

The student of Interrogative Analysis can apply this method to the examples given under the Analytic-Synthetic Method. This will give the needful additional practice. But let him not attempt too much at any one time. Three to four examples thoroughly studied are quite sufficient for one session or sitting.

POEMS LONG OR SHORT EASILY LEARNED  
BY HEART.

POE'S "BELLS."

1. Before attempting to memorize any selections of Prose or Poetry, never fail *first to read it carefully* to ascertain what it is all about, to learn its aim and *mode of development* and its *peculiarities*, and not least of all, to look up and note down in writing the *meaning of unfamiliar* words.

2. In this poem the average reader might have to consult the dictionary for the precise meaning of "Crystalline" [clear, unalloyed], "Runic" [old-fashioned, mystical], "Tintinnabulation" [bell-ringing], "Monody" [a monotonous sound], "Ghouls" [imaginary evil beings supposed to prey upon human bodies], and "Pæan" [a song of triumph]. The pupil should understand that except in the rare cases where mere sound helps us, we learn wholly through the *meaning* of the words and their *relations* between the meanings, and therefore if he fails to know the import of any word or words in a selection, he cannot receive the full benefit of the methods taught in this System.

3. The reader finds that there are four stanzas in this poem, each dealing with a different kind of bell, *viz.*: Silver, Golden, Brazen and Iron bells.

4. It is always best to fix in memory the order of paragraphs or of stanzas the moment the opportunity occurs for that purpose, and here, before attempting to memorise the stanzas themselves, let the order of them be fixed.

5. The order of the bells is first "silver," second "golden," third "brazen," and fourth "iron." How establish this order in mind? Silver and gold are the precious metals used for coins. They occur here in the order of

their value, "silver" being first and the cheaper, and "gold" the second and the most valuable of all. Next we have "brazen," which resembles "gold" in colour, and fourth and last we have "iron," the cheapest of the four—silver, gold, brass and iron. If this analysis of the order of the subject-matter of the stanzas is retained, the student is ready to take account of other things which his first perusal of the poem has taught him.

6. Before doing so, however, let us notice a method of the old Mnemonics, which is still taught and which should never be resorted to. It is their story-telling method. A story or narrative is invented for the purpose of helping the student, as it is claimed, to memorise it. In this poem we find there are four stanzas, each occupied with a different kind of bell. To help remember that the order of the bells is silver, gold, brass and iron, the old Mnemonics advises us to invent a story—the following will answer: A couple of lovers once took a sleigh-ride, the horses carrying *silver* bells. After a time they marry, when wedding or *golden* bells are used. Later on their house is on fire, when alarm or *brazen* bells are brought into requisition, and last of all, one of the couple dies, when the *iron* bells were tolled.

Whilst such a method is a novelty to the student, he might tolerate it as such, but as a memory-aid it is always unreliable, since it is something *in addition* to the matter to be remembered and forming no part of it, the invented story, if remembered at all, is apt to be recalled as an integral part of the selection itself.

7. In this first perusal the reader has noticed that there is a *certain uniformity of construction* in the first line of each stanza, as in the first stanza we have: "Hear the sledges with the bells—silver bells;" in the second, "Hear the mellow wedding bells—golden bells;" in the third, "Hear the loud alarum bells—brazen bells;" and in the fourth and last, "Hear the tolling of the bells—iron bells."

8. The reader has also observed that the second line in each stanza contains a reflection in the form of an exclamation on the function or result of the uses of the bells spoken of, as in the second line of the first stanza we see: "What a world of merriment their melody foretells;" in the second stanza the second line gives us, "What a world

of happiness their harmony foretells ;" the second line of the third stanza reads as follows : "What a tale of terror, now, their turbulency tells ;" and in the fourth stanza the second line runs thus : "What a world of solemn thought their monody compels."

9. Other points of resemblance [In.], or of unlikeness [Ex.], were noticed in the reader's first perusal of this poem, and these, as well as those already remarked upon, will greatly facilitate his learning the exact language of each stanza.

10. Now comes the *test*. It is often said that habit is "second" nature. The Duke of Wellington more truly said : "Habit is *ten times* nature." The reader early acquired the habit of learning prose and poetry by the *rote* method—the method of repeating the sentences over and over again almost endlessly till ear or eye retains the exact language.

Now, if the reader has gained a *clear conception* of the Analytic-Synthetic and Interrogative Analysis methods, he is sure to be convinced of their undoubted superiority to the *rote* method. And if he must needs learn Poe's "Bells" before to-morrow night, he would probably spend most of the intervening time in trying to learn it by the discredited *rote* method, and most likely fail in the attempt, while he is satisfied in theory that he could memorise it by one of my methods in three hours, or in half of that time. The difficulty in his case is to induce him to exert his will-power long enough to practise my methods in learning not a few detached sentences, but an entire poem of 50 or 200 lines ; but if he does this in one instance, he effectually breaks down the old bad habit of endless unassimilating repetition and introduces a good habit instead. He will then learn Poe's "Bells" by my methods in one-tenth, if not one-fiftieth, part of the time it would take him to do it by the *rote* method.

11. I here produce the poem in the hope that every one who studies my System will learn it by the Analytic-Synthetic method, and when he has learned the first stanza he should then glance at my Analysis of it which follows the poem and compare his work with mine. Let him then learn the rest of the poem—and thereafter, as a genuine

exercise of his *reviving* power and as a training in attention, let him recall it as often as once a week for as many weeks as his desire for improvement continues, or until the recital of it becomes merely automatic.

#### THE BELLS.

Hear the sledges with the bells—silver bells—  
What a world of merriment their melody foretells !  
How they tinkle, tinkle, tinkle, in the icy air of night !  
While the stars that oversprinkle  
All the heavens seem to twinkle with a crystalline delight ;  
Keeping time, time, time, in a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells, bells, bells, bells—  
From the jingling and the tinkling of the bells.

Hear the mellow wedding-bells, golden bells !  
What a world of happiness their harmony foretells—  
Through the balmy air of night how they ring out their delight !  
From the molten-golden notes, and all in tune,  
What a liquid ditty floats  
To the turtle-dove that listens, while she gloats on the moon !  
Oh, from out the sounding cells,  
What a gush of euphony voluminously wells !  
How it swells ! how it dwells  
On the Future ! how it tells of the rapture that impels  
To the swinging and the ringing of the bells, bells, bells—  
Of the bells, bells, bells, bells, bells, bells, bells—  
To the rhyming and the chiming of the bells !

Hear the loud alarum bells—brazen bells !  
What a tale of terror, now, their turbulency tells !  
In the startled ear of night  
How they scream out their affright !  
Too much horrified to speak,  
They can only shriek, shriek, out of tune,  
In a clamorous appealing to the mercy of the fire,  
In a mad expostulation with the deaf and frantic fire  
Leaping higher, higher, higher, with a desperate desire,  
And a resolute endeavor now—now to sit or never,  
By the side of the pale-faced moon. Oh, the bells, bells, bells !  
What a tale their terror tells of despair !  
How they clang, and clash, and roar ! What a horror they outpour  
On the bosom of the palpitating air !  
Yet the air, it fully knows,  
By the twanging and the clanging,  
How the danger ebbs and flows ; yet the ear distinctly tells  
In the jangling and the wrangling,

How the danger sinks and swells,  
By the sinking or the swelling in the anger of the bells—of the bells—  
Of the bells, bells, bells, bells, bells, bells, bells, bells—  
In the clamor and the clangor of the bells!

Hear the tolling of the bells—iron bells!  
What a world of solemn thought their monody compels!  
In the silence of the night,  
How we shiver with affright  
At the melancholy menace of their tone!  
For every sound that floats  
From the rust within their throats is a groan.  
And the people—ah, the people—  
They that dwell up in the steeple, all alone!  
And who tolling, tolling, tolling, in that muffled monotone,  
Feel a glory in so rolling on the human heart a stone—  
They are neither man nor woman—  
They are neither brute nor human—they are Ghouls:  
And their king it is who tolls;  
And he rolls, rolls, rolls, rolls a pæan from the bells!  
And his merry bosom swells with the pæan of the bells!  
And he dances and he yells;  
Keeping time, time, time, in a sort of Runic rhyme,  
To the pæan of the bells—of the bells;  
Keeping time, time, time, in a sort of Runic rhyme,  
To the throbbing of the bells—of the bells, bells, bells,  
To the sobbing of the bells; keeping time, time, time,  
As he knells, knells, knells, in a happy Runic rhyme,  
To the rolling of the bells—of the bells, bells, bells—  
To the tolling of the bells, of the bells, bells, bells, bells, bells,  
bells—  
To the moaning and the groaning of the bells.

EDGAR A. POE.

#### APPLICATION OF THE ANALYTIC-SYNTHETIC METHOD.

This method can be applied in several different ways according to the idiosyncrasies of different students. One way is as follows:—"Hear the sledges with the bells—silver bells." Applying this method, we have—1. Hear the sledges; 2. Hear the sledges *with the bells*; 3. Hear the sledges with the bells—*bells*; 4. Hear the sledges with the bells—*silver* bells. Or, if we use the Interrogatory Analysis Method we could proceed thus: 1. What act of the mind do we exercise in regard to the sledges with the bells—silver bells? "*Hear* the sledges with the bells—silver bells."

2. What kind of a vehicle do we hear with the bells? "Hear *the sledges* with the bells—silver bells." 3. What is it we hear in connection with the sledges? "Hear the sledges with *the bells*—silver bells." 4. What kind of bells do we hear? "Hear the sledges with the bells—*silver* bells."

We advance to the second line, which is a reflection on the facts stated in the first line. The two lines are thus connected through the operation of cause, or occasion. [Con.] "What a world of merriment their melody foretells." We will henceforth only use the Analytic-Synthetic Method. 1. Melody foretells. 2. *Their* melody foretells. 3. *What merriment* their melody foretells. 4. What a *world* of merriment their melody foretells. Having seen that the second line grows out of the first, and having memorised both we can recall them together thus:

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!

The third line runs thus: "How they tinkle, tinkle, tinkle in the icy air of night." Melody means "a succession of agreeable musical sounds." It is a general term—tinkle, tinkle, tinkle," means a species of musical sounds, the sounds of the bells. Thus we see that these two lines bear towards each other the relation of genus and species. This relation carefully noticed will tend to hold the lines together. Let us now apply our Method: 1. They tinkle. 2. They tinkle *in the night*. 3. *How* they tinkle in the night. 4. How they tinkle, *tinkle* in the night. 5. How they tinkle, tinkle, *tinkle* in the night. 6. How they tinkle, tinkle, tinkle, in the *air* of night. 7. How they tinkle, tinkle, tinkle in the *icy* air of night. Now let us recall all the lines together, thus:

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!
3. How they tinkle, tinkle, tinkle in the icy air of night!

The fourth line being very short had better be memorised in connection with the fifth line, and in the expression of the Analysis, we can print the first word of the fifth line with a capital letter. The two lines are:

4. While the stars that oversprinkle
5. All the heavens, seem to twinkle with a crystalline delight.

Before proceeding we may notice "night" of the third line is directly connected with "stars" of the fourth line by Concurrence. This observed relation will tend to cement the lines together. Using our Method we say: 1. Stars oversprinkle. 2. *While the* stars oversprinkle. 3. While the stars oversprinkle *the heavens*. 4. While the stars oversprinkle *All the heavens*. 5. While the stars that oversprinkle All the heavens *seem to twinkle*. 7. While the stars that oversprinkle All the heavens seem to twinkle *with delight*. 8. While the stars that oversprinkle All the heavens seem to twinkle with a *crystalline* delight. So far we have learned the following lines:

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!
3. How they tinkle, tinkle, tinkle in the icy air of night!
4. While the stars that oversprinkle
5. All the heavens, seem to twinkle with a crystalline delight.

The *sixth* line is in these words: "Keeping time, time, time, in a sort of Runic rhyme." We observe that as "time" is here repeated three times, so "tinkle" was repeated three times in the third line. We must have observed, too, that it is "stars" of the fourth line that are said to "twinkle" in the fifth line. The two lines are as closely connected as grammatical construction and the expression of thought could make them. And the sixth line is an obvious continuation of the description. Analytically we say: 1. Keeping time in a rhyme. 2. Keeping time, *time*, in a rhyme. 3. Keeping time, time, *time* in a rhyme. 4. Keeping time, time, time in a *sort* of rhyme. 5. Keeping time, time, time in a sort of *Runic* rhyme.

Let us now recall the six lines together.

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!
3. How they tinkle, tinkle, tinkle in the icy air of night!
4. While the stars that oversprinkle
5. All the heavens, seem to twinkle with a crystalline delight;
6. Keeping time, time, time, in a sort of Runic rhyme.

The seventh line is the continuation of the sixth. Keeping time to what? "To the tintinnabulation that so musi-

cally wells." 1. The tintinnabulation wells. 2. The tintinnabulation *that* wells. 3. The tintinnabulation that *musically* wells. 4. The tintinnabulation that *so* musically wells. 5. *To* the tintinnabulation that so musically wells. Wells from what? From the bells, bells—occurring altogether six times more. This makes the eighth line. But some pupils say at once, "I can never be sure in reciting the line to recall bells only seven times, no more or less." These pupils will admit that they can be sure to say bells *four* times, as bells, bells, bells, bells. Then, of course, they can say bells *three* times more, making seven times altogether. Here, then, we have the seventh and eighth lines, as follows:

7. To the tintinnabulation that so musically wells
8. From the bells, bells, bells, bells, bells, bells, bells—

The ninth line is—"From the jingling and the tinkling of the bells."

In the eighth line we have "bells" seven times repeated in all—bells being taken in their utmost generality, viz., *musical* action. But in the ninth or last line we have the very specific action of the bells, to wit: "From the *jingling* and the *tinkling* of the bells." We can make a short analysis, which is always better than unthinking repetition, as: 1. From the bells. 2. From the *jingling* of the bells. 3. From the jingling *and the tinkling* of the bells. The seventh, eighth, and ninth lines are as follows:

7. To the tintinnabulation that so musically wells
8. From the bells, bells, bells, bells, bells, bells, bells—
9. From the jingling and the tinkling of the bells.

Having already learned the first six lines, we have but to preface these last three by the previous six, and we have the first stanza as follows:—

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!
3. How they tinkle, tinkle, tinkle in the icy air of night!
4. While the stars that oversprinkle
5. All the heavens, seem to twinkle with a crystalline delight;
6. Keeping time, time, time, in a sort of Runic rhyme,
7. To the tintinnabulation that so musically wells
8. From the bells, bells, bells, bells, bells, bells, bells—
9. From the jingling and the tinkling of the bells.

In a similar manner, the pupil can memorise the three remaining stanzas.

Having heretofore learned the order of the four different kinds of bells, and having dealt with the first or "silver" bells, we know that the next or second stanza is concerned with the "golden" bells. Similarly, when we finish the second stanza, we know that the third stanza deals with the "brazen" bells, and the last with the "iron" bells.

No further hints need be offered except perhaps in regard to the last ten lines of the last stanza.

Notice the coincidences, the resemblances, or Inclusions, the Exclusions, and the Concurrences. "Keeping time, time, time, in a sort of Runic rhyme," occurs three times—but on the third appearance of that phrase, there is a change which must be observed; for it bears this form: "Keeping time, time, time, as he knells, knells, knells, in a happy Runic rhyme." But the main difficulty with most students seems to be to remember the number of times the word "bells" is repeated in the different lines. We must keep to the text and not resort to any foreign matter to help the feeble memory. The words *pæan*, *throbbing*, *sobbing*, *rolling* and *tolling* occur in the lines where the "bells" are mentioned (except in that next to the last line, where "bells" occurs three times, and there is no other word in that line), and in the last line "bells" is found once, and the words "moaning" and "groaning" appear. Memorise these seven words by Analysis, to wit: *pæan*, *throbbing*, *sobbing*, *rolling*, *tolling*, *moaning* and *groaning*. Thus *pæan*—a song of triumph—might cause heart *throbbing*, an inward act accompanied in the present instance by *sobbing*, and this outward manifestation of grief would be intensified by the *rolling* of the bells and their *tolling*. *Moaning* and *groaning* are figurative expressions for the moaning and groaning of the mourners.

Now the figures 2, 4, 1, 4, 8, 1 (easily learned by analysis as 2, 4, 1 and 4, 8, 1, or 2, 4 with 1 following, and 4, 8 with 1 following, or 2, 4 with 1 following, and [double 2, 4] 4, 8 and 1 following) give the number of times the word "bells" occurs in connection with the words just learned. Opposite the line where *tolling* occurs we have marked 8, since

"bells" occurs in that line five times and three times in the next line, where no other word is found.

- Keeping time, time, time, in a sort of Runic rhyme,
2. To the *pæan* of the bells—of the bells;
- Keeping time, time, time, in a sort of Runic rhyme,
4. To the *throbbing* of the bells, of the bells, bells, bells,
1. To the *sobbing* of the bells; keeping time, time, time,
- As he knells, knells, knells, in a happy Runic rhyme,
4. To the *rolling* of the bells, of the bells, bells, bells,
8. To the *tolling* of the bells, of the bells, bells, bells, bells,
- Bells, bells, bells;
1. To the *moaning* and the *groaning* of the bells.

Carrying these suggestions to the text, they help fix the exact number of times the word "bells" occurs in each line. There are other legitimate ways to assist a poor memory to master these lines, but whatever is done let no one ever think of resorting to the unthoughtive, brainless process of endless repetition.

Poe's "Bells," being a difficult selection to learn, furnishes, as all difficult selections do, numerous opportunities for applying Analysis to fix the lines in memory. Hence it should be mastered and often recited by all who would learn to memorise poetry or prose, in, at the very least, one-fifth of the time required by the old mind-wandering process of rote learning.

of happiness their harmony foretells ;" the second line of the third stanza reads as follows : "What a tale of terror, now, their turbulency tells ;" and in the fourth stanza the second line runs thus : "What a world of solemn thought their monody compels."

9. Other points of resemblance [In.], or of unlikeness [Ex.], were noticed in the reader's first perusal of this poem, and these, as well as those already remarked upon, will greatly facilitate his learning the exact language of each stanza.

10. Now comes the *test*. It is often said that habit is "second" nature. The Duke of Wellington more truly said : "Habit is *ten times* nature." The reader early acquired the habit of learning prose and poetry by the *rote* method—the method of repeating the sentences over and over again almost endlessly till ear or eye retains the exact language.

Now, if the reader has gained a *clear conception* of the Analytic-Synthetic and Interrogative Analysis methods, he is sure to be convinced of their undoubted superiority to the *rote* method. And if he must needs learn Poe's "Bells" before to-morrow night, he would probably spend most of the intervening time in trying to learn it by the discredited *rote* method, and most likely fail in the attempt, while he is satisfied in theory that he could memorise it by one of my methods in three hours, or in half of that time. The difficulty in his case is to induce him to exert his will-power long enough to practise my methods in learning not a few detached sentences, but an entire poem of 50 or 200 lines ; but if he does this in one instance, he effectually breaks down the old bad habit of endless unassimilating repetition and introduces a good habit instead. He will then learn Poe's "Bells" by my methods in one-tenth, if not one-fiftieth, part of the time it would take him to do it by the *rote* method.

11. I here produce the poem in the hope that every one who studies my System will learn it by the Analytic-Synthetic method, and when he has learned the first stanza he should then glance at my Analysis of it which follows the poem and compare his work with mine. Let him then learn the rest of the poem—and thereafter, as a genuine

exercise of his *reviving* power and as a training in attention, let him recall it as often as once a week for as many weeks as his desire for improvement continues, or until the recital of it becomes merely automatic.

#### THE BELLS.

Hear the sledges with the bells—silver bells—  
What a world of merriment their melody foretells !  
How they tinkle, tinkle, tinkle, in the icy air of night !  
While the stars that oversprinkle  
All the heavens seem to twinkle with a crystalline delight ;  
Keeping time, time, time, in a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells, bells, bells, bells—  
From the jingling and the tinkling of the bells.

Hear the mellow wedding-bells, golden bells !  
What a world of happiness their harmony foretells—  
Through the balmy air of night how they ring out their delight !  
From the molten-golden notes, and all in tune,  
What a liquid ditty floats  
To the turtle-dove that listens, while she gloats on the moon !  
Oh, from out the sounding cells,  
What a gush of euphony voluminously wells !  
How it swells ! how it dwells  
On the Future ! how it tells of the rapture that impels  
To the swinging and the ringing of the bells, bells, bells—  
Of the bells, bells, bells, bells, bells, bells, bells—  
To the rhyming and the chiming of the bells !

Hear the loud alarum bells—brazen bells !  
What a tale of terror, now, their turbulency tells !  
In the startled ear of night  
How they scream out their affright !  
Too much horrified to speak,  
They can only shriek, shriek, out of tune,  
In a clamorous appealing to the mercy of the fire,  
In a mad expostulation with the deaf and frantic fire  
Leaping higher, higher, higher, with a desperate desire,  
And a resolute endeavor now—now to sit or never,  
By the side of the pale-faced moon. Oh, the bells, bells, bells !  
What a tale their terror tells of despair !  
How they clang, and clash, and roar ! What a horror they outpour  
On the bosom of the palpitating air !  
Yet the air, it fully knows,  
By the twanging and the clanging,  
How the danger ebbs and flows ; yet the ear distinctly tells  
In the jangling and the wrangling,

How the danger sinks and swells,  
By the sinking or the swelling in the anger of the bells—of the bells—  
Of the bells, bells, bells, bells, bells, bells, bells, bells—  
In the clamor and the clangor of the bells!

Hear the tolling of the bells—iron bells!  
What a world of solemn thought their monody compels!  
In the silence of the night,  
How we shiver with affright  
At the melancholy menace of their tone!  
For every sound that floats  
From the rust within their throats is a groan.  
And the people—ah, the people—  
They that dwell up in the steeple, all alone!  
And who tolling, tolling, tolling, in that muffled monotone,  
Feel a glory in so rolling on the human heart a stone—  
They are neither man nor woman—  
They are neither brute nor human—they are Ghouls:  
And their king it is who tolls;  
And he rolls, rolls, rolls, rolls a pæan from the bells!  
And his merry bosom swells with the pæan of the bells!  
And he dances and he yells;  
Keeping time, time, time, in a sort of Runic rhyme,  
To the pæan of the bells—of the bells;  
Keeping time, time, time, in a sort of Runic rhyme,  
To the throbbing of the bells—of the bells, bells, bells,  
To the sobbing of the bells; keeping time, time, time,  
As he knells, knells, knells, in a happy Runic rhyme,  
To the rolling of the bells—of the bells, bells, bells—  
To the tolling of the bells, of the bells, bells, bells, bells, bells,  
bells—  
To the moaning and the groaning of the bells.

EDGAR A. POE.

#### APPLICATION OF THE ANALYTIC-SYNTHETIC METHOD.

This method can be applied in several different ways according to the idiosyncrasies of different students. One way is as follows:—"Hear the sledges with the bells—silver bells." Applying this method, we have—1. Hear the sledges; 2. Hear the sledges *with the bells*; 3. Hear the sledges with the bells—*bells*; 4. Hear the sledges with the bells—*silver* bells. Or, if we use the Interrogatory Analysis Method we could proceed thus: 1. What act of the mind do we exercise in regard to the sledges with the bells—silver bells? "Hear the sledges with the bells—silver bells."

2. What kind of a vehicle do we hear with the bells? "Hear *the sledges* with the bells—silver bells." 3. What is it we hear in connection with the sledges? "Hear the sledges with *the bells*—silver bells." 4. What kind of bells do we hear? "Hear the sledges with the bells—*silver* bells."

We advance to the second line, which is a reflection on the facts stated in the first line. The two lines are thus connected through the operation of cause, or occasion. [Con.] "What a world of merriment their melody foretells." We will henceforth only use the Analytic-Synthetic Method. 1. Melody foretells. 2. *Their* melody foretells. 3. *What merriment* their melody foretells. 4. What a *world* of merriment their melody foretells. Having seen that the second line grows out of the first, and having memorised both we can recall them together thus:

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!

The third line runs thus: "How they tinkle, tinkle, tinkle in the icy air of night." Melody means "a succession of agreeable musical sounds." It is a general term—tinkle, tinkle, tinkle," means a species of musical sounds, the sounds of the bells. Thus we see that these two lines bear towards each other the relation of genus and species. This relation carefully noticed will tend to hold the lines together. Let us now apply our Method: 1. They tinkle. 2. They tinkle *in the night*. 3. *How* they tinkle in the night. 4. How they tinkle, *tinkle* in the night. 5. How they tinkle, tinkle, *tinkle* in the night. 6. How they tinkle, tinkle, tinkle, in the *air* of night. 7. How they tinkle, tinkle, tinkle in the *icy* air of night. Now let us recall all the lines together, thus:

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!
3. How they tinkle, tinkle, tinkle in the icy air of night!

The fourth line being very short had better be memorised in connection with the fifth line, and in the expression of the Analysis, we can print the first word of the fifth line with a capital letter. The two lines are:

4. While the stars that oversprinkle
5. All the heavens, seem to twinkle with a crystalline delight.

Before proceeding we may notice "night" of the third line is directly connected with "stars" of the fourth line by Concurrence. This observed relation will tend to cement the lines together. Using our Method we say: 1. Stars oversprinkle. 2. *While the* stars oversprinkle. 3. While the stars oversprinkle *the heavens*. 4. While the stars oversprinkle *All the heavens*. 5. While the stars that oversprinkle All the heavens *seem to twinkle*. 7. While the stars that oversprinkle All the heavens seem to twinkle *with delight*. 8. While the stars that oversprinkle All the heavens seem to twinkle with a *crystalline* delight. So far we have learned the following lines:

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!
3. How they tinkle, tinkle, tinkle in the icy air of night!
4. While the stars that oversprinkle
5. All the heavens, seem to twinkle with a crystalline delight.

The *sixth* line is in these words: "Keeping time, time, time, in a sort of Runic rhyme." We observe that as "time" is here repeated three times, so "tinkle" was repeated three times in the third line. We must have observed, too, that it is "stars" of the fourth line that are said to "twinkle" in the fifth line. The two lines are as closely connected as grammatical construction and the expression of thought could make them. And the sixth line is an obvious continuation of the description. Analytically we say: 1. Keeping time in a rhyme. 2. Keeping time, *time*, in a rhyme. 3. Keeping time, time, *time* in a rhyme. 4. Keeping time, time, time in a *sort* of rhyme. 5. Keeping time, time, time in a sort of *Runic* rhyme.

Let us now recall the six lines together.

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!
3. How they tinkle, tinkle, tinkle in the icy air of night!
4. While the stars that oversprinkle
5. All the heavens, seem to twinkle with a crystalline delight;
6. Keeping time, time, time, in a sort of Runic rhyme.

The seventh line is the continuation of the sixth. Keeping time to what? "To the tintinnabulation that so musi-

cally wells." 1. The tintinnabulation wells. 2. The tintinnabulation *that* wells. 3. The tintinnabulation that *musically* wells. 4. The tintinnabulation that *so* musically wells. 5. *To* the tintinnabulation that so musically wells. Wells from what? From the bells, bells—occurring altogether six times more. This makes the eighth line. But some pupils say at once, "I can never be sure in reciting the line to recall bells only seven times, no more or less." These pupils will admit that they can be sure to say bells *four* times, as bells, bells, bells, bells. Then, of course, they can say bells *three* times more, making seven times altogether. Here, then, we have the seventh and eighth lines, as follows:

7. To the tintinnabulation that so musically wells
8. From the bells, bells, bells, bells, bells, bells, bells—

The ninth line is—"From the jingling and the tinkling of the bells."

In the eighth line we have "bells" seven times repeated in all—bells being taken in their utmost generality, viz., *musical* action. But in the ninth or last line we have the very specific action of the bells, to wit: "From the *jingling* and the *tinkling* of the bells." We can make a short analysis, which is always better than unthinking repetition, as: 1. From the bells. 2. From the *jingling* of the bells. 3. From the jingling *and the tinkling* of the bells. The seventh, eighth, and ninth lines are as follows:

7. To the tintinnabulation that so musically wells
8. From the bells, bells, bells, bells, bells, bells, bells—
9. From the jingling and the tinkling of the bells.

Having already learned the first six lines, we have but to preface these last three by the previous six, and we have the first stanza as follows:—

1. Hear the sledges with the bells—silver bells—
2. What a world of merriment their melody foretells!
3. How they tinkle, tinkle, tinkle in the icy air of night!
4. While the stars that oversprinkle
5. All the heavens, seem to twinkle with a crystalline delight;
6. Keeping time, time, time, in a sort of Runic rhyme,
7. To the tintinnabulation that so musically wells
8. From the bells, bells, bells, bells, bells, bells, bells—
9. From the jingling and the tinkling of the bells.



In a similar manner, the pupil can memorise the three remaining stanzas.

Having heretofore learned the order of the four different kinds of bells, and having dealt with the first or "silver" bells, we know that the next or second stanza is concerned with the "golden" bells. Similarly, when we finish the second stanza, we know that the third stanza deals with the "brazen" bells, and the last with the "iron" bells.

No further hints need be offered except perhaps in regard to the last ten lines of the last stanza.

Notice the coincidences, the resemblances, or Inclusions, the Exclusions, and the Concurrences. "Keeping time, time, time, in a sort of Runic rhyme," occurs three times—but on the third appearance of that phrase, there is a change which must be observed; for it bears this form: "Keeping time, time, time, as he knells, knells, knells, in a happy Runic rhyme." But the main difficulty with most students seems to be to remember the number of times the word "bells" is repeated in the different lines. We must keep to the text and not resort to any foreign matter to help the feeble memory. The words *pæan*, *throbbing*, *sobbing*, *rolling* and *tolling* occur in the lines where the "bells" are mentioned (except in that next to the last line, where "bells" occurs three times, and there is no other word in that line), and in the last line "bells" is found once, and the words "moaning" and "groaning" appear. Memorise these seven words by Analysis, to wit: *pæan*, *throbbing*, *sobbing*, *rolling*, *tolling*, *moaning* and *groaning*. Thus *pæan*—a song of triumph—might cause heart *throbbing*, an inward act accompanied in the present instance by *sobbing*, and this outward manifestation of grief would be intensified by the *rolling* of the bells and their *tolling*. *Moaning* and *groaning* are figurative expressions for the moaning and groaning of the mourners.

Now the figures 2, 4, 1, 4, 8, 1 (easily learned by analysis as 2, 4, 1 and 4, 8, 1, or 2, 4 with 1 following, and 4, 8 with 1 following, or 2, 4 with 1 following, and [double 2, 4] 4, 8 and 1 following) give the number of times the word "bells" occurs in connection with the words just learned. Opposite the line where *tolling* occurs we have marked 8, since

"bells" occurs in that line five times and three times in the next line, where no other word is found.

- Keeping time, time, time, in a sort of Runic rhyme,
2. To the *pæan* of the bells—of the bells;
- Keeping time, time, time, in a sort of Runic rhyme,
4. To the *throbbing* of the bells, of the bells, bells, bells,
1. To the *sobbing* of the bells; keeping time, time, time,
- As he knells, knells, knells, in a happy Runic rhyme,
4. To the *rolling* of the bells, of the bells, bells, bells,
8. To the *tolling* of the bells, of the bells, bells, bells, bells,
- Bells, bells, bells;
1. To the *moaning* and the *groaning* of the bells.

Carrying these suggestions to the text, they help fix the exact number of times the word "bells" occurs in each line. There are other legitimate ways to assist a poor memory to master these lines, but whatever is done let no one ever think of resorting to the unthoughtive, brainless process of endless repetition.

Poe's "Bells," being a difficult selection to learn, furnishes, as all difficult selections do, numerous opportunities for applying Analysis to fix the lines in memory. Hence it should be *mastered* and often recited by all who would learn to memorise poetry or prose, in, at the very least, *one-fifth* of the time required by the old mind-wandering process of rote learning.