

The figures for 1895 are 522—641—637—527. The first Saturday in January, 1895, falls on the *fifth* day of January, hence the second Saturday must be $5 + 7 =$ the 12th day of January; the third Saturday the 19th, and the fourth Saturday 26th. It is easy to know on what day of the *week* any day in January falls. Suppose you ask on what week day the 25th of January falls? You know the 26th is Saturday, and hence the 25th must be the day preceding the 26th, to wit, Friday, the 25th. Suppose you ask on what week day the 9th of January falls. You know the 12th is Saturday (the second Saturday). You now count backward thus: 12 is Saturday, 11 must be Friday, 10 Thursday, 9 must be Wednesday. The *first* Saturday in January, 1895, is the 5th; of February, the 2nd; of March, the 2nd; of April, the 6th; of May, the 4th, &c., &c. And we can tell on what week day any day of any of the other months falls.

EXERCISES.

- 1.—The Ratio of the Circumference of the circle to its diameter is expressed by the integer 3 and 708 decimals, of which I give only eight. Learning these nine figures is good practice in numeric thinking—3.14159265.
- 2.—The Yellowstone National Park contains 2,294,740 acres.
- 3.—The Monster Chartist Petition contained 3,317,702 names.

HOW TO LEARN PROSE AND
POETRY BY HEART.THE ANALYTIC SYNTHETIC METHOD APPLIED
TO LONG SENTENCES.

How *unobservant* and wholly *unreliant* many pupils are may be seen from the fact that notwithstanding my elaborate handling of the processes of learning prose and poetry by heart, I often receive requests to send some indication of how I would learn a particular chapter or selection by heart! But a chapter consists of paragraphs and paragraphs of sentences. Learning the desired passages by heart is done by applying the methods here so profusely illustrated to the successive sentences of the chapter or selection, until practice and training in these methods will make their further application unnecessary.

In pursuance of my plan to keep the mind in an ASSIMILATING condition when trying to learn and to further aid in making the intellect stay and work with the senses, I proceed to furnish a Training Method for committing prose and poetry to memory.

Endless repetition or repeating a sentence to be memorised over and over again is the usual process. After one perusal, however, the mind in such a case has sated its curiosity in regard to the meaning of the sentence and each subsequent repetition for the purpose of fixing it in the memory merely makes an impression upon the eye or ear or both, and the intellect, being unoccupied, naturally wanders away. Hence, learning by *rote* promotes *mind-wandering*: for the Attention always wanders unless wooed to its work by all-engrossing interest in the subject which in case of a weak power of Attention is rarely sufficient, or by the **stimulating character of the process of acquirement**

which is made use of. In the Method about to be given, the intellect is agreeably occupied, and thereby a Habit of Attention is promoted.

The justification for this Method is found in the Psychological maxim that the intellect can assimilate a simple idea more easily than a complex idea, and a few ideas at a time than many ideas.

The process of this New Method of Decomposition and Recomposition is as follows:—Find the *shortest sentence or phrase that makes sense* in the sentence to be memorised. Add to this short sentence or phrase, *modifiers* found in the original sentence, always *italicising* each new addition—one at a time—until the original sentence is finally restored. Suppose we wish to memorise Bacon's definition of education: "*Education is the cultivation of a just and legitimate familiarity betwixt the mind and things.*" Begin with the briefest sentence and then go on: 1. Education is cultivation. 2. Education is *the cultivation of a familiarity.* 3. Education is the cultivation of a familiarity *betwixt the mind and things.* 4. Education is the cultivation of a just familiarity betwixt the mind and things. 5. Education is the cultivation of a just *and legitimate* familiarity betwixt the mind and things. In this process, the sentence is first taken to pieces, and then reconstructed. Finding the lowest terms, "Education is cultivation," we proceed step by step to add modifiers until the original sentence is fully restored.

Each time we make an addition, we recite *so much* of the original sentence as has hitherto been used, in connection with the *new modifiers* laying *special emphasis* on the new matter as represented by the italic words. The intellect is thus kept compulsorily and delightfully occupied from the start to the finish. It seeks the shortest phrase or sentence and adds successively all the modifiers, making no omissions. This analyzing and synthesizing process—*this taking to pieces and then gradually building up* the original sentence, makes a deep and lasting First Impression.

Every time this method is used the Attention ought to be strengthened and mind-wandering diminished and the natural Memory strengthened in both its Stages.

This process admits usually of several applications in

the case of a long sentence. In the foregoing example, it might have proceeded thus: 1. Education is a familiarity. 2. Education is the familiarity *betwixt the mind and things.* 3. Education is the *cultivation* of a familiarity betwixt the mind and things. 4. Education is the cultivation of *just* familiarity betwixt the mind and things. 5. Education is the cultivation of a just *and legitimate* familiarity betwixt the mind and things. Or we might have taken this course: 1. Education is a familiarity. 2. Education is a familiarity *betwixt the mind and things.* 3. Education is a *just* familiarity betwixt the mind and things. 4. Education is a just *and legitimate* familiarity betwixt the mind and things. 5. Education is *the cultivation* of a just and legitimate familiarity betwixt the mind and things.

ANOTHER EXAMPLE FULLY WORKED OUT.

"Attention is the will directing the intellect into some particular channel and keeping it there." 1. Attention is the will. 2. Attention is the will *directing the intellect.* 3. Attention is the will directing the intellect *into a channel.* 4. Attention is the will directing the intellect into *some* channel. 5. Attention is the will directing the intellect into some *particular* channel. 6. Attention is the will directing the intellect into some particular channel *and keeping it there.* Or we may take this course: 1. Attention is directing the intellect. 2. Attention is directing the intellect *into a channel.* 3. Attention is directing the intellect into *some* channel. 4. Attention is directing the intellect into some *particular* channel. 5. Attention is directing the intellect into some particular channel *and keeping*

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A LONG LEGAL DEFINITION.

"An estate upon condition is one which depends upon the happening or not happening of some uncertain event whereby the estate may be either originally created or enlarged or finally defeated."

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1. In this process, what is first done with a sentence? 2. After a sentence is thus taken to pieces, what is then done with it? 3. How do we proceed after finding the lowest terms? 4. Do we revive any part of the original sentence each time we make an addition? 5. How much of it? 6. Is the intellect kept occupied in this way? 7. Does this not make a deep and lasting first impression? 8. Every time this is used what should be the result? 9. Should the natural Memory be strengthened in both stages? 10. Does this process admit of more than one application in the case of a long sentence?

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EXAMPLES FOR PRACTICE.

1. A bachelor is a wild goose that tame geese envy.
2. Law is a trap baited with promise of benefit or revenge.
3. Conversation is the idle man's business and the business man's recreation.
4. Attention is adjusting the observer to the object in order to seize it in its unity and diversity.
5. Assimilative Memory is the Habit of so receiving and absorbing impressions and ideas that they or their representatives shall be ready for revival or recall whenever wanted.

INTERROGATIVE ANALYSIS USED FOR SHORT SENTENCES.

Interrogative Analysis or intellectual Inquisition is another and most effective mode of inciting the intellect to pass from a passive into an active **assimilating** condition when trying to learn by heart as well as to help create the habit of the intellect staying with the senses. The process consists of two parts: (1) *To not only ask a question on every important word in the sentence to be memorised, but,* (2) *to repeat the entire sentence in reply to each question, while specially emphasising that word of the sentence which constitutes the answer to the question.* Take the passage from Byron:—

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The pupils will see that the above method is fundamentally unlike the ordinary question and answer method. In the latter procedure, a question is asked and the answer is given by "yes" or "no," or by the use of one or more words of the sentence. To illustrate: What is "man" called in this passage? Ans. A pendulum. What swings betwixt a smile and tear? Ans. A pendulum, &c., &c.

But in my Method the aim is *to repeat as much of the sentence as is possible in forming the question and the whole of it in each reply*; and in *question and reply the word that constitutes the point of both* is to be especially emphasized, and in this way the mind is exercised on each word of the sentence twice (once in question and once in answer), and each word of the sentence is emphasized in reference to the whole of the sentence. And in all these separate steps it is impossible for the mind to remain in a passive state, but must be *active and absorbing throughout, and thereby a most vivid first impression is secured, and the remembrance of it assured.*

Besides the habit of exhaustively considering and weighing a sentence which is created by this method, it not only secures the faithful recollection of the passages to which it is applied, but it gives another great advantage. What usually makes a person dull in conversation? Setting aside timidity, we find that well-informed persons are sometimes

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The following sentence will be made use of as an example for practice. I deal with it by the Analytic-Synthetic, and also by the Interrogative Analysis methods.

1. What is thereby secured? 2. Is the remembrance of the first impression assured? 3. What other great advantage does the method of Interrogative Analysis give? 4. Are all well-informed persons good talkers? 5. If not, why? 6. In conversation, in what state are their minds apt to remain? 7. Do any trains of thought arise in their own minds? 8. What does the practice of Interrogative Analysis compel such persons to do? 9. What do teachers often complain of? 10. What is the cause? 11. What does my method show them? 12. Can they help practising it? 13. Do I not fully illustrate my method? 14. Does not the pupil gain confidence by practising this method? 15. Does not the habit of active thinking thereby grow upon him?

"The Devil hath not, in all his quiver's choice,
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THE SAME BY INTERROGATIVE ANALYSIS.

1. *Who* hath not in all his quiver's choice an arrow for the heart like a sweet voice? The *Devil* hath not, in all his quiver's choice, an arrow for the heart like a sweet voice. 2. Hath the Devil in all his quiver's choice an arrow for the heart like a sweet voice? The Devil hath *not*, in all his quiver's choice, an arrow for the heart like a sweet voice. 3. What hath not the Devil in all his quiver's choice for the heart? The Devil hath not, in all his quiver's choice, *an arrow* for the heart like a sweet voice. 4. For what hath not the Devil in all his quiver's choice an arrow like a sweet voice? The Devil hath not, in all his quiver's choice, an arrow *for the heart* like a sweet voice. 5. Like what sweet thing hath not the Devil in all his quiver's choice an arrow for the heart? The Devil hath not, in all his quiver's choice, an arrow for the heart *like a sweet voice*. 6. Like what kind of a voice hath not the Devil in all his quiver's choice an arrow for the heart? The Devil hath not, in all his quiver's choice, an arrow for the heart like a *sweet voice*.

"A bad workman blames his tools."

Who blames his tools? A *bad workman* blames his tools. What kind of a workman blames his tools? A *bad* workman blames his tools. What bad man blames his tools? A *bad workman* blames his tools. How does a bad workman treat his tools? A bad workman *blames* his tools. Whose tools does a bad workman blame? A bad workman

blames *his* tools. What things belonging to a bad workman does he blame? A bad workman blames his *tools*.

"Judgments draw interest at six per cent."

What draw interest? *Judgments* draw interest at six per cent. How do judgments operate on interest? Judgments *draw* interest at six per cent. What do judgments draw? Judgments draw *interest* at six per cent. At what rate do judgments draw interest? Judgments draw interest at *six* per cent. A part of what sum is the interest of six dollars which judgments draw? Judgments draw interest at *six per cent*.

"Effort is the price of success."

What is the price of success? *Effort* is the price of success. Was effort the price of success? Effort *is* the price of success. What bearing has effort on success? Effort is *the price* of success. Effort is the price of what? Effort is the price of *success*.

"Truth seldom goes without a scratched face."

What seldom goes without a scratched face? *Truth* seldom goes without a scratched face. Does truth ever go without a scratched face? Truth *seldom* goes without a scratched face. What does truth seldom do without a scratched face? Truth seldom *goes* without a scratched face. Does truth seldom go with a scratched face? Truth seldom goes *without* a scratched face. Truth seldom goes without what? Truth seldom goes without a *scratched face*. What kind of a face is spoken of? Truth seldom goes without a *scratched* face. Without what scratched thing does truth seldom go? Truth seldom goes without a *scratched face*.

EXAMPLES FOR PRACTICE.

1. Instinct is inherited memory.
2. Books are embalmed minds.
3. Words are the fortresses of thought.
4. A name denotes objects and connotes **attributes**.
5. Force is depersonalised will.
6. A somnambule only acts his dream.
7. Attention is fixation of consciousness.
8. Science is organised common sense.

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5. The Devil hath not an arrow for the heart like a *sweet* voice. 6. The Devil hath not, *in his choice*, an arrow for the heart like a sweet voice. 7. The Devil hath not, in his *quiver's* choice, an arrow for the heart like a sweet voice. 8. The Devil hath not, in *all his* quiver's choice, an arrow for the heart like a sweet voice.

THE SAME BY INTERROGATIVE ANALYSIS.

1. *Who* hath not in all his quiver's choice an arrow for the heart like a sweet voice? The *Devil* hath not, in all his quiver's choice, an arrow for the heart like a sweet voice. 2. Hath the Devil in all his quiver's choice an arrow for the heart like a sweet voice? The Devil hath *not*, in all his quiver's choice, an arrow for the heart like a sweet voice. 3. What hath not the Devil in all his quiver's choice for the heart? The Devil hath not, in all his quiver's choice, *an arrow* for the heart like a sweet voice. 4. For what hath not the Devil in all his quiver's choice an arrow like a sweet voice? The Devil hath not, in all his quiver's choice, an arrow *for the heart* like a sweet voice. 5. Like what sweet thing hath not the Devil in all his quiver's choice an arrow for the heart? The Devil hath not, in all his quiver's choice, an arrow for the heart *like a sweet voice*. 6. Like what kind of a voice hath not the Devil in all his quiver's choice an arrow for the heart? The Devil hath not, in all his quiver's choice, an arrow for the heart like a *sweet voice*.

"A bad workman blames his tools."

Who blames his tools? A *bad workman* blames his tools. What kind of a workman blames his tools? A *bad workman* blames his tools. What bad man blames his tools? A *bad workman* blames his tools. How does a bad workman treat his tools? A bad workman *blames* his tools. Whose tools does a bad workman blame? A bad workman

blames *his* tools. What things belonging to a bad workman does he blame? A bad workman blames his *tools*.

"Judgments draw interest at six per cent."

What draw interest? *Judgments* draw interest at six per cent. How do judgments operate on interest? Judgments *draw* interest at six per cent. What do judgments draw? Judgments draw *interest* at six per cent. At what rate do judgments draw interest? Judgments draw interest at *six* per cent. A part of what sum is the interest of six dollars which judgments draw? Judgments draw interest at *six per cent*.

"Effort is the price of success."

What is the price of success? *Effort* is the price of success. Was effort the price of success? Effort *is* the price of success. What bearing has effort on success? Effort is *the price* of success. Effort is the price of what? Effort is the price of *success*.

"Truth seldom goes without a scratched face."

What seldom goes without a scratched face? *Truth* seldom goes without a scratched face. Does truth ever go without a scratched face? Truth *seldom* goes without a scratched face. What does truth seldom do without a scratched face? Truth seldom *goes* without a scratched face. Does truth seldom go with a scratched face? Truth seldom goes *without* a scratched face. Truth seldom goes without what? Truth seldom goes without a *scratched face*. What kind of a face is spoken of? Truth seldom goes without a *scratched* face. Without what scratched thing does truth seldom go? Truth seldom goes without a *scratched face*.

EXAMPLES FOR PRACTICE.

1. Instinct is inherited memory.
2. Books are embalmed minds.
3. Words are the fortresses of thought.
4. A name denotes objects and connotes **attributes**.
5. Force is depersonalised will.
6. A somnambule only acts his dream.
7. Attention is fixation of consciousness.
8. Science is organised common sense.