel shelving, and of the pavement with its parallel lines, is a kind of echo from the past, when his daughter was -killed between the paralleled railroad tracks. He has hated railways ever since, and, without being conscious of it, he has set up an aversion toward parallel lines of every sort. To realize this, thoroughly, is to join up a split-off portion of his mental life to the larger whole; that is, to incorporate it with conscious experience and thus put an end to the mischief. The technical term used for this kind of detached activity is Complex, which is defined as a "series of emotionally accentuated ideas in a repressed state."

Dangers of Psycho-Analysis

18. If the experiments of modern analytical psychology prove anything, they prove that the hypothesis of a subconscious or unconscious sphere is necessary to account for the facts; indeed the subconscious may now be said to have passed the stage of negative criticism and to have arrived at positive acceptance. But we are anticipating. Before summarizing our results we desire to offer a word of warning. Do not psycho-analyze yourself in order "to see what you can find." It leads to morbid introspection. Besides, the unconscious is not unconscious for no reason at all: there must be some sound biological and mental provision in this stealthy hiding away and storage of experience in general and of a few experiences in particular, so do not begin a personal research unless some serious trouble has made it strictly necessary. Even then, only an expert should be engaged to carry out such delicate work.

IV. SUMMARY OF EVIDENCE

19. If the student will now turn back and reread the evidence we have accumulated he will have little or no difficulty in accepting the existence of the subconscious. It shows how we gain experience

without knowing it. It supplies the best working explanation of how knowledge is retained in the mind. It accounts for skill which demands no effort for its execution and it offers the only rationale of the ability to solve profound problems or to originate new ideas during sleep. It gives the only rational interpretation of the phenomena of Hypnotism and Suggestion; and it is the very center and foundation of Psycho-analysis.

The Inscrutability of Feeling

20. We would ask you, further, to scrutinize as closely as you can, some of the deeper feelings that possess you when thinking of the stars and the infinity of space, or .of the mystery of Life and Death. Try to express these feelings in words. You succeed, in part, but there is always a remainder that defies expression because it is inscrutable. This is one of the facts that explain the mission and power of poetry. Byron in *Childe Harold* says:

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep sea and music in its roar!

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I love not man the less but nature more,
From these our interviews, in which I steal,
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, and yet cannot conceal."

21. Wordsworth from another standpoint, indicates the possession of the same feeling, and, speaking of Tintern Abbey and its beautiful form, he says:

"But oft, in lonely rooms and mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet
Felt in the blood and felt along the heart;
And passing even into my purer mind
With tranquil restoration; feelings, too
Of unremembered pleasure; such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life
His little nameless unremembered acts
Of kindness and of love."

22. Inability to express a feeling, when confessed by a poet of Byron's capacity, simply means that there is a form of consciousness in which the power to appreciate is greater than the power to embody thought in words. Really, it means that we know much, subconsciously, which we cannot analyze, and it is this fact which is the basis of all mysticism. Wordsworth approaches' the subject from a different angle. He seems to say that exalted feelings, such as one experiences at Tintern Abbey, are not lost; they sink deep down into the subconscious and at a later time express themselves symbolically in acts of kindness and love. He is right. But at this juncture it is the process that appeals to us. What is a "feeling of unremembered pleasure"? One can only say that such feelings would never be possible if the life of the mind were restricted to the conscious sphere.

No Subconscious "Mind"

23. We may presume that the reader is convinced by the presentation of the facts just concluded. His next question is: "What am I to do with my subconscious mind?" The answer is "Do nothing, except understand it." There is no subconscious mind as a completely separate unity. Your mind is one thing: and the conscious and the subconscious work together, not as isolated units. The subconscious is

mainly out of our control, but as it depends on the conscious for its material, it follows that if we live the conscious life according to sound principles we need not trouble about the deeper life. It will take care of itself.

Nevertheless, we must not forget that the essential self is not on the surface. In our waking moments we study facts, we use the scientific method, we endeavor to reason accurately, to judge justly, but the larger half of us lies submerged like the larger part of an iceberg. The principles which guide our life are subconscious for most of the time.

The Tendency to the Unconscious

24. Your aim in life becomes subconscious, after a while, but, it is none the less patent. You do not go about telling other people what your purpose is in order to keep it alive. That would be too crude. Sometimes, indeed, you are hardly conscious that your life has a definite end in view; it is part of your very self, but the subconscious never forgets. You have magnetized it, and it is drawing together all the new gains from the happenings of the previous day. While you sleep lightly it is dealing with those happenings and when, in the morning you get a new idea, You exclaim, "That's just what I've been

wanting. Why didn't I think of it before?" A fresh outburst of energy follows. Close observation, deep concentration, critical reflection, vivid imagination, combine in unity of action until the new effort has been matured. This energetic period has probably results that are visible, but the results that are invisible are none the less significant. In the subconscious there has been a strengthening of your life's aim, and an increase of the ability to compass it. Every well regulated effort of the conscious mind supplies material to, and creates impetus in, the subconscious. The consequence is that your mind now works with greater economy. Part' of that economy is effected by the sleeplessness of the subconscious sphere. If the heart as a physical organ can work for 100 years without stopping, there should be no difficulty in accepting the doctrine that one section of the mind is never at rest.

Manners and Subconscious

25. One finds the same result in matters of conduct when viewed as a fine art. "Defect in manners is usually a defect in fine perceptions." True, and these fine perceptions are not the sudden offspring of conscious experience; they "well up," from the depths of the hidden soul. Manners truthfully described as charming are really

subconscious, although manifested consciously. It is the superficial variety that has no depth. A woman with personality and a captivating manner seldom debates about what she must do and not do, either in average moments or on high social occasions. She has no time, in the swift whirl of things, to ask and answer such questions as "What ought I to do now?" "Was that right?" "Shall I speak or not?" She is an artist and knows. But the knowledge is subconscious rather than conscious, and her skill in playing upon the chords of human nature, producing harmony and unity of impression, has the same origin, essentially, as the skill of the pianist. The function of the subconscious seems to be synthetic; it improves our abilities after the fashion of compound interest in arithmetic, and it unites all functions into one harmonious working.

At this point we may now take up the question of training the subconscious.

V. TRAINING THE SUBCONSCIOUS

26. The right way to train the subconscious is to train the conscious—on Pelman lines. Just as you diet yourself carefully, avoiding dangerous concoctions as well as others that are good but which may

not suit you; so, on the same principle, you select the mental material which, after being dealt with on the conscious plane, sinks down into the subconscious. A man whose conscious mind is a mass of selfish and evil motives—a sink of iniquity—cannot expect to have holiness in his subconscious region. That region is for the most part what he has made it. If it is foul, the fault is mainly his own. If, further, he should appear in the dock, charged with a crime, and pleads that he did it "suddenly, without thinking," he may be speaking more of the truth than his accusers will admit; for, as likely as not, there was a considerable amount of unconscious suggestion in doing what he did. The impulse came from beneath.

Lord Lytton's Story

27. Take another and different case. Lord Lytton, referring to a shy friend of his, says that this retiring person "threw his family into consternation by going off, none knew whither, and sending his lawyer with a deed of separation to the unsuspecting wife, who for ten years had tormented him without provoking a syllable of complaint." Ten years of bottled up indignation burst forth in action, perhaps almost as surprising to the husband as to the wife. One hundred and twenty months of repression were followed by an explosion—and flight. Many

would call it irrational conduct, and so it is in some respects; but it is perfectly rational when viewed in the light of the subconscious.

Repression and Expression

28. Intensely angry feelings crushed and crammed into a memory are not dead and done with: they are very much alive down below, and simply wait the right moment for a forceful exit. A trifle will often be sufficient; indeed this is the philosophy of the saying about "the straw that breaks the camel's back." Buddha was a true psychologist when he stipulated that his disciples should not allow anger a place in consciousness; and a later Teacher said "Let not the sun go down on your wrath." Evidently there is an anger which ought to be expressed; but an anger which is smothered and then thrust into the subconscious, is not a dead emotion but a living memory. An accumulation of such memories can result only in such unexpected displays of conduct as that which marked Lord Lytton's friend. Perhaps the most fortunate people are those whose sense of humor is so strong that the occasions for anger are reduced to a minimum.

The Law of Interaction

29. The law, then, seems to be this: As is the conscious so is the subconscious. Whatever factors the latter may possess and use in its own right, so to speak, the chief factor is supplied by the former and is seen in the sum total of thoughts, feelings, and resolves. If we desire good in the subconscious sphere we must think good consciously. If we strive for greater ability during our waking moments, the subconscious will fall into line and help us to achieve our purpose. The process is really an embodiment of the old saying that we reap what we sow. What we send down to the subconscious in the shape of raw material is returned to us as manufactured goods. But if we send down coarse hemp we cannot expect the finest silks and satins in return.

30. The subconscious is therefore a kind of reflection of the conscious, and the student must realize that a discriminating taste in regard to the thoughts he thinks during his waking moments is as necessary as it is highly advantageous. By this we mean that no wise man "thinks what he likes," in the sense of giving a mental home to all sorts of poisonous motives and evil imaginings. If he does, he loses his wisdom, and, later, the impulse manifests itself in sudden and

seemingly unexplainable misconduct such as those suggested, many years ago, in Coulson Kernahan's *Book of Strange Sins*.

Objections Considered

31. At this juncture we shall meet with several objections. Says one, "I thought the subconscious, or unconscious, was the repository of all the primordial instincts of the race, and that it represented those warlike and reproductive instincts which assert themselves often against our knowledge or intention."

Quite true, and this is the reason why people of good intent and moral behavior are conscious, like Plato and St. Paul, of a struggle between the flesh and the spirit. They are shocked to find that the tendencies which they thought had been, destroyed are still alive and active; but when they know how these conflicts originate, there is less of self-chastisement because there is more of self-understanding. It is seen that in the unconscious region we carry with us the remnants, shall we say, of the savage epoch, and every now and again the element which Tennyson calls "the ape and the tiger" gets its chance to break through into the normal consciousness. Hence the sense of struggle and the reality of it; hence, also, the doctrines of perfectibility and

sinlessness which have marked certain periods when moralists have desired to conquer all evil.

The "Old Adam"

32. No one, therefore, need be dismayed because occasionally, in a dream, or even in the waking condition, an undesirable thought surprises him, the kind of thought he does not want, and to which he imagined he had long ago said good-bye. Such irruptions in consciousness are simply the manifestations of the old Adam of the theologians, now known as the libido or desire. They become fewer in number and weaker in suggestion as the conscious motives of life become purer in quality and more social in nature. This process is known as sublimation and is the modern version of overcoming all evil with good.

33. The student will leave this lesson with the following convictions: That subconscious mental processes are going on without his being aware of the fact, much in the same way as certain minute glands of his body discharge their functions without his knowing it; that these subconscious processes look after themselves, needing no supervision; that by the proper training of the conscious mind the training

previously referred to is accomplished; and finally, that he may expect to reap all the advantages of subconscious ability if he follows strictly the PELMAN program.

VI. MUSIC AND MEMORY

34. As a result of inquiry and experiment we have somewhat modified our attitude toward the question of memory for music. Previously, we had stood out for a specific difference in the recollection of music, even going as far as to say that the memorization of music depends upon conditions entirely different from those involved in the ordinary mental processes of recollection. To some extent we still hold to this opinion, for music, in spite of much that is said to the contrary, does not represent a clearly defined set of ideas. It may be a stimulus to thought, but it cannot correctly be said to portray thought in the manner of language. Nevertheless, it is possible so to emphasize this inability as to make music a thing without reason or intelligence, and entirely dependent upon feeling. This would be absurd. Whatever mystical element there may be in understanding, and even in recalling, music, there are certain factors in both processes which are common to all mental processes. For instance, the purely mechanical

arrangements of the score are apprehended, by sight, just as are the letters on the printed page. It is with these items that we concern ourselves in the pages that follow. So many students have asked us for help that we have felt it our duty to give them the benefit of our inquiries into the subject.

Musical Analysis

35. You can learn to read and remember music as you learned to read and remember your native tongue. In learning to read books you used first little words in short sentences and later longer words in longer sentences, until you could take in ideas with great rapidity. For instance, here is a sentence:

"On On a blazing afternoon in July, William Gerrish, dusty and tired from his long tramp across the Wiltshire Downs, stood mopping his forehead with a huge red pocket-handkerchief, while his eyes ranged over the view spread before him, searching for the tiny cottage he had left as a lad of fifteen some twenty years before."

Here are the ideas it contains:

1. A male human being; (two ideas)

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2. Age 35,
3. Name, William Gerrish; (two ideas)
4. His name suggests that he is a native of Wiltshire;
 - a. He was returning,
6. After long absence,
7. To a cottage,
8. A tiny cottage,
9. Which he had left,
10. At the age of fifteen;
11. He was weary;
12. He had been walking,
13. A considerable distance,
14. Over hilly country,
15. Which was dusty, showing that it had not recently rained;

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16. He was hot;
17. He carried a pocket-handkerchief.
18. Which was large,
19. And red in color;
20. His forehead
21. Was perspiring;
22. The time was afternoon,
23. In July;
24. The sun was shining;
25. He was standing still,
26. At some height,
27. With an extensive view;
28. He was looking for something.

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These ideas are either directly expressed or clearly implied, and there are others which we have omitted from the list as being rather matters of inference. Read the sentence as -a whole, without dissecting it, to a friend and ask him how many ideas it comprises. Very few persons can recognize as many as one half of the ideas on first hearing a complete sentence.

Now there is an analogy between this process and that concerned with reading and remembering music.

Phrase Divisions

36. Take any musical composition and divide it into phrases. A phrase may include from four to eight bars, and as a general rule eight should be the maximum. The length of the phrase, however, will naturally depend upon the type of composition, and as far as possible each division should contain one musical phrase. In Sinding's "Rustle of Spring" – to take a simple example—the divisions would naturally occur at the 4th, 8th, 12th bars, and so on. Take the first phrase of four bars; play it over and over again FROM THE MUSIC, say ten to twenty times—then close the book and play the phrase ten times from memory. Open the book again, play the second phrase from the music

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ten to twenty times. Now close the book, begin at the first bar (that is, the commencement of the piece), and play the two phrases from memory, without a break (i. e., from the first to the eighth bar) trying it over ten times. When you can play the two phrases successfully from memory open the book again, commence with the third phrase (bars 9-12) play that phrase ten to twenty times, as before. Close the book and play the three phrases together, without a break, ten times. Continue in this way, adding a new phrase each time, first playing it ten to twenty times from the music and then going back to the commencement of the piece and playing from memory down to the last phrase you have memorized.

The law of repetition has a much larger place in memory for music than in any other sphere of knowledge or practice.

37. This method demands some time, initially, but the student will find that having memorized one composition by this means he is developing the habit of memorizing music, and the second composition attempted will present fewer difficulties, until eventually it will be necessary to play each phrase a smaller number of times than were originally required.

The Five Forms of Musical Memory

38. There are five forms of memory which may be employed either separately or all together, or in various combinations, in music. They are: (1) muscular memory; (2) visual memory; (3) intellectual memory or analytical memory; (4) emotional memory; and (5) auditory memory.

The reproduction of music by a human performer, involves the use of certain muscles of the human body. In the case of the violinist, the muscles employed are those of the arm and hand; in the case of the pianist, the two pedals of the piano necessitate a slight use of the muscles of the foot. The organist uses the same muscles as the pianist but his provision of two-and-a-half octaves of pedal notes brings into considerably more extensive play the muscles of his legs and feet. The player on a wind instrument has no need to exercise the muscles of his legs when playing but he employs constantly the muscles of his lips and tongue.

39. Now it is a curious fact not yet fully explained by psychologists, or by physiologists, that a certain modified form of memory seems to reside in the muscles themselves, more or less independent of the

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memory centrally resident in the brain. It will probably be recognized eventually that this muscular memory exists subconsciously and that it is not actually a property of muscle itself. However, no matter what the explanation, this form of memory may here be styled for convenience "muscular memory." Its operation is evidenced in the circumstance that when a muscle or a set of muscles has repeatedly performed the same act, that muscle or set of muscles will in future have a tendency to reproduce the act automatically. This is particularly likely to be the case if some concentrated, conscious attention is devoted to the earlier repetitions of the muscular action.

40. -When, therefore, you wish to make use of muscular memory in the memorization of a piece of music, play the piece through two or three, times, concentrating your attention upon the movements of fingers, feet, or lips, as the case may be. If it is the piano that you are playing, you should observe throughout the occasions where the thumbs pass under the fingers, and also the relative positions of the hands and their motions to and from each other. No effort of the muscles, however slight, should pass unnoticed.

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41. This form of musical memory is more nearly allied to the varieties of memory already dealt with in earlier portions of this series of Lessons. To make use of it, the printed page of music should be regarded somewhat in the light of a picture. Notice the contour of runs, scale passages, and groups of notes. Observe the appearance of chords. Begin your practice in this direction with what is known as the Anglican single chant. Take such a chant and look at it intently for about a minute. Then shut your eyes and try to visualize the appearance of the chant itself. After a little practice you will be able to shut the chant-book and yet to see the chant in imagination almost as if you were still looking at the printed page. As your facility increases you can diminish the length of time during which you look at the printed chant, and a little later you can proceed to deal with a double chant in the same manner, and afterwards with still larger sections of music.

Analytical Memory in Music

42. This form of musical memory is open to you only if you possess some knowledge of harmony and counterpoint. If you have such knowledge you should analyze each chord and each harmonic and melodic progression. Notice instances of sequence, of inversion, and so

forth. Here, again, you can best begin your practice upon an Anglican single chant and then pass on to a double chant, and from thence to a chorale or hymn tune, and afterwards to more florid and complicated examples. Attention should be paid carefully to the division into musical phrases and sentences—usually of 2 or 4 or 8 or 16 bars.

Emotional Memory in Music

43. This is by far the most vague of all the forms of musical memory. It depends upon the fact that all music has an emotional value, and that there is an incessant variation from chord to chord and from bar to bar in the nature and strength of the emotion stimulated by the music as it advances. Every melodic progression and every harmonic combination has its own particular emotional significance. Compare the unrest of the interval of a seventh with the repose of the major third. Contrast the effect of the progression from the leading note to the tonic with the progression from the sub-dominant to the dominant. The observation of this constant fluctuation of the emotional factor will be found in practice to facilitate to a considerable degree the memorization of music.

Auditory Memory in Music

44. This form of musical memory depends upon the power of the brain to recall in imagination a succession of sounds. This power can be developed by practice. Begin with a simple melody, two or three lines in length; play it through once on your instrument, and then try: to reproduce the sound of it mentally without using the instrument or looking at the music. Then, still without referring to the music, try to reproduce the melody on the instrument. When this can be accomplished with some degree of certainty, increase the difficulty by taking a passage of simple harmony instead of melody. Here, again, the Anglican single chant, from its structure, rhythm, and the limitations of its compass, affords a useful material for early practice. It is this form of musical memory which is evinced by those who "play only by ear and not by note."

EXERCISES

Exercise XLIII

Turn back to the first Exercise. Select three people whom you have met recently; whom you have not had the opportunity of knowing

intimately. Examine yourself as to your knowledge of the points enumerated in Exercise I.

Exercise XLTV

Select a subject or an object in which you are interested, and set apart an hour for close concentration on it. Choose a room that is quiet, where you are not likely to be interrupted. Endeavor to focus your attention for the full period. It is important that, as you are nearing the end of the course, you should succeed in this exercise.

Exercise XLV

As an exercise in clear and orderly thinking, as well as in the art of written expression, write a brief essay of not less than 250 but not more than 500 words, on one of the following subjects:

- (a) The advantages of ambition.
- (b) America leads the world.
- (c) My journey from New York to London in an air-liner.
- (d) Some desirable changes in American Life.

SPECIAL EXERCISES FOR MIND TRAINING AND HEALTH

Eleventh Lesson

Here are some further advantages of the right exercises done in the right way.

Remember how much of your regularity in practice is sure to depend on your motives. If you have strong enough motives for doing a thing, and if you remind yourself often enough of these motives, you will have no difficulty in regularity. The difficulty will be to stop the habit of regular exercise! Everyone should realize the importance of strong motives kept before the mind or recalled to the mind. Why is recruiting sometimes a success, and sometimes a failure? It is a success when the strong motives are kept before the public mind or recalled to it. It is a failure when the strong motives are forgotten.

A great benefit of the right exercises is that they are remedial: There have been wonderful cures of nerve-troubles, constipation, indigestion, obesity, consumption, thinness, liver-trouble, etc., by sensible Physical Culture. What a blessing it is to be able to get the healing means for oneself, without the heavy expense of doctors' bills, drugs, hospitals,

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and so forth. The right exercises done in the right way are a preventive of the above and many other diseases and troubles.

For example, a person who from the earliest years has learnt to breathe rightly, and also has learnt to feed rightly, and think rightly, is in no danger from any of the colds and other ailments which are regarded as almost respectable, so regular and almost universal are they in civilized life. Prevention is not only vaguely better than cure: it is definitely cheaper and pleasanter than cure.

Then, the right exercises help success in games. This may seem an unworthy motive; but it is far from being an unimportant matter whether we succeed in games or not. Games have their moral, intellectual, and social, as well as their hygienic value. In fact, one may say that it is not worthwhile to play games unless one determines to improve in them.

Last of all, there is a duty too often neglected by people, and too often ignored by teachers of Physical Culture.

Each one of us is responsible for millions of cell-lives within him. Each one of us has a vast kingdom of managers, sub-managers, and employees, all working for his good. It is he who provides them with

food and air, and, so to speak, tone. If he feeds wrongly, breathes wrongly, and thinks wrongly, they will suffer, and eventually he will suffer as a result. Remember that we are almost absolute and arbitrary kings of our little kingdoms. There is no autocracy so complete as that of the individual for the welfare or ill-fare of his cell-lives within him.

I.—In Bed

Take a deep and full breath, as described in the Tenth Lesson, hold it in for a moment, then send it quickly and sharply out as thoroughly as you possibly can.

Take another deep and full breath in, and this time send it out in a different way. Form the lips as if you were going to whistle: then send the air out in a series of noiseless whistles. You will be surprised to find how much more satisfactorily you can empty the lungs with the lips in this shape.

Then take another deep and full breath, and this time let it out as slowly as you can, inhaling and exhaling in a deliberate and thorough manner.

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It is just as important to empty the lungs as thoroughly as possible as it is to fill them as thoroughly as possible. Many people fill their lungs far better than they empty them.

Now, lying flat on your back, keep your left arm and left leg and foot relaxed. Stiffen your right hand, extending the fingers outwards and backwards. Extend your right leg, with the knee well back, and the toes as far away from you as they will go. Then, still keeping the right arm and leg stiff, move them in various directions, first up, then over to the right, then over to the left, then in a half circle, and in different directions as well. Do not strain. Then shake out that hand and leg, relax them, and go through a similar exercise with the other hand and leg.

Then, if you are strong enough, go through the exercise with both hands and legs together; but do not let the head poke forward.

Then rest, and recall this exercise in memory and imagination.

II.—Out of Bed

Rise a few times on your toes, standing upright, with the body inclined slightly forward from the hips, and with the chin in and the small of

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the back hollow. Now, while you rise on your toes, and while you keep your left hand and arm limp and relaxed, stretch your right hand and arm upwards, straight above your head, again with the fingers stretched back and outwards. Hold the hand and arm up there for a moment, and, as you lower your body upon your heels, send that arm back and down. Shake it out and relax it. Then go through a similar exercise, keeping the right hand and arm relaxed, and moving the stiff left hand and arm similarly.

PELMAN LESSON XII

Lesson XII, the last of the Course, contains a resume of the Course, which can be used by the student for purposes of revision. The first section deals with the more vital truths of Pelmanism and should receive close attention.

DON'TS

- I. Don't forget the importance of right thinking, restated in this lesson and confirming previous lessons.
2. Don't think you are a genius in your sleep. You may be, but trust mainly in your conscious intelligence.

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3. Don't be disappointed if you learn slowly. Ability to learn quickly comes from training.
4. Don't monkey with hypnotism. Leave it to the doctors.
5. Don't poke into your subconscious.
6. Don't overlook the law which says we reap what we sow.

DO THIS

1. Get right principles for the guidance of your conscious life. Then live them.
2. Leave the subconscious to take care of itself.
3. Entertain only the best thoughts: indulge only those feelings which are worthy. The subconscious will follow suit.
4. Your history is a story of cause and effect. Every day you are making history: your own.
5. Avoid unnecessary self-condemnation. Recognize evils, but don't make great gods of them by fearing them.
6. Aim at a healthy expression of your emotions.

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Thank you for reading...check out <http://chaoscure.com/pelmanism>
for the rest of the series.