

Pelmanism

Lesson 7

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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

Imagination and Originality

Lesson No. 7

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:

It is difficult to exaggerate the importance of this lesson. Napoleon said: "Imagination rules the world." It does; and your imagination rules your life. To induce you to see yourself as you wish to be, is one of the arts of the moralist. They know that men become like that which they admire. The psychologist uses the same art in his methods. We have been using it ourselves in all the previous lessons, especially the second lesson. Here, however, we want you to use your imagination about things in general, not self in particular. Be interested in life; not for personal profit only, but also for the common benefit. There is a thrill in the world for you somewhere. Find it.

I. THE TRANSFIGURING POWER

1. Imagination begins in infancy; grows in the schoolroom and the playground; develops rapidly in the period of youth; enlarges itself in young adulthood, attains sobriety in middle-age; and never ceases its activity so long as mind endures. It is necessary to make this emphatic statement, because at the outset we wish to convince you that you have in your mental nature a power that can transform your life; first in thought and afterward in deed.

Do You Realize It?

2. You may know already good deal of what imagination is, and what it can do, you may be aware of its dangers as well as its advantages..; or you may have thought as little of the one aspect as you have of the other. In any case it is still true to say that even the psychologist himself sometimes forgets the magnitude of the power that lies within him. He forgets for the same reason that we all forget: The heavy hand of circumstance is occasionally too much for hope and enterprise, so we merely accept life as it comes, instead of trying to change it into something better.

The Need of "Vision"

3. He was indeed a wise man who said: "Where there is no vision the people perish;" and what is true for the multitude is true for the individual also. Unless we have visioned before our eyes the things of life as they might be, and as they ought to be, there is a subtle tendency to acquiesce in things as they are; we accept them airily, or callously, or with deep murmurs. If we indulge in flights of imagination, we persuade ourselves that we are merely playing with vanity, and our desires return empty to their bases in the land of Never Never—that dreary section of our consciousness where the word Impossible is supreme.

Right and Wrong Vision

4. But, remember, the vision must be right. You can have a right one and turn it to good account John Howard visioned an improved prison system, and no self-sacrifice was allowed to stand in the way of its coming to pass. Hence the reforms which followed the publication of his State of Prisons in England and Wales, and which arose out of his personal visits to penal establishments. On the other hand a nation had visioned a world in which its genius should predominate by the will

of God, and nothing was allowed to stand in the way of its attempted realization. From this only evil could follow.

5. In like manner you can imagine a great financial future and begin to work for that alone, if your soul is built that way; or you can imagine a life with steady and proportionate advance as its chief characteristic; but vision you must have, if you are to get the best out of your powers. The subject has been dealt with already in the second lesson. To form a purpose and to devise a plan for carrying it into action, is to use the imagination in constructing a picture of the future. That future should be a blend of the real and the ideal, uniting the responsibilities of financial security and true citizenship with the needs of the higher culture.

Everybody Has Some Imagination

6. Now, the object of this lesson is to tell you in simple language some of the chief facts about imagination: how it works; how it is trained; and how you may use the gift for your own good, and for the service of others. The first thing incumbent upon us is to prove the statement that imagination is inherent in every mind, though not in the same degree.

7. In a certain American nursery, we see Freddy crawling on the floor in the attitude and with the motions of a fish; rather inaccurate, it is true, but then Freddy is only a child. In the cradle (baby is being bathed) is Dolly, his sister, trying to look scared; for the cradle is supposed to be a "ship," and Freddy is swimming toward it. "What are you now?" asks Freddy's mother, knowing that a little while before he had been "a monstrous turtle." He answers, "I'm a `normous shark," and he moves himself along toward the "ship," while Dolly drops the "bait" into the water, the said bait being a cotton bobbin. Freddy turns over on his back, shark-like, to swallow the bait, but in so doing begins to cough. Dolly screams at the nearness of the shark, as indeed she ought, but she cannot resist the criticism that "sharks don't cough." Freddy declares this is a mean remark, considering how breathless and dusty the shark business has made him, and he walks out of the room, declaring he won't play anymore.

8. What is this but imagination in an early and somewhat amusing effort? One could follow these children throughout the years of their life, and see all the gradual changes in the life of imagination you may have thought as, little of the one aspect as you have of the other. In any case it is still true to say that even the psychologist himself

sometimes forgets the magnitude of the power that lies within him. He forgets for the same reason that we all forget: The heavy hand of circumstance is occasionally too much for hope and enterprise, so we merely accept life as it comes, instead of trying to change it into something better.

IMAGES AND IMAGERY

9. The first part of the word "imagination" is "*image*". Already we have had something to say about mental imagery, and we shall now go into the matter a little more fully. An image is often thought of as a concrete object, like the white plaster images carried by Italian peddlers, or the religious images of saints and holy persons used for devotional purposes. But the images here referred to are, of course, purely mental.

For instance, when we ask you if you have been to the Zoo, there arises instantly in your mind a picture of the buildings as you saw them, and of the animals that impressed you most; perhaps the giraffe, or the figure of some great elephant. If you have never been there, you have no images in your mind; or, if you know the place only by photographs of it, your imagining power is restricted to that. We

can reproduce, faintly or vividly, only that which in some way we have known by means of the senses.

Images Described

10. Thus there are:

(a) Visual Images.

These are mental reproductions of things *seen*. □ If we say: □ "Can you see, mentally, the place where you were born?" you instantly visualize it and all its surroundings. □ You have an inward vision of it, not so clear or vivid as if you were looking at it with your eyes, but still clear enough to be definite in outline and detailed in some particulars.

(b) Auditory Images.

The recollection of sounds is accomplished by means of images. □ We explain this more fully later on.

(c) Motor images.

The word motor refers to *movement*. Visual images are not necessarily purely visual. You may have a lively recollection of a play, such as *The Private Secretary*. You can see the figure of the Rev. Robert Spalding

on the stage, but his movements are probably, more vividly realized in memory than his appearance or his words. His movements are more clearly remembered by virtue of muscular or motor sensations from the eye muscles.

(d) Tactile, or Touch Images.

A good judge of the quality of a piece of paper, or of cloth, needs a trained sense of touch. In passing his fingers over the cloth, and in feeling its weight, he is (without being fully conscious of the fact) relying upon the images of previous touches and pressures; and these, working in conjunction with sight, enable him to estimate the quality of the article before him. Touch, as a cutaneous sense, is capable of a greatly detailed treatment, which, however, is outside our present program.

(e) Gustatory or Taste Images.

The late King Edward VII, was said to be an exceptional connoisseur of wines, being able, blindfolded, to identify many different but closely grouped kinds of clarets, burgundies and champagnes. He was able to do this because of the vivid taste images associated with previous experiences of such wines, the images being reproduced through

memory. The skill of the tea-taster is based upon similarly associated images in another sphere.

(f) Images of Smell.

In the parlor game of "Odors," condiments like pepper, nutmeg and other objects possessing a definite smell are hung up in little bags for identification, and the winner usually has a good "nose-memory," which means that he or she has good odor images.

Images: An Elementary Difficulty

11. To speak of an image of sound may at first suggest a contradiction in terms; but if you ask an old man whether he ever heard Jennie Goldschmidt sing, or Adeline Patti, he will probably say he has, fortunately, and he will add: "I can hear her again, if I think of the Auditorium." This means that he listens again, in memory, and is able to reconstruct a past experience, so clearly it may be, as to be quite realistic. He can recall the songs that were sung; the bell-like notes and their wonderful range; the enthusiasm of the audience; and the praises of the critics. You will notice, however, in this revivifying of the past, he not only gets auditory images, but visual images, for he has a memory of the great audience, at first tense and then ecstatic in

applause; he also gets motor or movement images, for he sees the singer's constantly changing attitudes as well as the coming in and the going out of the audience. He may chance to have an image smell, if he recalls the lady who sat next to him and who reeked of Jockey Club; a scent he abhors. Thus, one act of memory followed out in detail, may require the use of four out of the other imagery functions we have mentioned. Such use is called the Reproductive Imagination. He employs the power of memory to repeat an incident in his past experiences.

Dominant Images

12. There are often strongly marked individual differences respecting the kinds of images that are dominant. If you play chess exceedingly well, it is probable that your dominant image power is visual. If you are an extremely sensitive musician, it is highly probable that auditory images are stronger than any of the others. But the practical issue is the thing which concerns us most. If you are weak in auditory images and have to learn to speak a foreign language in order to pass an examination, or for commercial purposes, it is important that you should develop your auditory power. To some extent the exercises contained in the past lessons have given you this opportunity, and you

should seize every chance of enriching your memory for sounds. On the other hand, if your auditory images are good, but your visual images weak and you have to play some music without the score, you should amplify the sight training exercises already provided by inventing others suited to your personal needs. As a rule, visual images are stronger in most of us than auditory images, but in order that the mind may work synthetically and evenly, it is highly desirable that these two groups of images should work together with facility.

Imagery and Mental Efficiency

13. It follows, then, that the ability to use the sense images of our past experience is of real importance. Lesson III showed how Perception lays the foundation of a fruitful mentality by living a full and complete sense life, thereby gathering a rich harvest of images of all kinds; and we have now to show how the ability to reproduce them, and the habit of expressing them, contribute their quota to the development of mental efficiency. Let us suppose a novelist wishes to suggest to his readers, by means of a phrase, a man who is very careful and economical in small things. He might express himself in this way: "John Jones put down his pen, turned down the gas, and was soon walking quickly down Oxford Street." The sentence is bald and

hare. By way of contrast notice how Arnold Bennett expresses the idea in one of his novels:

"He dropped his pen, reduced the gas to a speck of blue, and in half a minute was hurrying along Oxford Street."

14. The difference is at once discernible. To turn down the gas is something; but to reduce it to a speck of blue is to make us see the thing realistically. Besides, it shows mind: a desire for economy. One of the primary qualifications of a novelist is this power of reproductive imagination; he must have lived the life of observation so fully that when he writes about people and things he can see them, hear them, and "sense" them in every possible way. He must also make his readers "sense" them. That is one reason why some of Dickens characters, for instance, are as real as if they had actually lived; indeed, Mr. Micawber and Mark Tapley are, if anything, more real, to a certain type of mind, than a distant relative could be.

III: THE IMAGINATIVE PROCESS

1.5. But what is the method of imagination itself? How does it work out its results? What is the internal process? What causes images to combine, thus producing new conceptions?

These are not easy questions to answer, but they are so intensely interesting that we shall attempt to answer them in a partial manner. Take the last question first; for by so doing we may answer some of the others. There can be no doubt that the most fruitful cause of the combining of images is what Bain called "the fetch of similarity;" the analogy arising out of suggestions consequent upon association. We can illustrate it in this way. You have a something in your life, a calling, a hobby, a scheme, about which you are enthusiastic, have you not? Very well. Now this feeling of deep interest in your cherished purpose, whatever it is, acts like a magnet; you thrust it continually into your stored experience, called memory, and it draws to itself anything that is analogous, at the same time marking out the other things that are in vivid contrast. You also bring the new experiences of your everyday life within the magnet's range, and the same results

follow. You may not do this consciously; as often as not the process is unconscious.

The Magnetism of Vital Ideas

16. Whilst you are taking a country walk, or reading a novel, or conversing with a friend, you suddenly get a new idea about some matter to which you had given close attention previously, but without success; and the curious thing is that this new idea had no apparent connection with what you were doing or talking about at the moment of its advent. You are pleased with the new idea, but mystified as to how and why it came, like an intruder. The explanation, however, is simple: the magnet did it. If you could analyze your thoughts closely enough, just before the new idea came, seemingly from nowhere, you would find that the things you saw, or the people you conversed with, caused an image to arise in your mind; and, this image being analogous to others concerning which you had a real enthusiasm, was immediately attracted by the magnet. The attraction was not a slow affair; indeed, it was so rapid and forcible that the collision of the images fused two of them- together, and you got your new idea. It is quite correct to speak of an idea as flashing into the mind. That is

precisely what happens when two, images collide and electrically combine—so to speak—into a new image.

Hamilton vs. Quaternions

17. The classical instance of this type is one connected with the mathematical discovery made by Sir W. R. Hamilton.

"Tomorrow Tomorrow will be the fifteenth birthday of the Quaternions. They started into life, or light, full-grown, on the 16th October, 1843, as I was walking with Lady Hamilton to Dublin, and came up to Brougham Bridge. That is to say, I then and there felt the galvanic circuit of thought closed, and the sparks which fell from it were the fundamental equations between I. J. K.; exactly such as I have used theme ever since. I pulled out, on the spot, a pocket book, which still exists, and made an entry, on which, at the very moment, I felt that it might be worth my while to expend the labor of at least ten (or it might be fifteen) years to come. But then it is fair to say that this was because I felt a problem to have been at the moment solved, an intellectual want, relieved, which had haunted me for at least fifteen years before." (*Gore's Art of Discovery*, p. 365-6.)

Have You a Magnetic Aim?

18. It is not necessary that the subject should be mathematics or that the incubation period be fifteen years. The subject may be your profession, your trade, your hobby; and the period of previous reflection may be only fifteen hours instead of fifteen years. The subject and the time are not important. What is important is the quality of the magnet. A man who cannot obtain more than a few ideas that are relatively new should find out why. He should at once examine the nature and power of the interest which moves him to action. Is it losing intensity or clearness of purpose? Is it being superseded by another aim growing stealthily in the subconscious? To change magnets is not a crime; the mischief arises when you have none to exchange, or when you allow magnetic energy to decline, which means the loss of its power of attraction. Once again you are called upon to realize the great importance of Lesson II.

IV. THE CONSTRUCTIVE IMAGINATION

19. When our images are reproduced and then combined so as to form new ideas, we use the Imagination in a constructive sense. Let us take two illustrations, the first being an invention, and the second being

selections from poetry. In the year 1859 an American business man, of reflective disposition, Mr. E. T. Freedly, was thinking about penmanship, and this naturally caused him to think of ink and pens. Suddenly, he knew not how, the query arose in his mind: "Why dip? Would it not be possible to have ink and pen together in one instrument?" Here we see the combination of two images; that of a pen and of an inkwell. It is the first traceable origin of the idea of the fountain pen; and the author of it, as we see, was not simply reproducing two mental images, but joining them together to make a totally new conception. That is how the imagination is used in the production of all inventions, indeed it is the method of all originalities, whether they belong to the world of real things, like business or politics, or the world of ideal things, like poetry or any one of the fine arts. The study of the history of inventions, from their psychological point of view, is not only highly interesting but educative.

The Loss of 2000 Years

20. The failure to fuse two images together, and thus create a new unity, may greatly hinder the progress of knowledge and the development of civilization. Tarde has reminded us that in Babylon bricks were marked with the names of their maker by means of

movable characters or stamps; at the same time authors were at work composing books, or what were known as books in those days. But the thought of combining these two facts, and composing books by means of movable characters, did not occur to them, although it was a very simple matter, and one that would have precipitated the coming of printing by two thousand years.

Poetic Imagination

21. Let us now take images as used by the poet. Imagination was once regarded as a function peculiar to poetic expression, but today this view is no longer held, although it is admitted that the work of the poet has an ideal value peculiar to itself. It is usually considered a greater thing to combine certain images into fine poetry than to combine other images into some prosaic invention, however useful it may be. Shelley defines the spirit of Spring as:

"Driving sweet buds like flocks to feed in air."

Here there are two chief images: the new buds of Spring and the flocks driven to pasture. A new combination is made by the poet: the Spirit of Spring is the Shepherd, the buds are the sheep, and the pasture is the air. Analyzed in this precise manner the line loses much

of its beauty; for poetry is not primarily addressed to the intellect but to the feelings. Still, even a poem has its mechanism and technique, and analysis shows us the method of combining images into new unities.

A Rossetti Illustration

22. One of the most beautiful examples is found in Rossetti's "Blessed Damozel." He says of her that:

"Her eyes were deeper than the depth of waters stilled at even."

Here he has combined two images: (a) a woman's eyes, and, (b) still waters, as at eventide. The new conception is not, of course, an objective reality, like the union of a pen and inkwell; it is a subjective reality, and yet the combining of the two facts, the woman's eyes and the stilled waters, into a spiritual conception, is the same process as that which is more material; the chief difference is that the poet moves on a higher plane.

New Facts vs. New Feelings

23. It will be observed that this difference between imagination as used by an inventor of new articles, and as used by a poet, is one

reason why the poet has been accustomed to claim imagination as his own particular gift. In a sense he is right; in another sense he is wrong; the main difference is in the subject matter with which imagination may be concerned. In the one case it deals with concrete realities, like ink, machinery and rubber, using them in such a way as to invent new combinations, but still in the concrete. In the other case it may deal with any kind of reality, a hard fact or a pure feeling, but the aim is a combination of images, the value of which is chiefly mental; emotional and illuminating. Perhaps it might be said that imaginative writers stick at nothing so long as they can produce a state of interest in the minds of their readers. Wonder stories have a charm all their own, mainly because they so frequently and designedly violate the, reality with which we are familiar.

V. METHOD IN IMAGINATION

24. At first sight it would appear quite wrong to speak of a methodical imagination, or even of method as being in any way characteristic of imaginative activity; but on reflection it will be evident that, although no analysis can define the limits of imagination, it can show some of the various ways in which this power usually works.

25. In the effort to combine images in a startling fashion, and with a view to cause a deep impression on the mind of the reader or hearer, the man of imagination has recourse to an exaggerated treatment of reality, chiefly by postulating some impossibility or improbability of relationship. These exaggerations have been classified, and they are set out as follows:

(a) Impossible Degree. Illustration: Jupiter in Greece has eyes that see what is taking place in Italy.

(b) Action that is unnaturally slow or fast. Illustration: Aladdin's Magic Lamp.

(c) Size is made infinitely small or large. Illustration: Swift's Lilliputians and Brobdingnagians.

(d) Objects are gifted with properties they could not possess. Illustration: The dialogues between animals in Aesop's Fables.

(e) Effects and Causes are disarranged. Illustration: The Story of Rip Van Winkle.

(f) The Union of Impossible Components. Illustration: The Sphinx as a composite of several forms of life. (Cook's Psychology.)

How Vision Violates Reality

26. But there is a use of imagination in ordinary life where the violation of reality is quite normal and without a tinge of exaggeration. Here is an illustration.

A man is visiting a seaside resort, a new one in the course of development. There are two hotels, both somewhat inefficient and yet crowded. There are no golf links, but sufficient ground can be had for the purpose quite near, most of it within the sight of the sea. He sets his imagination to work. How would a new and efficient hotel be received? How many more inhabitants would it have in five or ten years time? Are the present attractions of the place likely to last, and are new ones in prospect? Would not the possession of the only golf course be a great asset to the proposed new hotel? He makes a careful estimate of all that is contained in these and other questions, and, as the estimate is favorable, the syndicate is formed, the hotel is built and success is achieved.

This is a case where imagination deals with the might be element in life (Imagination is defined in the *Oxford Dictionary* as "the mental consideration of actions or events not yet in existence."); reality is

violated, not by supposing the impossible and improbable, but by suggesting a scheme that is both possible and desirable.

The same thing happens in every sphere. It happens to the publisher who believes there is room for a new book on Botany, a new arrangement of Logarithm tables, or a revised statement of the Futurist creed. It happens to any man who contemplates present conditions with a desire to improve them, no matter what his calling. Plato's Republic, Harrington's Oceana, Campanella's City of the Sun, and Bellamy's Looking Backward are all Utopias formed by imagination.

Detailed Analysis

27. Before imagination can fuse two or more images together, thus making them into a new conception, it is necessary that all the facts immediately concerned should be understood and valued. The more clear and vivid your present conceptions are, the more readily do they coalesce into new ideas. Have you ever seriously analyzed an object? If not, study the following as examples of what is possible.

ANALYSIS No. I.

Co-ordination

Subject: A Book

Synonymy: Volume, tome, liber, livre, buch, etc.

General and Particular: Bible, prayer-book, psalter, missal, hymn-book, chant book, music book, manuscript book, manual, hand-book, pocket book, guide book, note book, diary, day book, journal, ledger, cash book, account book, wages book, memorandum book, album, autograph book, copy book, scrap book, exercise book, check book, pass book, bank book, order book, receipt book, sketch book, drawing book, -address book, letter book, visitors book, tradesman s book, washing book, housekeeping book, birthday book, prize book, gift book, illustrated book, table book, dictionary, grammar, history book, geography book, spelling book, arithmetic book, catalogue, price list, lesson book, play book, toy book, child s book, picture book, story book, novel, novelette, blotting book, stamp book, code book, signal book, library book, magazine, score book, game book, cookery book, atlas, gazetteer, encyclopedia, year book, blue book, red book, yellow book, directory, garden book, fly book, road book, route book, law

book, Statute book, Parliamentary report, log book, horn book, doomsday book, "Oliver Twist," "Vanity Fair, etc.

28. Such an analysis cannot be worked out in a moment: it requires time and labor. But consider the great advantage to a man who is seeking new ideas, if he has before him a complete analysis of his product on these lines. Used with vigorous questionings he would be a dull man indeed who could not discover some aspect that had hitherto escaped his attention. On this synthetic occupation we shall have some more to say a little later. Meanwhile, we provide another analysis dealt with in less detail.

ANALYSIS No. II

Analysis by Questions

Subject: A Fountain Pen

1. What is a fountain pen?
2. How many parts has it?
3. How many kinds of fountain pens are there?
4. What are their relative merits?

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5. What are the necessary materials for making a fountain pen?
6. Where are the materials found?
7. Are they costly?
8. Is manufacture an expensive process?
9. Who first thought of making a fountain pen?
10. To whom are sales most frequently made?
11. Does production necessitate highly skilled labor?
12. Do fountain pen producers get a good return on their money?
13. What does experience prove to be the best way of selling fountain pens?
14. Is there a growing prejudice against the use of these pens?
15. Or a feeling in favor of them?
16. Is design an important factor in selling?
17. What is the effect of the sale of cheap pens on better and higher priced pens?

18. Is there a time in the year when sales are better than at other times?

19. What are the chief difficulties of the business?

20. What steps are being taken to overcome them?

21. How much advertising is necessary?

22. What is the probable future of the fountain pen?

Note: These questions are not arranged in the order of their importance, but just as, they occurred to an inquiring mind.

It must be evident to every reader that this close analysis of known facts is productive in several directions. (a) It leads to the discovery of facts, hitherto hidden; e.g., chemical analysis brought us radium, just as detailed study of the older forms of book-keeping resulted in the science of cost-accounts. (b) It enables the mind to seize unperceived analogies, for essential similarities are often curiously disguised. (c) It paves the way for a true synthesis; indeed, all analyses carefully carried out almost always involve the drawing of inferences.

29. How does all this concern me? asks a reader, who may be practicing law. Our reply is: it concerns everybody who has any thinking to do. Take the case of the lawyer. Has he not to deal with a complexity of cases, involving a study of motives, of actions, and of counter-actions in relation to the law? How is he to succeed in bringing order out of chaos, or in arriving at the probable truth out of a mass of contradiction The answer is: by analysis and synthesis; and synthesis means a considerable use of the imagination. But the primary duty is to get to know the facts. This duty applies to you also, whatever be the nature of your caning.

VI. IMAGINATION AND DISCOVERY

30. We now come to the use of the imagination in the work of discovery, discovery of every possible kind; and we propose to supply illustrations of this procedure from several different sources. We shall begin with one or two from the world of business, especially as a considerable number of PELMANISTS are engaged in trade operations of various kinds and may have doubts as to whether the power of imagination is capable of rendering them any service.

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A great tea merchant was very much astonished to find that in some districts his tea was highly appreciated and in other districts people practically refused to drink it. There was no doubt whatever about the fact; the accounts proved it, the firm's travelers proved it, and anybody could have tested-the truth by visiting the two districts, one where the tea was popular and one where it was not. Now what was wrong Was it the tea? or the way it was made? or the water? or the price? or the poor salesmanship of the traveler? Here, in these questions is the analysis. The cause must be found in

1. The tea, or
2. The making, or
3. The water, or
4. The price, or
5. The salesmanship.

The tea is always the same, so is the price. These items are therefore ruled out. The best salesmen are employed; and they do not increase the orders, but on "making" the tea. In the poor selling districts, they find its taste is different from that made in good selling districts. Here

is a clue; the water is wrong. Samples from all districts are obtained and analyzed, the result being that a tea is blended which will suit the local water supplies. Tea drinking has its topography, like many other things.

The Creative Value of Theory

31. Always form a theory when you are inquiring into a business or professional problem; indeed it may be advisable to form several theories and test them all. That is the best way to get at the truth. It is the method employed in all scientific research.

Readers of Darwin's "Life and Letters" will remember that it was his habit to form a theory on every subject. On such evidence as observation and experiment had provided, he formed his theory and proceeded to work in the light of it. A sigh of relief is embodied in his declaration: "Here, then, I at last got a theory by which to work," Be a theorist is just as good a rule for a business or professional man as it is for a man of science. Suppose your profits are decreasing, and, after a general inspection of the business, you cannot discover the cause. What are you to do next? Begin another inspection, but this time with a definite theory such as: "The advertising is wrong, " or "the goods

are wrong," and test the whole ground from this standpoint. The advantage of having something by way of a criterion is that it acts like a foot-rule: you do not grope about wonderingly, and at the end of the inspection find yourself no wiser; you advance confidently, for you hold a gauge in your hand, and, although you may find that the advertising is all right, the chances are you come across the very thing which has caused a decline in profits.

The Use of Analogy

32. Every reader of science is struck by the important place given to analogy in the work of discovery. This place is not bestowed arbitrarily: analogy stands where it does as an aid in research simply because the Universe is based upon order; it has a rational plan, and discovers itself to us by means of a method that can be apprehended by Reason: Into this subject we are not called upon to enter. Our purpose is to illustrate the principle itself, and to show its value as a means of intellectual advancement.

33. We shall begin by showing how a miner used his imagination and sense of analogy.

Hargreaves, a miner who had been in the Californian gold rush, was struck by the similarity of certain surface formations in Australia to those he had seen in the Far West. He thought a while; then he got the notion of gold, and he proceeded to put that notion to the test of experiment. He found gold at once, and started the great gold "boom"-of the island continent. This is a good instance of reasoning by analogy; like conditions promise like results. Of course, the law is open to a false estimate, just as others are. You cannot safely argue that because an article sells well in London it is sure to sell well in New York, or vice versa. Many a man has lost his money by embarking on propositions of this kind, based on a superficial, as distinct from a real, analogy. This failure he attributes to bad luck or to the stupidity of the public. It is due neither to one nor to the other but to inaccurate thinking.

34. The ability to think in the right way is therefore of the utmost importance, as we have so often stated; but the trouble is to persuade men and women to regard thinking as an art that needs to be cultivated.

The Genius of James Watt

3.5. In the evolution of the steam engine an important position is due to James Watt because of his ingenuity in devising "governor balls." The problem was to open and close a valve in connection with an increase or decrease of speed in the revolution of a wheel. It was a new problem in mechanism. Watt solved it by imagination plus analogy. Where in Nature, he asked, was there a situation at all like, if not identical with, that before him? He found the answer in the action of a centrifugal force, where two revolving bodies separate or come together according as the rate of revolution is accelerated or retarded. Speaking of this achievement from the psychological point of view Bain says; "I am not aware of any stroke of remote identification in the history of mechanical- invention, surpassing this in intellectual reach; if such a power of bringing together the like out of the unlike were of usual occurrence the progress of discovery would be incalculably more rapid." (*The Senses and the Intellect.* p. 525)

VII. ORIGINALITY

Some of Its Conditions

36. The mental processes which eventuate in new ideas are not as yet understood in all their bearings, but a considerable number are clear enough in their working to be followed intelligently, and to be used effectively. For instance, if you cannot reach a desired solution after careful and persistent investigation, turn to some other work, or to some form of recreation, and you will find that in most cases the desired solution will "come. "

37. Again, there are times when you feel mentally exalted, the mood for ideas comes upon you, and you can do anything. At other times you are just as flat and unfertile. These are your rhythms, and you ought to study them, so that as far as possible you may know the circumstances, the places, the hours when your intellect is keen in its insight and fruitful in its conceptive power.

Chance, too, is a factor you must not ignore. Many a man working in the direction of something we will call B has been attracted to another something we will call A; and, following up the new lead, has made a

brilliant discovery. But if he had not been interested in B the possibilities of A might have escaped his attention altogether.

Self-Reliance

38. The final rule of all creative thinking is Thank for yourself, that is, don't rely on books, on the newspaper, on reports, or on the advice of friends entirely; get all the facts, study them, ascertain their meaning and form your own conclusions. It requires a little courage and some self-confidence to begin so real a change of method as this, for most people rely on somebody or something other than themselves or their own ideas; they find it difficult to strike out "on their own." Yet it is truly educative to take this step. It brings out hidden abilities. It gives new energy to the inward urge, the one thing in life in which you are interested and towards which all your thoughts converge. (These mental processes are fully discussed and illustrated in *Originality: A Popular Study of the Creative Mind*, by T. Sharper Knowlson, the Director of Instruction, at the Pelman Institute, London, England. See pages 87-125.)

But perhaps the greatest gain of all lies in the growth of self-confidence. You get a sense of certainty when you have studied a

thing for yourself. You not only know it better than if you had relied on opinions borrowed from others, but you are infinitely more likely to arrive at an original conclusion due to personal investigation. Some subjects may be closely scrutinized in this way because it is a duty, but where you can do the work because you love it the advantage is all the more pronounced.

39. Here, for instance, are two men, one engaged in trade chemistry experiments, and one in chemical research, to which he is devoted, and where no financial profit is in view. Which of the two is the more likely to be inspired with new ideas and make brilliant discoveries? The latter, undoubtedly. The Teutons are mainly represented in: the former category and their lack of originality is well marked; whereas American, British, French and other chemists, actuated by more disinterested motives, have won greater distinction. The Greeks loved knowledge for its own sake, and science in their hands grew more rapidly in one or two brief centuries than it did in the previous five thousand years, a period in which the spirit of utility in various forms had reigned supreme. We see the same thing in the causes which produced Greek culture. The Greeks, it has been well said, had none of our modern art sentiment; they did not say "Go to, now; we will create

a statuary that shall be the wonder of all time by reason of our insight and our skill." Such an attitude was quite foreign to their nature. They loved beauty, and out of this love all their art-work was born; it was a product of their religious feeling. Their statuary was part of their devotion to the gods, not a contribution to the art-gallery.

"Excellence" vs. "Profit"

40. Lest this principle should be thought of as applying to one department of life only, let us try to find its analogies elsewhere. Take business: In the majority of cases the man who makes the greatest profit does not aim at profit making first and foremost; he aims -at excellence. It is this excellence, arising out of sheer delight in his business per se, that puts him ahead of his competitors, because he is thereby enabled to offer the public a superior value. Thousands of employees, anxious for family reasons, to increase their income, make the mistake of thinking more about the financial side than about any other. They should first develop their ability because increased ability means increased emoluments.

The Rule of "Seek First"

41. In spiritual things the great Prophet said: "Seek first . . . and the other things shall be added." The same law operates in the mental world. If you want External Power you must first get Internal Power; the Excellence without must primarily be an Excellence within. That is one reason why in Lesson II we have enlarged on Interest, a form of the love emotion, and why we have repeatedly drawn attention to it in the intervening, lessons. Get your mind and heart filled with feeling-thoughts about some one thing, for its own sake, and not merely for the pelf that is associated with it. You may then reasonably expect ideas to crowd in upon you; some of them old, but still original in the sense of being your own discoveries; some of them new, even to the world that hardly expects them.

VIII. TRAINING THE IMAGINATION

42. What is meant by training the imagination? We mean, first of all, the deliverance, of the mind from dominance by the actual. For instance, those people who follow strictly a prosaic routine, day in, day out, from year end to year end, .with scarcely ever a sustained thought outside it, need arousing from this unimaginative life; and in

most cases it can be done by showing them where they are neglecting their opportunities; that is, we show them a panorama of what is being missed in life, both real and ideal, by the neglect of a great mental function. "I thought imagination belonged only to poets," writes a PELMAN student, "but I have now realized I have an imagination of my own, a very pleasant discovery. Of course I knew it before, in a vague way; now I realize it."

43. Further, training the imagination means the practice of exercises that will at once awake more interest in such activity, and give great facility in the use of the power as applied to the needs of the individual.

"Can this be done?" asks the incredulous person. It can; it has been done already. Admittedly, the training is more difficult than that of other mental powers, partly because imagination itself is one of the most complex of functions, and partly because the material for experiment is not very abundant. But the complexity is not a burdensome matter to the individual himself; he is not conscious of the deep intricacy of, the imaginative process during the moments of its action; and, once awakened to his opportunities material is

exceedingly plentiful. The real difficulty is that of providing exercises for every type of mind; but even this has been overcome.

Apart from training by means of Exercises, however, there is observable in the history of men and women of imaginative ability a certain reliance on feeling and on environment as sources of inspiration. Naturally, these inspirations depend on knowledge, and knowledge depends on the activity of the senses. The student who has thoroughly mastered Lesson III and practiced the Exercises, extending them as opportunity permits, will already have a rich fund of mental images. No opportunity should be lost, especially during walks in the country, of enlarging the boundaries of knowledge, so as to provide material; sights, sounds, tastes, odors, and touch-sensations, in the service of imagination.

Mental Attitudes

44. This brings us to the question: what attitudes of mind, more particularly, what processes, feelings, moods or surroundings, are favorable to imagination? As matter of fact, every student who has carefully followed the lessons up to the present has been fostering, perhaps unconsciously, the states of consciousness that are

advantageous to imagination. Look back at the Exercises in I, II, and III. Can you not now see how the total effect of these exercises is in favor of increasing sensibility by which you obtain the material on which imagination works? Is it not clear that to get the best and highest results the mind's functions must act synthetically?

45. If you did not train your senses and classify your knowledge, you would be deficient in the data with which imagination works: you would be poor in images, whereas you ought to be rich. Does not the power of interest, as explained in Lesson II, impart a peculiar liking for some line of action, a liking which soon passes into sympathy. and insight? A work which you love is one around which imagination and fancy are in constant play, and out of this activity new ideas come forth.

The Synthetic Principle Again

46. Training the imagination is something more than the practice of approved exercises: it depends primarily on the previous training of other mental functions, and it is equally dependent on the proper use of the feelings, and cultivating the right mental attitudes. As this matter is important, let us look into it more closely.

47. Take Sympathy. We do not mean sympathy in the sense of feeling for others in distress, but sympathy in the sense of feeling with others in circumstances of any kind whatever: We can sympathize with people who are dancing, just as truly as for people suffering from an army invasion. Sympathy is identification with the object. We get out of ourselves, and function through other people's feelings for a time; and it is this act which enables us to understand what is otherwise a closed book. This "getting out of ourselves" is the work of imagination, but the motive power is that of sympathy. The two function together, however, and it is difficult to trace their respective contributions to the formation of a new idea.

The Priority of Feeling

48. Feeling comes first, and is the secret of genius and talent of every kind. How does a poet write sonnets or lyrics full of verbal music and striking thoughts? By logic? By reasoning the thing out? No. Feeling comes first, and it takes the form of Sympathy; Nature, Beauty, Human Life, Suffering, Sorrow, Death, these are impressed on a highly sensitive intelligence, and instead of showing a spirit of indifference or antagonism, the poet enters into each fact with such wholeness of

mind and heart that he realizes the truth more fully than he could in any other way.

Sympathy in Law and Business

49. Now the professional man and the man of business have the same need of sympathy as the poet, the only difference being that they use it in a different way for different purposes. A Judge engaged in unravelling the evidence of a complicated criminal case employs sympathy in order to be able to put himself into the mind and heart of the accused, and to understand the motives of the witnesses on both sides. To decide the issue by merely weighing the evidence, as if by the avoirdupois scale, might result in a miscarriage of justice.

50. The business man uses sympathy, too. A purely intellectual estimate of the selling chances of a newly invented lawn mower (one that will cut the grass without making a noise that renders life next door impossible) may easily have undiscovered fallacies in it; but sympathetic insight will enable the prospective purchaser of the manufacturing rights to look at the proposition from every point of view; the cost of production, the sale price, the efficiency of the machine, and, most of all, its probable appeal to the buyers. By

sympathy and imagination he puts himself in their place, and sees it with their eyes.

The Emotional Quality

51. In this manner, both the Judge and the man of business obtain new ideas as to the solution of immediate problems. But, as matter of fact, every man who wishes to have what is called a creative mind, one that is fruitful in conception, must be a man of sympathy first; he must have the power to feel with; and accompanying this feeling is imagination—the two are inseparable. So you see how the, training of imagination is not primarily a matter of practicing exercises, but obtaining the right mental and emotional qualities.

52. You ask now: "How am I to develop this power of sympathy?" You have it already for one thing; your chief aim, purpose, or interest. Anything about which you are enthusiastic is bound to be a subject with which you have real sympathy: and if you have trained your senses, you will have aroused new feelings for Nature in all its moods and for Humanity in its multitudinous aspects. Dullness, insipidity, cynicism, antagonism, ennui—these will have gone, and in their place you will have a life that is worth living.

EXERCISES

(Some of the following exercises are for use on special occasions, the first for instance, but they are all worthy of attention and of practice. For the present, choose Nos. 24, 25, 26, and 29, and make them part of your training course, using the other Exercises on a second journey through the course.)

The first type of exercise is, naturally, that which relates to the cultivation of imagery power. The importance of such an exercise is easily realized. Dalton says that "a visual image is the most perfect form of mental representation wherever the shape, position, and relations of objects in space are concerned. It is of importance in every handicraft and profession where design is required. The best workmen are those who visualize the whole of what they propose to do before they take a tool in hand. Strategists, artists of all denominations, physicists who contrive new experiments, and in short all who do not follow routine, have need of it. A faculty that is of importance in all technical and artistic occupations, that gives accuracy to our perceptions and justness to our generalizations, is starved by lazy

disuse, instead of being cultivated judiciously in such a way as will, on the whole, bring the best return."

Images and Mental Development

A word may now be added as to how these exercises help in the development of mental power. It will be remembered that most of our knowledge comes through the senses of sight and hearing; consequently, the recollection of the knowledge thus obtained depends to a large extent on the vividness of the images involved; for, if they are weak, the recall is weak. On the other hand, if the image was vivid, the recall is likely to be vivid also. In any case, it is wise occasionally to recall those images which we wish to retain permanently; as we thereby increase the number and quality of our mental treasures. More than that; we increase the raw material, so to speak, out of which new ideas are made. The poet, for instance, not only sees and hears with more than ordinary acuteness, but his instinct for language, taken in conjunction with his stock of exquisite images, enables him to conceive and express those new thoughts that become classic utterances. In like manner the merchant with trained senses gathers vivid images from every business association, and these are the basis of the new schemes (wrought by his constructive

imagination) which surprise his competitors. We cannot make bricks without straw; and to think in the best way, we must have the materials in the shape of vivid and numerous images.

Exercise XXIII

Below are given some verses, from two poets, with the italicized images. Study these quotations carefully, and try to reconstruct the images they suggest. Select other passages and treat them in the same way. You will not only learn the beauties of English poetry, but develop your power of imagery.

"The gray sea and the long black land; And the yellow half-moon, large and low; And the startled little waves that leap In fiery ringlets from their sleep, As I gain the cove with pushing prow, And quench its speed in the slushy sand.

"Then a mile of warm, sea-scented beach; Three fields to cross till a farm appears; A tap at the pane, the quick, sharp scratch And blue spurt of a lighted match, And a voice less loud, thro' its joys and fears, Than the two hearts beating each to each."

Browning

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"I watch the mowers, as they go
Through the tall grass, a white-
sleeved row. With even strokes their scythes they swing, In tune
their merry whetstones ring. Behind, the nimble youngsters run,

And toss the thick swaths in the sun. The cattle graze, while,
warm and still.

Trowbridge

Here again you must apply this knowledge to your vocation. If, for instance, the result of this exercise shows you that your auditory images of voices are very poor (and your daily work entails much interviewing), it behooves you to improve the quality of these images by training.

Exercise XXIV

Imagine you are standing on a station platform. What sounds would you hear, presuming no train is in motion, although one may be ready to start? When it is signalled to go ahead, what additional sounds assail your ears? When it is out of sight, another draws near ultimately coming to a standstill in the station. What sounds does its arrival bring?

There is a practical aspect of such an exercise as this, which should be kept in mind.

A novelist, desiring to give what the French call *vraisemblance* to his narrative, draws upon his stock of visual, auditory, and motor images, gained in this way by carefully trained powers of observation; and a man - of business who desires to form an accurate judgment about, the possible sales of a new -article depends to a large extent on the accumulated image memories of his past experience. The better your images, the more easily you learn a new language.

Exercise XXV

There are two primary objects in building a house: (a) to secure a suitable dwelling place, and (b) to appeal to one's sense of taste and beauty. Take any house you know, and analyze it in the light of this two-fold standard. Imagine improvements in the efficiencies of the house and in its external and internal attractiveness. Tabulate these; and if you can draw, set them out on paper. The exercise will be serviceable in educating the power of concentration as it will be in developing imagination.

Exercise XXVI

Study a famous picture, like Turner's Fighting Temeraire, with the object of providing an exercise in discovery by means of the imagination: You are to reveal the symbolism of the picture. A painter uses natural objects like clouds, flowers, ships and mountains to convey impressions and ideas, just as a writer uses words for the same purposes. Both have one end in view, namely, expression. Thus, in the "Fighting Temeraire," the setting sun is a symbol of "Good-bye"; the old ship will sail the seas no more. Manifestly, to have painted the sun at the moment of rising would have been a mistake. Turner did the right thing, however obvious, in matching a retiring ship with a setting sun. But there are other symbolisms in the picture. What of the tug, the clouds, the moon? Try to imagine their meaning, how the artist used them to convey his feelings and express his ideas.

Exercise XXVII

(1) Take a word like advertising and write down as many questions as you can about it. Do not stop to analyze your list in order to find out how far the questions overlap each other; just write down what comes

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to mind. When complete, begin to study each question in relation to the others. Suppose your question list is as follows:

1. What is advertising?
2. When did it originate?
3. Who issued the first advertisement?
4. Was it in a newspaper?
5. Does advertising pay?
6. How much a year is spent on advertising?
7. Can one spend too much on it?
8. Is excess in advertising ever given as the cause of business failure?
9. What kind of advertising is best for a dry-goods store?
10. Why should professional men not advertise?
11. Do they not advertise indirectly?
12. Will advertising gradually disappear?

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Now these questions, it will be observed, are stated in colloquial language, such as would be used when thinking interrogatively about a practical issue. Many additional questions could be asked. The next step is to analyze the list something after this fashion

No. 1 is certainly fundamental. To define the word; to get at its essentials, is to go a long way toward answering the other questions.

Nos. 2, 3, and 4 are not so important; for, although the history of advertising may teach us a good deal, the immediate question is how to advertise successfully now.

Nos. 5, 6, 7, and 8 are more practical, and it will be observed that 7 and 8 are included more or less in 5; consequently, they should be included in that number.

No. 9 is a special question;

So are Nos. 10 and 11.

No. 12 is an attempt to peer into the future.

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(2) Now, thus reduced, enough remains in the form of questions to keep the average man busy in finding answers. Consequently a second question list suggests itself:

1. What are the best books on advertising, and where shall I find them?
2. Is experience the best teacher, or should I rely on the services of an experienced agent?
3. If my gross income in business is \$20,000, how much ought I to spend in advertising?

You should continue in this way until you had written down twelve more questions. Then comes "the tug of war." You must decide; you must arrive at conclusions and act on them. There is no operation more educative in a mental sense Responsibility, when accepted and acted upon, is a great teacher. Moreover, the Socratic method (for this is what it is) develops every function, of the mind; observation, imagination, memory, analysis and synthesis:

Below, we give a few topics suitable for this kind of exercise:

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(a) An increase of annual turnover. (b) The value of Poetry. (c) Chambers of Commerce. (d) Sanitation. (e) Novels. (f) Will-pourer. (g) Competition. (h) Personal Efficiency. (i) Futurism. (j) Civilization. (k) Greek Drama. (l) Village life.

Exercise XXVIII

Some kind of research work is advisable as a means of developing imagination. What do we mean by research work? We mean an ordered and systematic inquiry into some obscure matter, either out of pure interest in the subject, or because of the value of a possible discovery. The "obscure matter," might be the secret of a new glaze in pottery manufacture. A man of science would find his problem in chemistry or physics. A business man has usually an ample supply of material for his purpose. It is almost impossible to exaggerate the mental worth of such discipline. "As a mental and moral tonic," says Prof. Percy Gardner, "nothing can be more effective than the search for fact. The more deeply the fact is hidden, the longer and severer the search, the more stimulating it grows; and the qualities which it inculcates; patience, distrust of mere theories, delight in what will bear the test, are of great value in life. By degrees, as one learns how to

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proceed, one finds keys which will unlock door after door." (*Oxford at the Cross Roads*, p. 60.)

Are you engaged in a calling where large supplies of packing cases are an absolute necessity? Let us suppose you say "Yes." Then ought you not to make your own? Can you not produce a better article than any you can buy, and at a cheaper price? These are questions requiring bug and careful investigation, especially the technical research which is to end in producing a better supply. But the research work is an education in itself. This applies to anything which offers suitable problems; and the first gain is undoubtedly to the imagination.

If the desired research should be associated with your business, use the Socratic method of questions and answers until you find a suitable problem. For instance, here are a few queries, some of which you may not have asked yourself for a long time; others not at all.

(a) In what way does imaginative effort further the interests of men in my vocation?

(b) How long is it since I deliberately employed the "what might be" principle in preparing estimates and deciding my policy?

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(c) Have I really analyzed my calling, and do I know all its constituent elements?

(d) Have I ever considered these constituents one by one in their possible new associations, as well as in their general unity?

A first use of these questions may not at once yield advantages that are important; on the other hand they may immediately put you in possession of ideas of great value. In any event, such questions, as an occasional drill, are certain to be productive in the course of time. "Not in mine" says an employee whose work is cut out for him. "Yes, and in yours" we must reply, respectfully but confidently. There is nothing that can for long hold down superior ideas, and if an employee's ideas are better than his master's, the employee will eventually win—somewhere.

Exercise XXIX

If the search for new ideas has not been rewarded it is sometimes advisable to employ a formal method; and such a method is found in the application, one by one, of the PELMAN Principles of Mental Connection. Take the question of profit sharing. It is possible to argue the point from the standpoint of economic history, of modern business,

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and of ethical standards, without in any way totally exhausting its possibilities, or finding those newer and more vital conceptions, which you may covet as the reward of your labors. So turn to Lesson VI, and with the laws before you tabulate a few questions thus:

- (a) Is there anywhere a question which can be called synonymous?
- (b) If the question, as such, is general, what are the particular kinds of profit sharing, and do they throw any light on the question before us?
- (c) If we regard the question as a whole, have all the parts of it been enumerated and considered?
- (d) Have all the possible causes or effects been dealt with?
- (e) What teachings are in opposition to that implied in the question?
- (f) How are its accidental concatenations likely to affect one's thoughts on the matter?

SPECIAL EXERCISES FOR MIND TRAINING AND HEALTH

Seventh Lesson

I.—In Bed

First go through the chest-expansion, holding the hands, as before, on the middle ribs. As you inhale, with your mouth closed, send your ribs forward and out to the sides, hold them there for a moment, then, as you exhale, contract your ribs, and, at the end of the exhaling, push them in gently with the hands.

Then do the muscular breathing, as in the Sixth Lesson. When you have inhaled, as before, hold the breath in, contract the abdomen and draw it III (if it is still at all out.), draw the chest-walls in, and squeeze them with the hands; you will thus let the air, which you are holding in, circulate well and freely through the lungs, especially at the top of the lungs, where so much "rubbish" is deposited (as in the attic of a house), leading often to tuberculosis trouble.

Then, still lying flat on your back, keep your hands and arms limp by your sides; keep your left leg and .foot limp; stretch your right foot and leg stiff and straight, with the toes as far away from you as they

will go, then, without straining, and still keeping the leg stiff and the toes far away, bring the leg up as high as it will go without straining. Don't let your head go forward; keep your chin in. Be sure not to do the movement at all violently. Then lower that leg, shake it out, and relax it.

Go through the exercise with the other foot and leg instead.

Then do the exercise with both feet and legs together.

II.—Out of Bed

Stand with the feet comfortably apart, and practice a golf swing. If the room is small it will be better to use only a stick, or even to use nothing at all. A little round piece of white paper on the floor would represent the ball. Try to get a lesson from a good player, as to how to hold the club; and, if possible, let him criticize your drive. But the main object of this exercise is not to succeed in the golf drive; it is rather to strengthen many important muscles of the trunk, and to exercise the liver, etc.

First, draw your hands across your body to the right, up and well back, with the arms bent, so that the stick or club will come over your right

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shoulder then swing down very slowly: at first across from the right to the left, and then swing well down and well out, and away to the left. Do not pull across, but carry the drive well through. During this drive, your weight will have been shifted from your right foot to your left, and the right foot will have been brought up from the ground with the swing.

Then go through the exercise with the sides reversed, doing a left-handed drive at golf.

Now keep the muscles relaxed as you stand, and go through the exercise in imagination and memory, but without actually moving.

PELMAN LESSON VIII

Is there an art of thinking which may be learned? Can a man train himself to become a thinker? These are the main questions dealt with in Lesson VIII. It is full of good things.

DON'TS

1. Don't be cynical, and say that a new idea is utterly impossible. Brand-new ideas are born every hour of every day, despite the pessimists.
2. Don't try to be original. Just aim at finding the facts of the case under discussion and do your own thinking about them.
3. Don't be impatient if, at first, new ideas are slow in coming. The mind needs training for new developments.
4. Don't be influenced by superficial analogies. Get right down to exact, or nearly exact, conditions when comparing two instances.
5. Don't be afraid of inventing a theory. If it is a wrong one, its error will soon be evident.
6. Don't say that you are no good for original thinking until you have first put yourself to the test.

DO THIS

1. Every man has his best moments; times when his mind is responsive to ideas. It is his duty to know, if he can, the physical, social, and mental associations of such moments.
2. Embrace every opportunity to study analogies. "What is it like" is a good question to ask, not only for the sake of clearness of thought, but in order to develop new ideas.
3. Another question that is worthy of repeated use is: "What might be?" The things which are, you know well. How can they be changed into something better?
4. See that your visual and auditory images are clear and strong experiences.
5. Be human. Enter into common pleasures with spirit, not merely to show your friendliness to others, but in order to keep your emotional centers active. Originality depends a good deal on the life of feeling.

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6. Develop the habit of what we may call mental expectancy; that is, you believe that the ideas you need will "come." Tell yourself they will.

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