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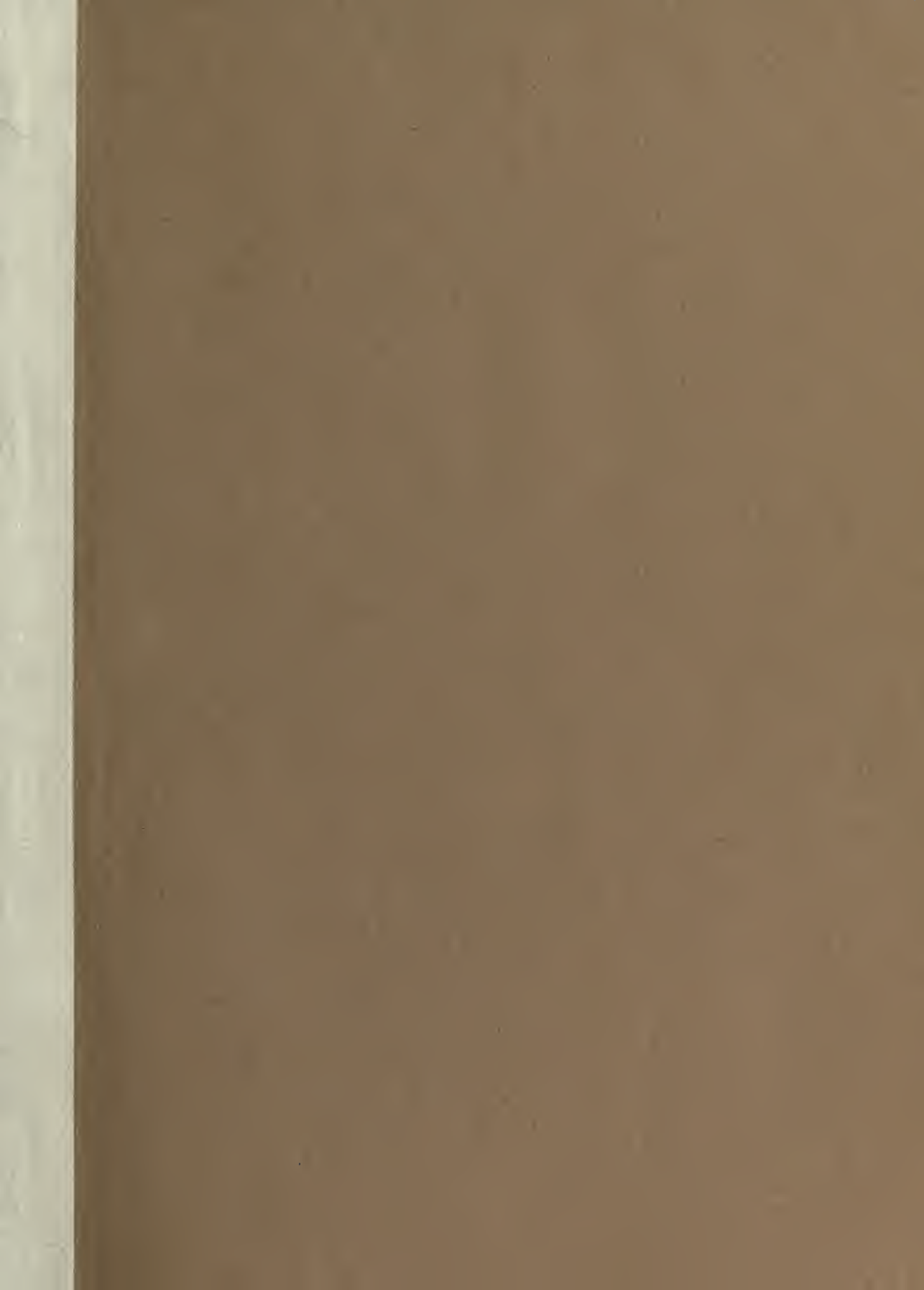


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PRINTED FOR

REV. GEORGE W. JAMES.

*Teacher of Stokes's System of Memory.*

FOR THE USE OF HIS PUPILS..

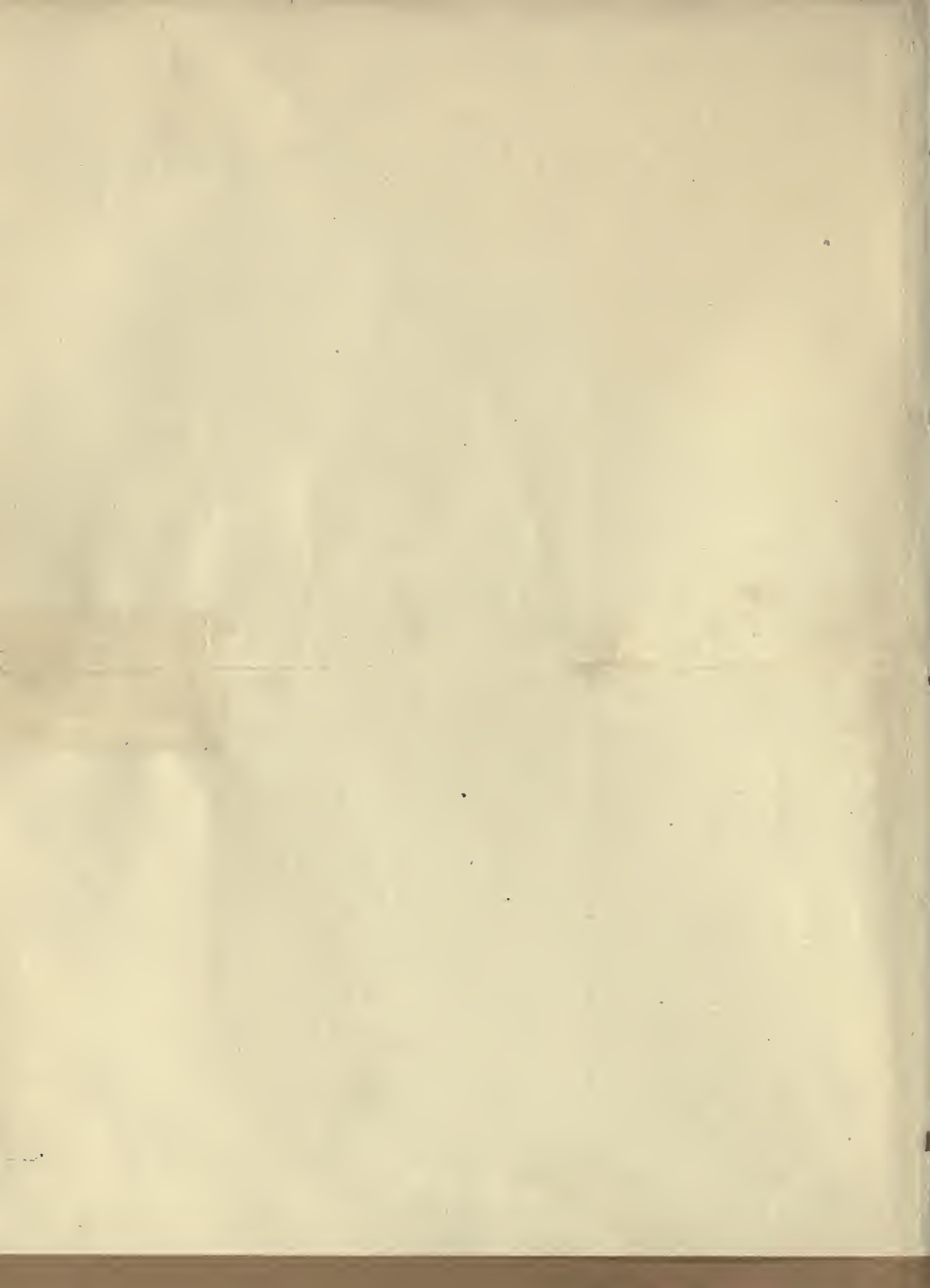
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TYPOGRAPHICAL COMPANION  
TO  
PICTORIAL KEY.

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	0 To a <b>S</b> tack's <b>C</b> entre <b>Z</b> ephyrs go.	
1 <b>A</b> <b>D</b> ecayed <b>T</b> ree	2 <b>N</b> est	3 <b>M</b> an
4 <b>R</b> ake	5 <b>L</b> adder	6 <b>A</b> <b>CH</b> ateau with <b>J</b> essamine not a <b>SH</b> op nor a <b>C</b> aol
7 <b>A</b> <b>C</b> radle <b>Q</b> ueen or <b>K</b> ing may <b>C</b> laden	8 <b>A</b> <b>V</b> eiled <b>F</b> emale	9 <b>A</b> <b>P</b> leasure <b>B</b> oat

Taught in the Pacific States only by the REV. GEORGE W. JAMES, F. R. H. S.



# STOKES' SYSTEM OF MEMORY.

FOR THE USE OF HIS PUPILS ONLY.

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				<b>0</b> SEA				
			1 TEA	2 NOYEAU	3 MAY			
			4 RAY	5 LAW	6 SHOW			
			7 KEY	8 FEE	9 BEE			
	<b>10</b> DAISY			<b>20</b> NEWS			<b>30</b> MAZE	
11 DATE	12 DEN	13 DOME	21 NOTE	22 NUN	23 NAME	31 MOAT	32 MOON	33 MUMMY
14 DOOR	15 DELL	16 DISH	24 NERO	25 NAIL	26 NICHE	34 MAYOR	35 MILL	36 MATCH
17 DECK	18 DOVE	19 DAUB	27 NAG	28 NAVY	29 NIB	37 MUG	38 MUFF	39 MAP
	<b>40</b> RACE			<b>50</b> LASS			<b>60</b> CHAISE	
41 ROAD	42 RUIN	43 RAM	51 LAD	52 LINE	53 LIME	61 SHADE	62 CHAIN	63 GEM
44 RAREY	45 RAIL	46 RUSH	54 LYRE	55 LILY	56 LASH	64 CHAIR	65 SHELL	66 JUDGE
47 ROCK	48 ROOF	49 ROBE	57 LAKE	58 LEAF	59 LIP	67 CHEEK	68 SHEAF	69 CHOP
	<b>70</b> CASE			<b>80</b> FACE			<b>90</b> BAIZE	
71 CAT	72 CANE	73 COOM	81 FOOD	82 FAN	83 FOAM	91 BAT	92 BONE	93 BEAM
74 CAR	75 COAL	76 CASH	84 FIRE	85 FALL	86 FISH	94 BAR	95 BALL	96 BUSH
77 COOK	78 CAVE	79 CUP	87 FOG	88 FIFE	89 FOP	97 BAG	98 BEEF	99 BABY

Reno Gazette Print.

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Riches - Wealth -  
House - Dwelling  
Near - Adjacent  
Distant - - Far  
Sea -> Ocean  
Road - Highway

Hand - finger  
Herd - sheep  
House - Room  
Tree - Branch

Congregate - Regulate  
Emporium - Empire  
Corporation - Correction  
College - Colleague

Animal - dog

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# STOKES'S SYSTEM OF MEMORY, FOR THE USE OF HIS PUPILS ONLY.

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Picture, drawl, and take the sense, and bring the two together.

Strike out, A, E, I, O, U, W, Y, H; take double letters as single; go by the sound and not by the spelling; let ng stand for 7.

Learn the 1st Key *thoroughly*; learn the the 2nd Key by the 1st, and by thought linking, repeating a small portion at a time till you can say the whole *rapidly*; and learn the other papers in their order, adhering strictly to the verbal instructions.

Employ the *principles* suggested, *perpetually* and use the *Keys* whenever they are required.

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*Stokes's System of Memory taught in the United States, only by the Rev. GEORGE W. JAMES, F. R. H. S.*

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**PHRENOLOGICAL ORGANS.**

(By GEORGE COMBE.)

1 Amativeness	13 Benevolence	25 Weight
2 Philoprogenitiveness	14 Veneration	26 Colour
3 Concentrativeness	15 Firmness	27 Locality
4 Adhesiveness	16 Conscientiousness	28 Number
5 Combaticiveness	17 Hope	29 Order
6 Destructiveness	18 Wonder	30 Eventuality
7 Secretiveness	19 Ideality	31 Time
8 Acquisitiveness	20 Wit	32 Tune
9 Constructiveness	21 Imitation	33 Language
10 Self-Esteem	22 Individuality	34 Comparison
11 Love of Approbation	23 Form	35 Casualty
12 Cautiousness	24 Size	36 Gustativeness

**SOVEREIGNS OF ENGLAND.**

1 William I. - -	1066	13 Henry IV. - -	1399	25 Charles I. - -	1625
2 William II. - -	1087	14 Henry V. - -	1413	26 Charles II. - -	1660
3 Henry I. - -	1100	15 Henry VI. - -	1422	27 James II. - -	1685
4 Stephen - -	1135	16 Edward IV. - -	1461	28 William III. - -	1689
5 Henry II. - -	1154	17 Edward V. - -	1483	29 Anne - -	1702
6 Richard I. - -	1189	18 Richard III. - -	1483	30 George I. - -	1714
7 John - -	1199	19 Henry VII. - -	1485	31 George II. - -	1727
8 Henry III. - -	1216	20 Henry VIII. - -	1509	32 George III. - -	1760
9 Edward I. - -	1272	21 Edward VI. - -	1547	33 George IV. - -	1820
10 Edward II. - -	1307	22 Mary - -	1553	34 William IV. - -	1830
11 Edward III. - -	1327	23 Elizabeth - -	1558	35 Victoria - -	1837
12 Richard II. - -	1377	24 James I. - -	1603		

**THE UNITED STATES OF AMERICA.**

1 Maine	17 Ohio	33 Kansas
2 New Hampshire	18 Indiana	34 Indian Territory
3 Vermont	19 Illinois	35 Texas
4 Massachusetts	20 Wisconsin	36 Montana
5 Rhode Island	21 Michigan	37 Wyoming Territory
6 Connecticut	22 West Virginia	38 Colorado
7 New York	23 Kentucky	39 New Mexico
8 New Jersey	24 Tennessee	40 Idaho
9 Pennsylvania	25 Alabama	41 Nevada
10 Delaware	26 Mississippi	42 Utah
11 Maryland	27 Minnesota	43 Arizona
12 Virginia	28 Iowa	44 Alaska
13 North Carolina	29 Missouri	45 Washington Territory
14 South Carolina	30 Arkansas	46 Oregon
15 Georgia	31 Dakota	47 California
16 Florida	32 Nebraska	

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## TEACHER OF STOKES'S SYSTEM OF MEMORY,

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A	<b>TEA</b>	-urn, very frequently, is placed upon	A	<b>MAT.</b>
	<b>NOYEAU</b>	Volunteers ne'er drink, when marching rank and		<b>FILE.</b>
	<b>MAY</b>	all our thoughts and actions upon good be		<b>CONCENTRATED.</b>
A	<b>RAY</b>	of light makes photographs on glass become		<b>ADHESIVE.</b>
	<b>LAW</b>	frequently takes all the cash for which relations		<b>COMBAT.</b>
A	<b>SHOW</b>	of wild beasts, if let loose, would be to life		<b>DESTRUCTIVE.</b>
A	<b>KEY</b>	is often used by those who wish to keep a		<b>SECRET.</b>
A	<b>FEE</b>	may make a doctor give his patient's face		<b>A QUIZ.</b>
The	<b>BEE,</b>	with toil unceasing, doth its waxen cells		<b>CONSTRUCT.</b>
The	<b>DAISY</b>	is a little flower not filled with		<b>SELF-ESTEEM.</b>
A	<b>DATE</b>	-book accurately learned, may gain much		<b>APPROBATION.</b>
A	<b>DEN</b>	in which fierce lions roar, we should approach with		<b>CAUTION.</b>
A	<b>DOME</b>	-crowned building may be raised from pure		<b>BENEVOLENCE.</b>
The	<b>DOOR</b>	of an old church, at times, commands our		<b>VENERATION.</b>
The	<b>DELL</b>	contains a grass-grown swamp and ground of greater		<b>FIRMNESS.</b>
The	<b>DISH</b>	was stolen by a man whom all thought		<b>CONCIENTIOUS.</b>
We	<b>DECK</b>	our future frequently with flowers strewn by		<b>HOPE.</b>
A	<b>DOVE</b>	-like disposition seems to wrathful men a		<b>WONDER.</b>
A	<b>DAUB</b>	of paint may illustrate a very bright		<b>IDEA.</b>
	<b>NEWS</b>	-papers mostly have a space for anecdotes and		<b>WIT.</b>
A	<b>NOTE,</b>	we know, almost defies successful		<b>IMITATION.</b>
A	<b>NUN</b>	should be from world-thoughts free—a pious		<b>INDIVIDUAL.</b>
A	<b>NAME</b>	is often roughly carved upon a garden		<b>FORM.</b>
	<b>NERO,</b>	as a tyrant, was a man of wondrous		<b>SIZE.</b>
A	<b>NAIL,</b>	when driven in a wall, may bear a heavy		<b>WEIGHT.</b>
A	<b>NICHE</b>	may hold a statue of a very dingy		<b>COLOUR.</b>
A	<b>NAC,</b>	upon a foggy night may trace a known		<b>LOCALITY.</b>
The	<b>NAVY</b>	of Old England has ships in any		<b>NUMBER.</b>
The	<b>NIB</b>	of my pen spatters, so a fresh sort I will		<b>ORDER.</b>
A	<b>MAZE</b>	I once was lost in, which I thought quite an		<b>EVENT.</b>
A	<b>MOAT</b>	-surrounded castle has stood siege-proof many a		<b>TIME.</b>
The	<b>MOON</b>	is bright; a cavalier plays his fair maid a		<b>TUNE.</b>
A	<b>MUMMY,</b>	though it has a tongue, is not possessed of		<b>LANGUAGE.</b>
A	<b>MAYOR</b>	may err, like other men, at times in a		<b>COMPARISON.</b>
The	<b>MILL</b>	is motionless to-day; there's no wind, that's the		<b>CAUSE.</b>
A	<b>MATCH</b>	may be extinguished by a very trifling		<b>GUST.</b>

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# REV. GEORGE W. JAMES,

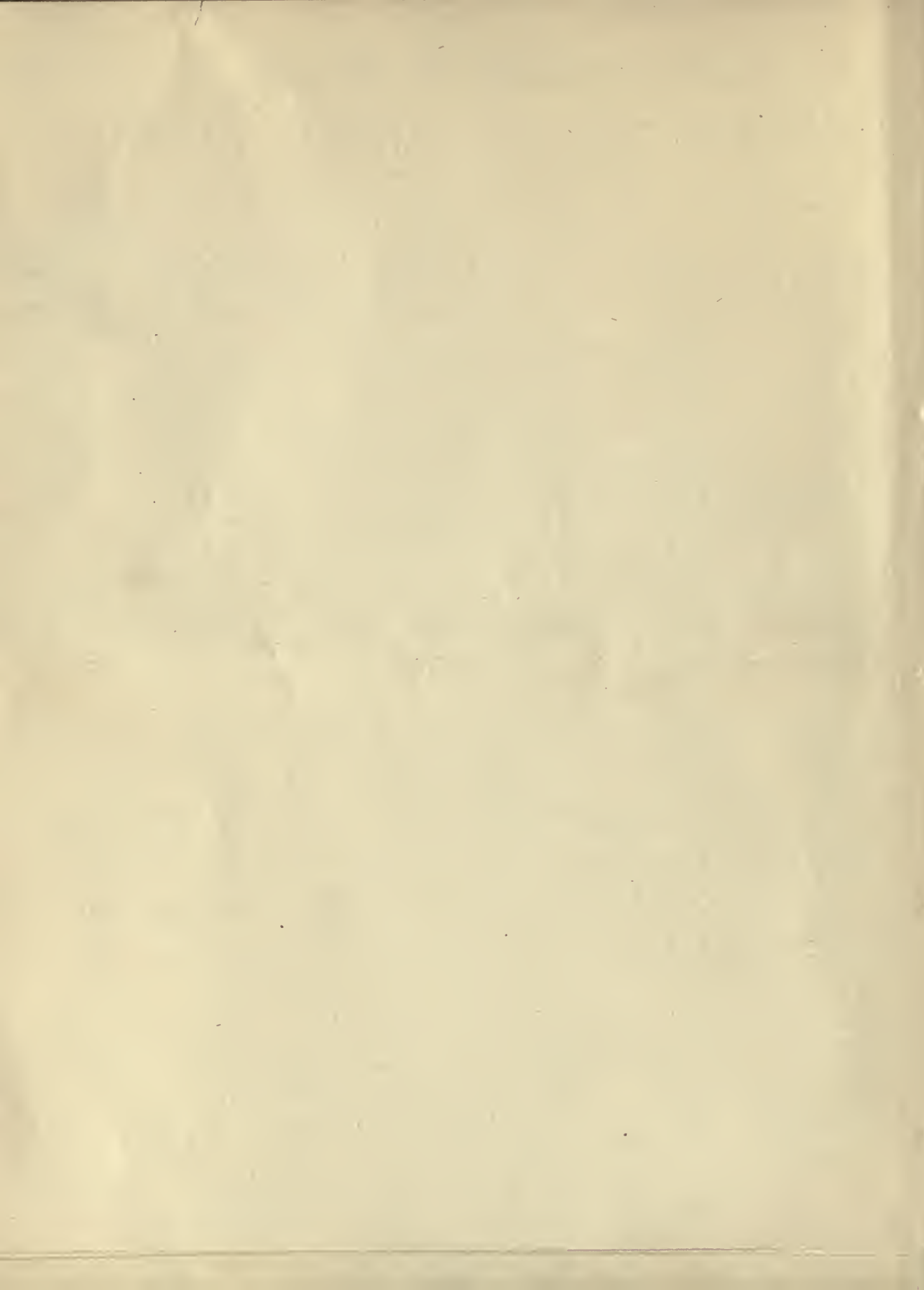
# TEACHER OF STOKES'S SYSTEM OF MEMORY,

FOR THE USE OF HIS PUPILS.

[Entered according to Act of Congress, in the year 1884, by George W. James, in the office of the Librarian of Congress, at Washington, D. C.]

TEA,	WHITE	and cold, is not the drink to injure nerves, I	Judge.
NOYEAU,	WINE,	and all such drinks, may make a clear head	Foggy.
In MAY	a HAT	can soon be filled with buttercups and	Daisies.
A RAY,	EVEN	of brightest hope, reach him at some	Time Will.
A LAW,	HONEY	-like, is not to some; it seems not	To Allure.
A SHOW,	RED	-painted, at the fair, contains	The Heavy Boy.
A KEY	JOHN	to the stable took, and there locked up	The Puppy.
FEE	HIM,	and then to work for you reluctance he'll	Not Shew.
The BEE	a DOT	of sugar make into	Honey Can.
A DAISY,	I DENY	not, a little child	May Seek.
A DATE	I DEEM	it useless to attempt to teach a	Monkey.
The DEN	I RAN	away from, and for home was quickly	Making.
A DOME	HERE	rises grandly, at which those far off	May Peep.
A DOOR—	a HALL	door—nicely baized, of all this draught would	Rid Me.
A DELL—	HUSH!—	hear the feathered tribe with warblings sweet	Run On.
The DISH,	DEAR	child, you should not touch; so do not try to	Reach It.
A DECK	DULL	is not to the Tars who go to spread	Our Fame.
A DOVE	a ROOM	might fly into, and thus might spread	Her Fame.
To DAUB	a HOG	with bright red paint, its owner soon would	Ruffle
The NEWS	I HAVE	to tell you, you must promise not to	Lisp.
NOTE	a DASH	in writing, for much meaning there may	Lurk.
A NUN	a MERRY	word dislikes, and wit which	Will Illume.
The NAME	A LAZY PET	we gave of "Sloth"—not	"All Alive."
NERO	a JADE	would jade to death; all brutal sports he'd	Choose Him.
A NAIL	a CHATTY	workman bent, when in a confab	Genial.
The NICHE	a CHAIN	and rope contains; go, take just	Which You Choose.
A NAC	I JOIN	with harness to a cart which holds a	Shovel.
Our NAVY	WHIMMY	never was; no, 'tis our land's	Chief Hope.
A NIB	AN	urclin soon might spoil, when writing to his	Cousin.
A MAZE	I GOT	into, and asked, "Pray how did I	Get Here?"
The MOAT	GAIN—	then the castle there will be no dout of	Gaining.
The MOON	GAME	clearly may reveal, and poacher, who game	Catches.
A MUMMY	GAR	-dens could not plant with apple trees and	Vines.
A MAYOR	WAR	may speak about—its tumult, blaze, and	Fumes.
A MILL	VICTORIOUSLY	is used for goods which not a	Few Make.

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## Teacher of Stokes's System of Memory.

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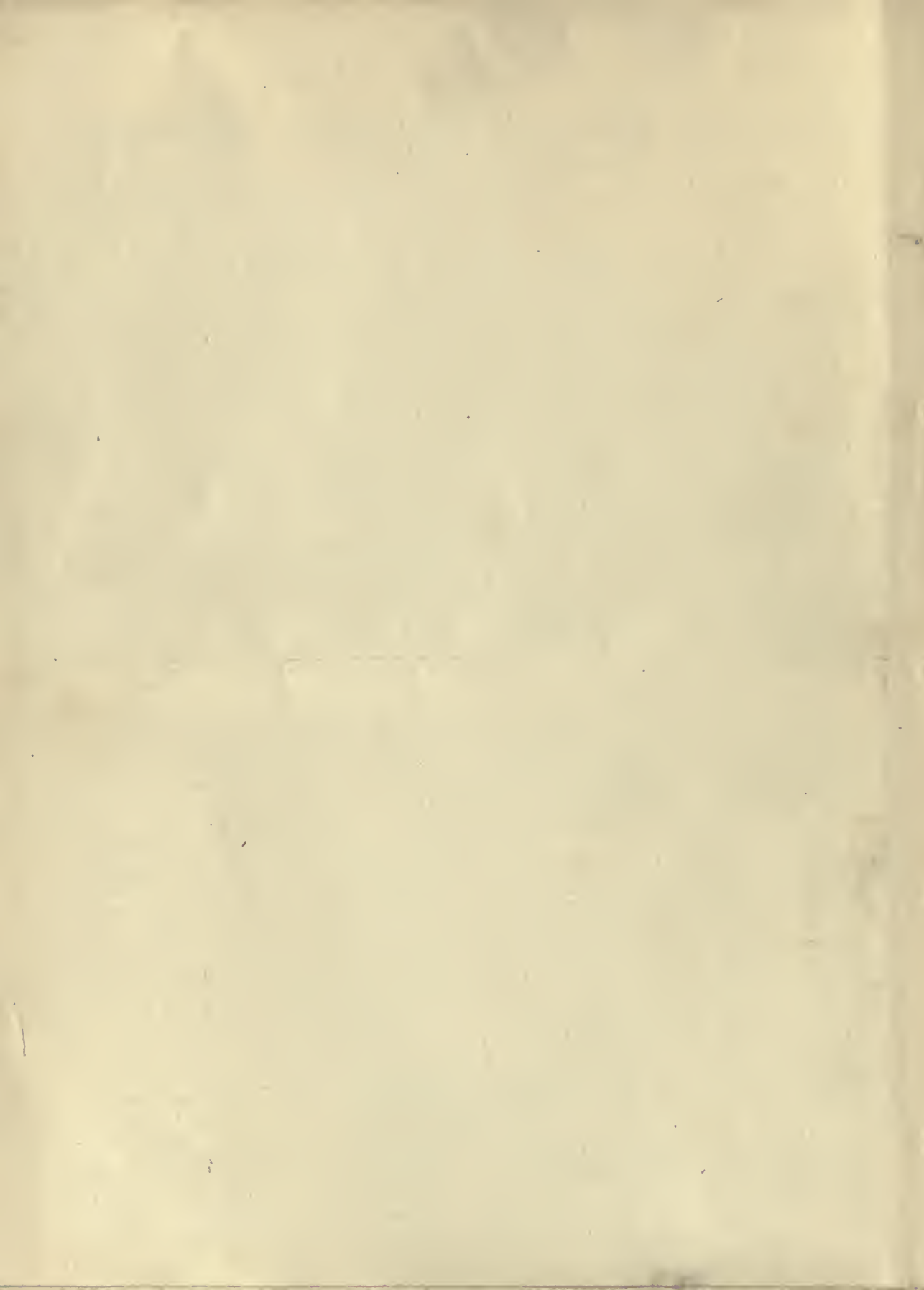
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## ODE TO THE DEITY.

(TRANSLATED FROM THE RUSSIAN OF DERZHAZIN.)

This Ode is said to have been translated into the Tartar and Chinese languages, written on silk, and suspended in the Imperial Palace at Pekin. The Emperor of Japan had it translated into Japanese, embroidered in gold, and hung up in the Temple of Jeddo. It is gratifying to learn that these nations have bestowed such honours on this noble composition. We believe that no man, however powerful his intellect and sublime his imagination, unacquainted with Holy Writ, ever did, or ever will compose so exalted a Poem. It abounds with Scriptural allusions. The finest parts of the Ode were written when the soul of the author, perhaps unconsciously, was wrapt in contemplation of passages in the Bible. One of the most exquisite verses in the Poem is that in which the poet, fleeing from the nothingness of humanity, takes shelter in the gloriously consoling idea that the Divine Spirit shines in his spirit. "As shines the sunbeam in a drop of dew." Immediately after follow the words, "In Thee I live, and breathe, and dwell." Is it not manifest that the whole of this sublimely beautiful passage is borrowed from Acts xvii. 28?

- 1 O Thou Eternal One!—whose presence bright
- 2 All space doth occupy—all motion guide;
- 3 Unchanged through time's all everlasting flight.
- 4 Thou only God!—there is no God beside!
- 5 Being above all beings!—Mighty One!
- 6 Whom none can comprehend, and none explore;
- 7 Embracing all—supporting—ruling o'er:—
- 8 Being, whom we call "God."—I know no more!
- 9 In its sublime research philosophy
- 10 May measure out the ocean deep—may count
- 11 The sands or the sun's rays—but, God! for Thee
- 12 There is no weight, nor measure;—none can mount
- 13 Up to Thy mysteries!—Reason's brightest spark,
- 14 Though kindled by Thy light, in vain would try
- 15 To trace Thy counsels infinite and dark;
- 16 And thought is lost ere thought can soar so high,
- 17 E'en like vast moments in eternity!
- 18 Thou from primeval nothingness didst call,
- 19 First chaos, then existence. Lord, on Thee
- 20 Eternity had its foundation!—All
- 21 Spring forth from Thee!—all light, joy, harmony!
- 22 Sole Origin!—all life, all beauty, Thine!
- 23 Thy word created all, and doth create!
- 24 Thy splendour fills all space with rays divine!—
- 25 Thou art, and wert, and shall be glorious!—great!
- 26 Life-giving, life-sustaining Potentate!
- 27 Thy claims the unmeasured universe surround;—
- 28 Upheld by Thee, by Thee inspired with breath!—
- 29 Thou the beginning and the end hast bound,
- 30 And beautifully mingled life and death!
- 31 As sparks mount upwards from the fiery blaze,
- 32 So suns are born, so worlds spring forth from Thee!
- 33 And as the spangles in the sunny rays
- 34 Shine round the silver morn, the pageantry
- 35 Of Heaven's bright army glitters in Thy praise!
- 36 A million torches lighted by Thy hand,
- 37 Wander, unwearied, through the blue abyss;—
- 38 They own Thy power—accomplish Thy command,—
- 39 All gay with life, all eloquent with bliss!
- 40 What shall we call them?—Piles of celestial light?—
- 41 A glorious company of golden streams?—
- 42 Lamps of celestial ether burning bright?—
- 43 Suns lightening systems with their joyous beams?
- 44 But Thou to these, art as the moon to night!
- 45 Yes! as a drop of water in the sea,
- 46 All this magnificence in Thee is lost!
- 47 What are ten thousand worlds compared with Thee?
- 48 And what am I, then?—Heaven's unnumbered host,
- 49 Though multiplied by myriads, and arrayed
- 50 In all the glory of sublime thought,
- 51 Is but an atom in the balance weighed
- 52 Against thy greatness!—is a cipher brought
- 53 Against infinity! What am I, then? Nought—
- 54 Nought!—But the effulgence of Thy light divine,
- 55 Pervading worlds, hath reached my bosom too!
- 56 Yes, in my spirit doth Thy Spirit shine.
- 57 As shines the sunbeam in a drop of dew!
- 58 Nought!—but I live, and on hope's pinions fly
- 59 Eager towards Thy presence;—for in Thee
- 60 I live and breathe, and dwell;—I lift mine eye
- 61 E'en to the throne of Thy divinity,
- 62 I am, O God, and surely Thou must be!
- 63 Thou art!—directing, guiding all,—Thou art!—
- 64 Direct my understanding, then, to Thee;—
- 65 Control my spirit, guide my wandering heart.
- 66 Though but an atom 'midst immensity,
- 67 Still, I am something fashioned by Thy hand:
- 68 I hold a middle rank 'twixt heaven and earth,—
- 69 On the last verge of mortal being stand.—
- 70 Close to the realms where angels have their birth;
- 71 Just on the boundaries of the spirit-land!
- 72 The chain of being is complete in me;—
- 73 In me is matter's last gradation lost;—
- 74 And the next step, is spirit—Deity!—
- 75 I can command the lightning, and am dust!—
- 76 A monarch and a slave!—a worm, a god!
- 77 Whence came I here, and how? so marvelously
- 78 Constructed and conceived!—Unknown?—This clod
- 79 Lives surely through some higher energy;
- 80 For from itself alone it could not be!
- 81 Creator!—Yes!—Thy wisdom and Thy word
- 82 Created me!—Thou Source of life and good!—
- 83 Thou Spirit of my spirit, and my Lord!
- 84 Thy light, Thy love, in their bright plenitude,
- 85 Filled me with an immortal soul, to spring
- 86 O'er the abyss of Death; and bade it wear
- 87 The garments of eternal day, and wing
- 88 Its heavenly flight beyond this little sphere,
- 89 E'en to its source—to Thee!—its Author there!
- 90 O thoughts ineffable!—O visions blest!—
- 91 Though worthless our conceptions all of Thee,
- 92 Yet shall Thy shadowed image fill our breast,
- 93 And waft its homage to Thy Deity!
- 94 God!—thus alone my lowly thoughts can soar.—
- 95 Thus seek Thy presence—Being wise and good!—
- 96 'Midst Thy vast works, admire, obey, adore!—
- 97 And when the tongue is eloquent no more.
- 98 The soul shall speak in tears of gratitude!



# STOKES'S SYSTEM OF MEMORY.

FOR THE USE OF HIS PUPILS ONLY.

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## VERBAL MEMORY.

The Association of Ideas, which, if rightly regulated, may be made of immense service in facilitating learning by heart, if carelessly or unskillfully used, will prove equally misleading, retarding, and prejudicial. The utmost care should be taken in order to see that what is done, is done *well*. First, as far as possible, grasp the *meaning* of that which you are about to learn, then try to fix in the Memory the first sentence or *part* of the first sentence, by uttering it, and *picturing its meaning* at the same time. If learning from print or writing, observe the *position and appearance* of the words, and the *locality* of the sentences also, and then removing your eyes, try to repeat from *mental sight*. You should not proceed to the second sentence till your mind's tongue is *as ready as, or in advance of, your mind's eye*. You cannot be said to know a sentence thoroughly until you can repeat it without the slightest hesitation. In illustration of what has been said as to the mode of committing to Memory, let us take the introductory remarks to the "Ode to the Deity." "This Ode is said to have been translated."—These words are sufficient to take upon your tongue at once—let every word be fixed thoroughly. If you were to simply get the *idea*, you might express it in a great many different ways—but the *idea* is not sufficient, you want the *precise words*. You might detect yourself saying "This Ode was translated;" if so, stop yourself at once by remarking, No! It does not say positively "This Ode was," but "This Ode is said to have been," &c.—and so on throughout strengthen your impressions by mental comments. As soon as you have mastered "This Ode is said to have been translated," attach the next portion by uttering the last part of that which you *have learned*, with the first part of that which you are *going to learn*; thus—"translated into the Tartar and Chinese languages"—and when you know this also, proceed upon the same principle continuously, learning in each case *as thoroughly as possible* before attempting anything more; thus:—"languages written on silk"—"*on silk* and suspended"—"*and suspended* in the Imperial Palace at Pekin." Having learned this sentence, think of, or repeat, "at Pekin," and "the Emperor," together, thus:—"at Pekin the Emperor;" by which means the end of the first sentence will be linked to the beginning of the second, by reflective, articulatory and vibratory association. Proceed upon the same principle throughout, thus:—"The Emperor of Japan had it translated into Japanese"—"*Japanese* embroidered in Gold"—"*Embroidered in Gold* and hung up"—"*and hung up* in the Temple"—"*in the Temple* of Jeddo"—"*in the Temple of Jeddo* it is gratifying"—"*it is gratifying* to learn"—"*to learn* that these nations"—"*that these nations* have bestowed"—"*have bestowed* such honors"—"*such honors* on this noble composition"—"*this noble composition* we believe"—"*we believe* that no man"—"*that no man* however powerful his intellect"—"*powerful his intellect* and sublime his imagination"—"*his imagination* unacquainted with Holy Writ"—"*unacquainted with Holy Writ* ever did"—"*ever did* or ever will compose so exalted a poem"—"*poem* it abounds with Scriptural allusions"—"*allusions* the finest"—"*the finest* parts of the Ode were written"—"*were written* when the soul of the author"—"*when the soul of the author* perhaps unconsciously"—"*perhaps unconsciously* was wrapt in contemplation of passages in the bible"—"*in the bible* one of the most exquisite verses"—"*one of the most exquisite verses* in the poem, &c."—These instructions should be carried out most carefully in order to test their efficiency, and slight modifications may be afterwards made in their application to suit the peculiar requirements of the pupil. Not only should words and sentences be thus united, but paragraphs and chapters also. With a little practice the application of the plan becomes *swift*, which often appears doubtful to those unused to its exercise. Some raise the objection that this method involves much additional repetition; but on the contrary, it saves a great deal of repetition—repetition which is wearisome and useless. The ordinary way of learning is *almost entirely* by repetition, thus:—"This Ode is said to have been translated into the Tartar and Chinese languages, written on silk, and suspended in the Imperial Palace at Pekin." "This Ode is said to have been translated into the Tartar and Chinese languages, written on silk and suspended in the Imperial Palace at Pekin." "This Ode is said to have been translated into the Tartar and Chinese languages, written on silk, and suspended in the Imperial Palace at Pekin," &c., &c. Learn poetry upon the same principle as prose—take only a few words upon the tongue at once—which words learn *thoroughly*—understand, and as far as possible *picture* the idea suggested by them. Link to the first sentence the second; to the second, the third; to the third, the fourth; to the fourth, the fifth; to the fifth, the sixth, &c., &c. Do not leave off at the end of a line, simply "because it is the end of the line," but be guided by the "sense." Let the latter be your "general rule," but observe also—and note this particularly—it is *some times* desirable to *destroy* the sense, *alter* the sense, or *make fresh sense* of the sentences by reading the end of one and the beginning of another; if by so doing *vibrational* Memory is secured, or an intellectual chasm is bridged. For although the sense of the piece may be partially destroyed in *learning*, it will not be destroyed in *repetition*. After a few repetitions the associations by which a piece is learned fade from the mind, but the piece itself remains in perfection. Experience proves this, which might otherwise be a somewhat questionable fact. The succession of verses may be remembered upon the same principle. Link with the last suggestive word, or idea, of the first verse, the first suggestive word or idea, of the second verse; with the last of the second verse, the first of the third; with the last of the third, the first of the fourth;—and so on.

The following application of the above suggestions to the "Ode to the Deity," if carefully studied, will illustrate very clearly that which I have endeavored to explain. You should learn at least two or three verses of the Ode upon the plan given, as an exercise, but merely *reading* the illustrations will be sufficient to enable you to understand how to apply the principles to anything else. In reading the following, please bear in mind that you are *supposed to learn* one sentence before you proceed to another. I advise you to commit the whole of the Ode to Memory, as you would probably consider it very difficult to learn in the ordinary manner, and if you succeed with this you may be pretty sure of mastering *anything*! "O Thou Eternal One"—"O Thou

*Eternal One* whose presence bright"—"whose presence bright all space doth occupy"—"all space doth occupy, all motion guide"—"all motion guide unchanged"—(here you knock out the stop and make fresh sense, which is this, that "God does all motion guide unchanged;" the new idea being, that the laws of motion are the same to-day as they were at the creation; they are unchanged.)

The object in making the two sentences thus blend, is to cause *vibrational Memory*. You will find upon repeating the first two lines in the ordinary way, that directly after you have uttered the word "guide," the word "unchanged" will spring up and will suggest "Through time's all everlasting flight."—It sometimes happens that we "break down" repeatedly at some particular part of a piece of composition, without being able to assign any cause for so doing; when this is the case, link the sentences together as just shown.

To proceed with the Ode:—We have reached the first word of the third line, "Unchanged"—"Unchanged through time's all everlasting flight"—"through time's all everlasting flight Thou only God"—"Thou only God there is no God beside"—"there is no God beside Being above all beings"—"Being above all beings mighty One"—"Mighty One whom none can comprehend"—"Whom none can comprehend and none explore"—"and none explore embracing all"—"embracing all supporting"—"supporting ruling o'er"—"ruling o'er being"—"Being whom we call God"—"whom we call God I know no more!" Now try to read the whole of the verse again in precisely the same manner as before, and continue the remainder of the poem in the same manner at your leisure.

The following arrangement will illustrate the plan suggested for linking the verses. To unite to the first verse the second, say or think of "more" and "sublime" together, and so on:—

To the 1st	the 2nd	..	More Sublime.
"	2nd	3rd	.. Eternity—Primeval
"	3rd	4th	.. Potentate Claims.
"	4th	5th	.. Praise a Million.
"	5th	6th	.. To-night—Yes.

To the 6th	the 7th	..	Nought—Effulgence.
"	7th	8th	.. Thou must be—Thou art.
"	8th	9th	.. Spirit Land—Claims.
"	9th	10th	.. It could not be—Creator.
"	10th	11th	.. Author—Thoughts.

You see we have gone through the Poem upon *Mnemonic principles*; but without using our *Mnemonic Key*. The Key may be used for this, however, or for any other piece of poetry or prose, and may be used, too, in most cases with immense advantage. The more clearly we can see a thing mentally, the better: and the use of the Key aids us in this.

As a general rule for poetry associate the first suggestive word or idea of each verse with the prompter corresponding with the number of the verse—thus with the Ode: please try to learn the following:—

1. Tea .. ..	Eternal.	12. Den .. ..	Multiplied.
2. Noyeau ..	Above.	13. Dome .. ..	Effulgence.
3. May .. ..	Sublime.	14. Door .. ..	Live.
4. Ray .. ..	Mysteries.	15. Dell .. ..	Directing.
5. Law .. ..	Primeval.	16. Dish .. ..	Still.
6. Show .. ..	Origin.	17. Deck .. ..	Chain.
7. Key .. ..	Claims.	18. Dove .. ..	Monarch.
8. Fee .. ..	Sparks.	19. Daub .. ..	Creator.
9. Bee .. ..	Million.	20. News .. ..	Filled.
10. Daisy ..	What shall we call them?	21. Note .. ..	Thought.
11. Date ..	Drop.	22. Nun .. ..	God.

If you find it difficult to associate the above, the following suggestions will aid you. Some of them may appear to you to be far fetched and inappropriate; but remember that as soon as you can form associations easily for yourself, you will probably much prefer your own ideas—although to me or to others they might seem as unsuitable as mine do to you.

#### ASSOCIATIONS.

1. **Tea** .. .. Comes from China, and to the Chinese we send Bibles for their interests *Eternal*.
2. **Noyeau** .. Some kept in the wine cellar, and some *Above*; or, *Noyeau's* spirit gets into the head—or *Above*.
3. **May** .. .. Is a month *Sublime*.
4. **Ray** .. .. A *Ray* of light may reveal *Mysteries*,—or, drawing—*Ray*—*Mister Rays*.
5. **Law** .. .. *Primeval Law*, or drawing, *Law* has proved to many a *Prime Evil*.
6. **Show** .. .. The Lord Mayor's *Show*, what was its *Origin*?
7. **Key** .. .. The possession of a *Key* may indicate our *Claims*.
8. **Fee** .. .. A *Fee* may be paid for putting out *Sparks*.
9. **Bee** .. .. A *Million Bees*.
10. **Daisy** .. .. Call them *Daisies*.
11. **Date** .. .. A *Date* from a tree may *Drop*,—or, the *Date* of a fact from the mind may *Drop*.
12. **Den** .. .. In a *Den* animals are *Multiplied*.
13. **Dome** .. .. A *Dome* full of *Effulgence*.
14. **Door** .. .. The *Door* of the house in which I *Live*.
15. **Dell** .. .. In a *Dell* a countryman a stranger *Directing*.
16. **Dish** .. .. Grace being said—the company are *Still*.
17. **Deck** .. .. On a *Deck* a *Chain*,—or, a lady may *Deck* herself with a *Chain*.
18. **Dove** .. .. A *Dove-like Monarch*,—or, a *Dove* in the hands of a *Monarch*.
19. **Daub** .. .. A *Daub* was never produced by the *Creator*.
20. **News** .. .. A *Newspaper Filled*.
21. **Note** .. .. Note *Thoughts*.
22. **Nun** .. .. A *Nun* devoting her life to *God*.

Now try to repeat from memory the whole of the verse-words attached to the prompters. Run them over two or three times, till you can give the word that goes with any number instantly, thus :—

What is the 7th word ?—Answer : Claims!

“ “ 9th “ “ Million!

“ “ 3rd “ “ Sublime!

What is the 17th word ?—Answer : Chain!

“ “ 12th “ “ Multiplied!

“ “ 22nd “ “ God!

When you can answer this quickly, you will be able also to reply accurately to the following questions:—

“What is the number of the verse that begins thus:—Thy claims the unmeasured universe surround?”

Answer: “The 7th! because the word *Claims*, which is the first suggestive word in the line, is associated with *Key*, which is No. 7.” Again: “The chain of being is complete in me?” Answer: “The 17th! because *Chain* is associated with *Deck*, which is 17;” and so with any of the *others*. When you use prompters, you will find it unnecessary to link the verses together in the manner I showed you just now. There are four ways of putting the verse words upon the Key: 1st, before learning any of the verses; 2nd, after learning all the verses; 3rd, taking one at a time just before, or 4th, just after, learning each verse. I generally use the latter plan; each verse is then learned as far as possible *by its sense*, and being immediately afterwards placed upon the Key, it can be at once referred to and repeated mentally. You had better try each plan and adopt that which you find most advantageous. If you were to learn 20 verses of a poem separately and tried to repeat them in their order, if one verse did not naturally lead to another, you would be almost sure to omit or misplace some; but by placing them upon the Key in the manner I have described, you would say them throughout without the slightest difficulty. You had better try this, as it is a very startling and most convincing experiment. If you happen to know some piece *almost* accurately, but falter at certain parts, put the cues of the perplexing portions upon the key and your difficulties will vanish. Not only may the succession of the verses be known by the prompters, but the succession of the lines; this is effected by associating the cue word of each line with a prompter, either before learning the lines or afterwards. The following examples will serve to illustrate the plan, but I do not recommend its adoption for such a piece as this, which should be learned for its sublimity and not for display of eccentric power. There are certain circumstances, however, under which we are glad of any plan which will insure rapidity of acquirement and accuracy of retention; and many people can learn far more quickly when they use the prompters in this way than by any other method.

#### ILLUSTRATIONS.

1. Tea . . . Eternity, drawing, *Eterni-t-y*.
2. Noyeau . . . In a *Space*.
3. May . . . *Unchanged*.
4. Ray . . . A *Ray of Glory* coming from the *only God*.
5. Law . . . The *Law of God, Being above all Beings*.
6. Show . . . *Show, Whom?*
7. Key . . . A *Key or explanation Embracing All*.
8. Fee . . . We may *Fee a Being whom we call*.

When the first suggestive word is the same in two or more lines, it should be either used in the first instance only, or the next suggestive word or idea in each line should be substituted in each case. When you repeat a piece of poetry from the Key, you should let your mind's eye go to the prompter and *Locality* of the prompter from which you are speaking, and just before you finish saying that which goes with one prompter, think of the next prompter, and in an instant it will suggest that which you have to say next. MARK, you will not find this interfere with your delivery, nor in any way distract your attention; in fact, it will increase your concentration, and will give you confidence. When you have said the piece several times with the prompters, you will find that you cease to think of them, and will only see mentally the localities in which the verses or lines were placed, and with increased practice you will find the entire poem run upon the tongue, without your thinking either of the prompters or localities.

In using the Key for prose, the first suggestive word or idea of each chapter, paragraph or sentence, should be associated with a prompter as occasion may require. For both poetry or prose never use a prompter, simply for the sake of using it; and never omit using one, simply for the sake of doing without it. To avoid the unnecessary use of a multiplicity of prompters, the method of making the sentences blend, over-lap, or dovetail, may be advantageously employed *mainly*, and prompters may be used at the same time *occasionally* for a *long piece* of ordinary composition. With a very difficult *short piece* of composition, into which many distinct ideas are compressed, a prompter should be used wherever there is a change of thought.

The following are the Prompter-points for

#### MY M-MADE MEMORY MEDLEY.

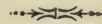
(See “Stokes on Memory,” American Edition by Rev. G. W. James.)

1. Memory Means Mind—2. Mysteriously—3. Matured—4. Memory Makes Moulds—5. Multitudinous Misfortunes—6. Meager Memory Means—7. Many Men Meditating—8. Meager Memory Makes—9. Mould—10. Memory Managed—11. Many Maddened—12. Menials—13. Memory Methods—14. Miss Market Much—15. Many Men Much Misunderstand—16. Many Men Mentally—17. Mercenary—18. Murky Minded—19. Memory Methods Master Minutely—20. Memory Methods Might Make Monarchs—21. Memory Methodically—22. Metropolitan—23. Money Moving—24. Morose—25. Misguided—26. Memory Methodized 27. Mothers—28. Makes Model Men—29. Mind-Memory—30. Memory Moulds—31. Military—32. Milk-maids' Musings—33. Misoconduct—34. Murderers—35. Methodical—36. Mentioning—37. Many Merely Muttering—38. My—

In committing to Memory hymns, psalms, or chapters of the Bible, the verses should be associated *without* prompters as much as possible. When you have learned a piece of composition, you should *repeat* it before it has begun to fade from the mind, and you should again and again repeat it at intervals till you feel that you have mastered it quite, and mastered it permanently but; even then you ought not to trust yourself too confidently, as occasional repetition is generally found to be necessary with even the most talented. (See also “STOKES ON MEMORY, American Edition.”)

# THE FIFER.

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May  
June  
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# STOKES' SYSTEM OF MEMORY.

—PRINTED FOR THE—

Rev. George W. James,

## TEACHER OF MEMORY,

FOR THE USE OF HIS PUPILS.

### THE CATARACT OF LODORE.

How does the water come down at Lodore ?

1 Here it comes sparkling,  
2 And there it lies darkling;  
3 Here smoking and frothing,  
4 Its tumult and wrath in,  
5 It hastens along, conflicting, strong,  
6 Now striking and raging,  
7 As if a war waging,  
8 Its caverns and rocks among.  
  
9 Rising and leaping,  
10 Sinking and creeping,  
11 Sweiling and flinging,  
12 Showering and springing,  
13 Eddying and whisking,  
14 Spouting and frisking,  
15 Twining and twisting,  
16 Around and around;  
17 Collecting, disjecting,  
18 With endless rebound;  
19 Smiting and fighting,  
20 A sight to delight in,  
21 Confounding, astounding,  
22 Dizzing, and deafening the ear with its sound.  
  
23 Reeding and speeding,  
24 And shocking and rocking,  
25 And darting and parting,  
26 And threading and spreading,  
27 And whizzing and hissing,  
28 And dripping and skipping,  
29 And whitening and brightening,  
30 And quivering and shivering,  
31 And hitting and spitting,  
32 And shining and twining,  
33 And rattling and battling,  
34 And shaking and quaking,

35 And pouring and roaring,  
36 And waving and raving,  
37 And tossing and crossing,  
38 And flowing and growing,  
39 And running and stunning,  
40 And hurrying and skurrying,  
41 And glittering and flittering,  
42 And gathering and feathering,  
43 And dinning and spinning,  
44 And foaming and roaming,  
45 And dropping and hopping,  
46 And working and jerking,  
47 And heaving and cleaving,  
48 And thundering and floundering.

49 And failing and crawling and sprawling,  
50 And driving and riving and striving,  
51 And sprinkling and twinkling and wrinkling,  
52 And sounding and bounding and rounding,  
53 And bubbling and troubling and doubling,  
54 Dividing and gliding and sliding,  
55 And grumbling and rumbling and tumbling,  
56 And clattering and battering and shattering.

57 And gleaming and steaming and streaming and beaming;  
58 And rushing and flushing and brushing and gushing,  
59 And flapping and rapping and clapping and slapping,  
60 And curling and whirling and purling and twirling,  
61 Retreating and beating and meeting and sheeting,  
62 Delaying and straying and playing and spraying,  
63 Advancing and prancing and glancing and dancing,  
64 Recoiling, turmolling, and toiling and boiling,  
65 And thumping and flumping and bumping and jumping,  
66 And dashing and flashing and splashing and clashing,  
67 And so never ending, but always descending,  
68 Sounds and motions forever and ever are blending,  
69 All at once and all o'er, with a mighty uproar—  
70 And this way the water comes down at Lodore. SOUTHEY

Taught in the Pacific States only by GEORGE W. JAMES, F. R. H. S.

Reno Gazette Print.



PRINTED FOR

# REV. GEORGE W. JAMES, TEACHER OF STOKES'S SYSTEM OF MEMORY, FOR THE USE OF HIS PUPILS.

[Entered according to Act of Congress, in the year 1884, by George W. James, in the office of the Librarian of Congress, at Washington, D. C.]

## KEY TO LODORE.

0. SEA.—How does the water come down at Lodore?" *How does the water come down at Lodore?" Let us See*
1. TEA.—Here it comes sparkling.—Suppose you are at home, and the door opens, and the servant brings in TEA, as it is being brought in you remark "*Here it comes sparkling!*" Picture throughout as vividly as possible.
2. NOYEAU.—And there it lies darkling—Fancy you see a bottle of NOYEAU upset, and that you point to it saying "*And there it lies darkling*"
3. MAY.—Here smoking and frothing.—The MAY flower is white, it is not like *smoke*, but it is like *froth*.
4. RAY.—Its tumult and wrath in,—A Ray of light coming down upon a place which has been a state of "*tumult and wrath in.*"
5. LAW.—It hastens along, conflicting, strong,—LAW generally does not *hasten along*, but it is *conflicting and strong*.
6. SHOW.—Now striking and raging,—In a SHOW is a man *now striking* an animal that is *raging*.
7. KEY.—As if a war waging,—A QUAY, where there is "*a war waging.*"
8. FEE.—Its caverns and rocks among.—We often pay a FEE, to go "*caverns and rocks among.*"
9. BEE.—Rising and leaping,—A BEE goes over the flowers *rising* but not *leaping*.
10. DAISY.—Sinking and creeping,—The DAISY is *sinking* but not *creeping*.
11. DATE.—Swelling and flinging,—The DATE of the Deluge when the waters were "*Swelling and flinging.*"
12. DEN.—Showering and springing,—In a DEN the hunters' shots go *showering* and the animals are *springing*.
13. DOME.—Eddying and whisking,—Under a DOME is a fountain "*Eddying and whisking.*"
14. DOOR.—Spouting and frisking,—Near the DOOR is a *spout*, and near the spout is a dog *frisking*.
15. DELL.—Twining and twisting,—The DELL is "*Twining and twisting.*"
16. DISH.—Around and around;—A DISH passed "*Around and around.*"
17. DECK.—Collecting, disjecting,—On the DECK the sailors are *collecting* and the cargo of the ship they are *disjecting*.
18. DOVE.—With endless rebound;—A DOVE flying "*With endless rebound.*"
19. DAUB.—Smiting and fighting,—A DAUB on somebody who has been unwisely "*Smiting and fighting.*"
20. NEWS.—A sight to delight in;—Good NEWS is a "*A sight to delight in.*"
21. NOTE.—Confounding, astounding;—The Bank NOTE forgery was "*Confounding, astounding.*"
22. NUN.—Dizzing and deafening the ear with its sound.—The Convent Bell "*Dizzing and deafening the ear with its sound.*"
23. NAME.—Reeding and speeding.—A NAME written so large that those may be *reading*, who go through the streets *speeding*.
24. NERO.—And shocking and rocking,—NERO'S acts were *shocking*, and set people in agony *rocking*.
25. NAIL.—And darting and parting,—A NAIL, when driven goes in *darting*, and makes a *parting*.
26. NICHE.—And threading and spreading,—A NICHE in which is a cobweb "*Threading and spreading.*"
27. NAG.—And whizzing and hissing,—A NAG goes *whizzing*, and the driver to make it go faster is *hissing*.
28. NAVY.—And dripping and skipping,—In the NAVY the sailors are often *dripping*, and about the ships they go *skipping*.
29. NIB.—And whitening and brightening,—The NIB of a silver pen, with *whitening* we may be *brightening*.
30. MAZE.—And quivering and shivering.—Somebody lost in a MAZE stands "*Quivering and shivering.*"
31. MOAT.—And hitting and splitting.—On the MOAT the boats are "*Hitting and splitting.*"
32. MOON.—And shining and twining,—The MOON is *shining* and the clouds are *twining*.

33. MUMMY.—And rattling and battling,—A MUMMY once engaged in "*Rattling and battling.*"
34. MAYOR.—And shaking and quaking,—Somebody brought before the MAYOR stands "*Shaking and quaking.*"
35. MILL.—And pouring and roaring,—A Water MILL over which the water is "*Pouring and roaring.*"
36. MATCH.—And waving and raving,—A rowing MATCH—the handkerchiefs of the winner are *waving* and the loser is *raving*.
37. MUG.—And tossing and crossing,—A MUG they are *tossing*, and the table it is *crossing*.
38. MUFF.—And flowing and growing,—The hair of a MUFF is *flowing*, but not *growing*.
39. MAP.—And running and stunning,—A MAP may show where rivers are "*Running and stunning.*"
40. RACE.—And hurrying and scurrying,—In a RACE they are generally "*Hurrying and scurrying.*"
41. ROAD.—And glittering and flittering,—On the ROAD the lamps are "*Glittering and flittering.*"
42. RUIN.—And gathering and feathering,—Near the RUIN the birds are *gathering* and the nests they are *feathering*.
43. RAM.—And dinning and spinning,—A battering RAM sends things "*Dinning and spinning.*"
44. RAREY.—And foaming and roaming,—RAREY'S horses were *foaming* but not *roaming*.
45. RAIL.—And dropping and hopping,—The guard on the RAIL, from the carriage step is *dropping*, and to keep himself from falling he goes *hopping*.
46. RUSH.—And working and jerking,—Among the RUSHES the men are "*Working and jerking.*"
47. ROCK.—And heaving and cleaving,—A ROCK in an earthquake is "*Heaving and cleaving.*"
48. ROOF.—And thundering and floundering,—On a ROOF down comes a chimney-pot "*Thundering and floundering.*"
49. ROBE.—And falling, and crawling, and sprawling;—A ROBE from somebody's shoulder is *falling*, after it he goes *crawling*, slips and is *sprawling*.
50. LASS.—And driving, and riving, and striving;—A LASS in a chase is *driving*, the ponies are *riding* and to get away *striving*.
51. LAD.—And sprinkling, and twinkling, and wrinkling;—A LAD washing his face with soap and water his face he is *sprinkling*, his eyes are *twinkling*, and his cheeks are *wrinkling*.
52. LINE.—And sounding, and bounding, and rounding;—A LINE of soldiers; the trumpets are *sounding*, the charges are *bounding*, and the troops they are *rounding*.
53. LIME.—And bubbling, and troubling, and doubling;—LIME when wetted begins *bubbling*, its surface is *troubling*, and that process is soon *doubling*.
54. LYRE.—Dividing, and gliding and sliding;—The strings of a LYRE the hand is *dividing*, over them the fingers go *gliding*, and are frequently *sliding*.
55. LILY.—And grumbling, and rumbling, and tumbling,—Somebody whose face is as white as a LILY, is *grumbling*, as he hears a *rumbling*, and into fragments *tumbling*.
56. LASH.—And clattering, and battering and shattering;—We LASH horses who go over the frosty roads *clattering*, the ice they are *battering*, and into fragments *shattering*.
57. LAKE.—And gleaming, and steaming, and streaming, and beaming;—On the LAKE is a *gleam*, showing us *steam*, rising from the *stream*, on which there is a *sun-beam*.
58. LEAF.—And rushing, and flushing, and brushing, and gushing;—A LEAF near a *rush*, which comes up *flush*, like the hairs of a *brush*, where the wavelets *gush*.
59. LIP.—And flapping, and rapping, and clapping, and slapping;—A LIP moistening an envelope *flap*, which we afterwards *rap*, and then *clap* into the post-box *slap*.
60. CHAISE.—And curling, and whirling, and purling, and twirling;—A CHAISE makes the dust *curl*, as the wheels *whirl*; the horse's teeth like *pearl* the bit *twirl*.
61. SHADE.—Retreating, and beating, and meeting, and sheeting;—From a SHADE (or ghost) a *retreat* we should *beat*, if him we should *meet*, attired in a *sheet*.
62. CHAIN.—Delaying, and straying, and playing, and spraying;—A CHAIN might *delay* a colt that might *stray*, with its mother to *play* near a cataract's *spray*.
63. GEM.—Advancing, and prancing, and glancing, and dancing;—A GEM adorning a horse, *advancing* and *prancing*, and at its breast *glancing*, and then almost *dancing*.
64. CHAIR.—Recoiling, turmoiling, and toiling, and boiling;—From Canute's CHAIR the waves were not *recoiling*, but were *turmoiling*, as the courtiers to prove his omnipotence had been *toiling*, and with rage were *boiling*.
65. SHELL.—And thumping, and flumping, and bumping, and jumping;—A SHELL from a mortar gives a tower a *thump*, knocks it down *flump*, the fragments cause many a *bump*, and the noise makes hundreds *jump*.
66. JUDGE.—And dashing, and flashing, and splashing, and clashing;—Somebody brought before a JUDGE has been cutting a *dash*, with notes that were *flash*, through the streets he drove *splashing*, and against vehicles was *clashing*.
67. CHEEK.—And so never ending, but always descending;—A CHEEK of a person who is constantly weeping, the tears are "*So never ending, but always descending.*"
68. SHEAF.—Sounds and motions for ever and ever are blending;—In making a SHEAF "*Sounds and motions for ever and ever are blending.*"
69. CHOP.—All at once, and all o'er, with a mighty uproar;—A CHOP eaten *all at once*, and *all is o'er*; and for another there is a *mighty uproar*.
70. CASE.—And this way the water comes down at Lodore! "*And this way the water comes down at Lodore!*" Such is the CASE.

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- |                      |  |                     |  |
|----------------------|--|---------------------|--|
| 0. Ex. xxii. 6       | So that the stacks of corn                   | 5. Gen. xxviii. 12  | And he dreamed, and behold a ladder    |
| 1. Acts xiii. 29     | They took him down from the tree             | 6. 2 Cor. v. 1      | An house not made with hands           |
| 2. Obad. i. 4        | Thy nest among the stars                     | 7. Luke xxviii. 16  | Suffer little children to come unto me |
| 3. Gen. i. 26        | Let us make man                              | 8. John iv. 9       | Then saith the woman of Samaria un-    |
| 4. John xx. 15       | She supposing him to be the gardener         | 9. John vi. 22      | None other boat [to him]               |
|                      |  |                     |  |
| 0. Matt. xiv. 25     | Walking on the sea                           | 50. Mark v. 39      | The damsel is not dead                 |
| 1. Ex. xvii. 1       | And there was no water                       | 51. Gen. xxi. 20    | And God was with the lad               |
| 2. Prov. xx. 1       | Strong drink is raging                       | 52. Josh. ii. 18    | Line of scarlet thread                 |
| 3. Matt. ix. 21      | May but touch his garment                    | 53. Isa. xxxiii. 12 | As the burnings of lime                |
| 4. Acts. ix. 3       | A light from heaven                          | 54. Acts v. 5       | And Ananias                            |
| 5. Ex. xxiv. 12      | Tables of stone and a law                    | 55. Matt. vi. 28    | Consider the lilies                    |
| 6. 1 Cor. xv. 32     | Fought with beasts at Ephesus                | 56. John ii. 15     | Scourge of small cords, he drove       |
| 7. Rev. i. 18        | Keys of hell and of Death                    | 57. Luke viii. 23   | A storm of wind on the lake            |
| 8. Matt. xxii. 19    | Tribute money                                | 58. Matt. xxi. 19   | Nothing thereon, but leaves only.      |
| 9. Judges xiv. 8     | Bees and honey in the carcase of the         | 59. Psa. xxii. 7    | They shoot out the lip                 |
| 10. Isa. xl. 6       | Is as the flower of the field [lion          | 60. 2 Kings v. 9    | With his chariot.                      |
| 11. 1 Thess. v. 1    | But of the times                             | 61. Jonah iv. 5     | And sat under it in the shadow         |
| 12. Daniel vi. 16    | Den of lions                                 | 62. Acts xii. 7     | And a light shined in the prison       |
| 13. Matt. iv. 5      | Pinnacle of the temple                       | 63. 2 Chron. xx. 25 | And precious jewels                    |
| 14. Ex. xii. 22      | None of you shall go out at the door         | 64. 1 Kings ii. 19  | Caused a seat to be set                |
| 15. 2 Sam. xviii. 18 | A pillar, which is in the king's dale        | 65. Ex. xx. 11      | The sea, and all that in them is       |
| 16. Matt. xiv. 11    | And his head was brought in a charger        | 66. Gen. xviii. 25  | Judge of all the earth do right        |
| 17. 2 Cor. xi. 25    | Thrice I suffered shipwreck                  | 67. Luke vi. 29     | One cheek, offer also the other        |
| 18. Gen. viii. 8     | Also he sent forth a dove                    | 68. Ruth ii. 3      | And gleaned in the field               |
| 19. Ezek. xiii. 14   | Daubed with untempered mortar                | 69. Mic. iii. 3     | And chop them in pieces                |
| 20. Prov. xxv. 25    | So is good news from a far country           | 70. Matt. v. 20     | In no case enter                       |
| 21. Isaiah xxx. 8    | Note it in a book                            | 71. Gen. vi. 19     | Two of every sort                      |
| 22. Joshua vi. 6     | And Joshua the son of Nun                    | 72. Gen. iv. 8      | Cain rose up against Abel [smoke       |
| 23. John xix. 19     | Jesus of Nazareth, king of the Jews          | 73. Psa. cxliv. 5   | Touch the mountains, and they shall    |
| 24. John xv. 20      | They will also persecute you                 | 74. Ex. xiv. 28     | Waters returned, and covered the char- |
| 25. Judges iv. 21    | And smote the nails into his temples         | 75. John xviii. 18  | Who had made a fire of coals [ots      |
| 26. Matt. vi. 6      | Synagogues and in the corners of the streets | 76. Gen. xlii. 27   | He espied his money                    |
| 27. Esther vi. 8     | The horse that the king rideth upon          | 77. Josh. i. 11     | Prepare your victuals                  |
| 28. 1 Ki. ix. 26     | And king Solomon made a navy                 | 78. John xi. 38     | It was a cave                          |
| 29. Psalm xlv. 1     | Pen of a ready writer.                       | 79. Matt. xxvi. 27  | And he took the cup                    |
| 30. Ex. xiv. 3       | Entangled in the land, the wilderness        | 80. Gen. xxxii. 30  | Seen God face to face                  |
| 31. Matt. vii. 3     | Mote out of thine eye                        | 81. Ex. xvi. 15     | Manna                                  |
| 32. Joshua x. 13     | And the moon stayed                          | 82. Matt. iii. 12   | Whose fan is in his hand               |
| 33. Genesis i. 26    | And they embalmed him                        | 83. Hos. x. 7       | Cut off as the foam                    |
| 34. Acts xxviii. 7   | Chief man of the island                      | 84. Dan. iii. 25    | Walking in the midst of the fire       |
| 35. Matt. xxiv. 41   | Two women shall be grinding at the           | 85. Gen. iii. 6     | She took of the fruit thereof          |
| 36. Ex. xxv. 40      | Make them after their pattern [mill          | 86. Jonah i. 17     | A great fish swallowed up Jorah        |
| 37. 1 Kings i. 39    | Took an horn of oil                          | 87. Ex. x. 22       | A thick darkness in all the land       |
| 38. Heb. xi. 37      | They wandered about in sheepskins            | 88. 1 Sam. x. 5     | A tabret, and a pipe and a harp        |
| 39. Acts xxi. 7      | Our course from Tyre                         | 89. Prov. xxx. 8    | Remove far from me vanity              |
| 40. Heb. xii. 1      | The race that is set before us               | 90. Isa. li. 8      | The moth shall eat them up             |
| 41. Luke x. 33       | But a certain Samaritan                      | 91. Isa. ii. 20     | To the moles and to the bats           |
| 42. Luke vi. 49      | The ruin of that house was great             | 92. Judges xv. 15   | Jawbone of an ass                      |
| 43. Gen. xxii. 13    | A ram caught in a thicket                    | 93. 1 Sam. xvii. 7  | Spear was like a weaver's beam         |
| 44. James iii. 3     | Behold we put bits in the horses' mouths     | 94. Judges xvi. 3   | Went away with them, bar and all       |
| 45. 1 Sam. xxv. 14   | And he raled on them                         | 95. Isa. xxii. 18   | And toss thee like a ball              |
| 46. Ex. ii. 3        | An ark of bulrushes                          | 96. Ex. iii. 2      | The bush burned with fire              |
| 47. Matt. xxvii. 60  | Hewn out in the rock                         | 97. John xii. 6     | Was a thief, and had the bag           |
| 48. Mark ii. 4       | They uncovered the roof                      | 98. 1 Ki. xviii. 33 | Burnt sacrifice                        |
| 49. John xix. 2      | They put on him a purple robe                | 99. Luke ii. 16     | The babe lying in a manger.            |

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12

PRINTED FOR

**REV. GEORGE W. JAMES,**

TEACHER OF STOKES'S SYSTEM OF MEMORY,

FOR THE USE OF HIS PUPILS.

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**THE FAR-FAMED FAIRY TALE OF FENELLA.**

(1) "A Famous Fish Factor Found himself Father of Five Fine Flirting Females—Fanny, Florence, Fernanda, Francesca, and Fenella. (2) The First Four were Flat-Featured, ill-Favoured, Forbidding-Faced, Freckled Frumps; Fretful, Flippant, Foolish, and Flaunting. (3) Fenella was a Fine-Featured, Fresh, Fleet-Footed Fairy; Frank, Free and Full of Fun. (4) The Fisher Failed, and was Forced by Fickle Fortune to Forego his Footman, Forfeit his Forefather's Fine Fields, and Find a Forlorn Farmhouse in a Forsaken Forest. (5) The Four Fretful Females, Fond of Figuring at Feasts in Feathers and Fashionable Finery, Fumed at their Fugitive Father. (6) Forsaken by Fulsome, Flattering, Fortune-hunters, who Followed them when Fish Flourished, Fenella Fondled her Father, Flavoured their Food, Forgot her Flattering Followers, and Frolicked in Frieze without Flounces. (7) The Father, Finding himself Forced to Forage in Foreign parts For a Fortune, Found he could afford a Fairing For his Five Fondlings. (8) The First Four were Fain to Foster their Frivolity with Fine Frills and Fans, Fit to Finish their Father's Finances; Fenella, Fearful of Flooring him, Formed a Fancy For a Full, Fresh Flower. (9) Fate Favoured the Fish-Factor For a Few days, when he Fell in with a Fog; his Faithful Filly's Footsteps Faltered, and Food Failed. (10) He Found himself in Front of a Fortified Fortress. Finding it Forsaken, and Feeling himself Feeble and Forlorn with Fasting, he Fed upon the Fish, Flesh, and Fowl he Found, Fricassee and Fried; and when Full, Fell Flat on the Floor. (11) Fresh in the Forenoon, he Forthwith Flew to the Fruitful Fields, and, not Forgetting Fenella, he Filched a Fair Flower; when a Foul, Frightful, Fiendish Figure Flashed Forth, "Felonious Fellow!—Finger my Flower—I'll Finish you! Go, say Farewell to your Fine, Felicitous Family, and Face me in a Fortnight!" (12) The Faint-hearted Fisher Fumed and Faltered, and Fast was Far in his Flight. (13) His Five daughters Flew to Fall at his Feet, and Fervently Felicitate him. (14) Frantically and Fluently he unfolded his Fate. (15) Fenella, Forewith, Fortified by Filial Fondness, Followed her Father's Footsteps, and Flung her Faultless Form at the Foot of the Frightful Figure, who Forgave the Father, and Fell Flat on his Face; For he had Fervently Fallen in a Fiery Fit of love For the Fair Fenella. (16) He Feasted and Fostered her, till, Fascinated by his Faithfulness, she Forgot the Ferocity of his Face, Form and Feature; and Frankly and Fondly Fixed Friday Fifth of February, For the affair to come off. (17) There were present at the wedding, Fanny, Florence, Fernanda, Francesca, and the Fisher. (18) There were Festivity, Fragrance, Finery, Fireworks, Fricassee Frogs, Fritters, Fish, Flesh, and Furmenty; Frontignac, Flip, and Fare Fit For the Fastidious; Fruit, Fuss, Flambeaux, Four Fat Fiddlers, and Fifers; and the Frightful Form of the Fortunate and Frumpish Fiend Fell From him, and he Fell at Fenella's Feet, a Fair-Favoured, Fine, Frank Freeman of the Forest! (19) Behold the Fruits of Filial affection!"—*Comic Times*.

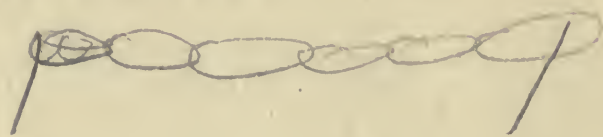
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Rev. GEORGE W. JAMES, F. R. A. S., F. R. H. S.

## Teacher of Stokes's System of Memory,

FOR THE USE OF HIS PUPILS.

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## MY M-MADE MEMORY MEDLEY,

MENTIONING MEMORY'S MARVELLOUS MANIFESTATIONS.

(1) Memory Means Mind—Mind Means Memory. (2) Memory Most Mysteriously Makes Mental Memoranda. (3) Matured Metaphysical Meditation Manifests Memory Man's Mighty Maker's Manifolds Marvellous, Magnificent Masterpiece. (4) Memory Makes, Moulds, Modifies, Moves, Maintains Mind; Memory Moves Man's Mouth; Memory Manages Man's Manipulations. (5) Multitudinous Misfortunes Mark Meagre Memory, Municipal Mismanagement, Maritime Mishaps, Mercantile Miscalculations. (6) Meagre Memory Means Mystification, Misconception, Misunderstanding, Mournful Mental Malady. (7) Many Men Meditating Merge 'Mid Mystification, Mostly Meaning Mismanaged Memory. (8) Meagre Memory Makes Many Men Mere Mute Mummies. (9) Mould Memory, Manage Memory; Make Memory Meditations Mind-Making Material. Mere Mechanical, Muttering Memory Makes Many Men Mere Meaning-Minus Magpies. (10) Memory Managed Methodically, Manifests Marvellous Might. (11) Many Maddened Masters Murmuringly Mistrust Meritedly Mistrusted Menials' Muddled Memories. (12) Menials' Message-Mangling Misconduct, Magical Modern Memory Methods Most Materially Mitigate. (13) Memory Methods Master Most Marvellous Medleys. (14) Miss Market-Much Might Memorize Meat, Mustard, Mushrooms, Melons, Marmalade, Milk, Mullets, Mops, Matches, Medicine, Myrrh, Musk, Muslin, Music; Moreover Many Miscellaneous Momentous Messages. (15) Many Men Much Misunderstand Memory Methods, Making Mental Mazes Much More Mysterious; Making Mere Mole-Mounds Mule Maddening-Mountains; Making Minutest Mites *Mighty* Mammalia. (16) Many Men Mentally Merely Move Mobward, Mingling Mimicked, Meaningless Murmurings 'Midst Misty-Minded Men's Maniacal Mutterings, Menacing Memory Methods' Mutilation. Mildly, Manfully, Mockingly, Memory Men March, Maintaining Majesty. (17) Mercenary Motives, Mistaken Monetary Management May Make Many Mealy Miss Mentally Masticating Memory Methods. Moral Men Manifesting Manly Motives May Mention Memory's Marvellous Malleability, Making Memory's Maximum Men's Mental Meridian! (18) Murky-Minded, Misanthropic, Monopolizing Men May Malevolently Mutter Many Mischievous, Malice-Moulded Maledictions, Mockingly Mistrusting Memory Methods. (19) Memory Methods Master Minutely Many Manuals, Mosaic Maxims, Mediaeval Memorables, Masonic Mysteries, Mechanical Movements, Mineral Mixtures, Medicinal Metamorphoses, Musical Measure, Mathematical Materials, Mercantile Managements, Momentary Mementos. (20) Memory Methods Might Make Monarchs, Ministers, Members, Mayors, Magistrates, Mouth Most Mightily, Minus Manuscripts. (21) Memory Methodically Manifested Makes Man Muscularly, Mentally, Morally, Mercantilely, Much More Manly. (22) Memory May Make Metropolitan Manufacturers Manufacture Many Most Magnificent Materials, Merely Marking Mentally Modistes' Modified Matchless Models. (23) Memory Makes Memory-Moving Merchants Mass Many More Money-Mounds. (24) Memory Makes Morose Men Much More Mannerly. Memory Makes Men's Motto "Mutely Miss Mischievous Meddling." (25) Memory, Marking Man's Misguided Mind, Makes Man Merciful. Mingled Mortifications, Minus Merciful Memory, Make Minor Mistakes Miscreant Misdemeanors. (26) Memory, Methodized, Makes More Magnetic, Meltingly Melodious, Meekminded, Modest, Marriageable Maidens. (27) Memory Makes Mothers Manage Minutest, Multitudinously Miscellaneous Matters Meritoriously Maternally. (28) Memory Makes Model Men Matchlessly Master Mimicry. Memory Makes Mimics Mimic Minutely. (29) Mind—Memory! Mockingly, Maddeningly, Manages, Masters, Manacles Men's Mere Muscular Might. (30) Memory Moulds Man's Musings; Millionaires' Musings May Mark Mouldering Marble Monuments, Mutely Mentioning Magnificent Munificences. (31) Military Men, Musing, May Mark Muskets, Matchless Marksman, Mortars, Majors, Men, Movements, Manœuvres. (32) Milkmaids' Musings May Mark Mist-Moistened Meadows, Mirthful Milkmen Merrily Milking, Millers, Mills, Men Mowing, Moving Mud-Mounds, Miuding Mares, Managing Managers, Malting; Master's Mansion, Master Making Market Memos.; Mistress Making Mince meat; Miss Millie "*Musick*ing;" Master Matthew Meeting Miss May Marry-Me. (33) Man's Misconduct Makes Meditation—Memory—Mental Misery. (34) Murderers' Morbid Minds Meek Morpheus Molests, Making Midnight's Mysterious Musings Merciless Mental Martyrdoms. (35) Methodical Memorizing Means Mating Mentally—Mark! Minister Manuscript—Manuscript Mission—Mission Money—Money Missionary—Missionary Mahommedan—Mahommedan Meditate—Meditate Misconduct—Misconduct Mediator—Mediator Messiah! Mark, Moreover, Memory Methods Make Mixed Mental Masses Most Marvellously Manageable. Meagre Memory, Moderate Memory, Mighty Memory, Method May Magnify Much. (36) Mentioning My M-Made Memory Medley, May Make Many Melancholy Moping Men Manifest Much Merriment. (37) Many Merely Muttering My M Made Memory Medley, May Make Multitudinous Mistakes. (38) My Memory Men May Memorize My Matchlessly Mouth-Martyrdomising M-Made Memory Medley!!!

STOKES'S GOLDEN RULE FOR MEMORY: OBSERVE, REFLECT, LINK THOUGHT WITH THOUGHT, AND THINK OF THE IMPRESSIONS.—"*See Stokes on Memory.*"

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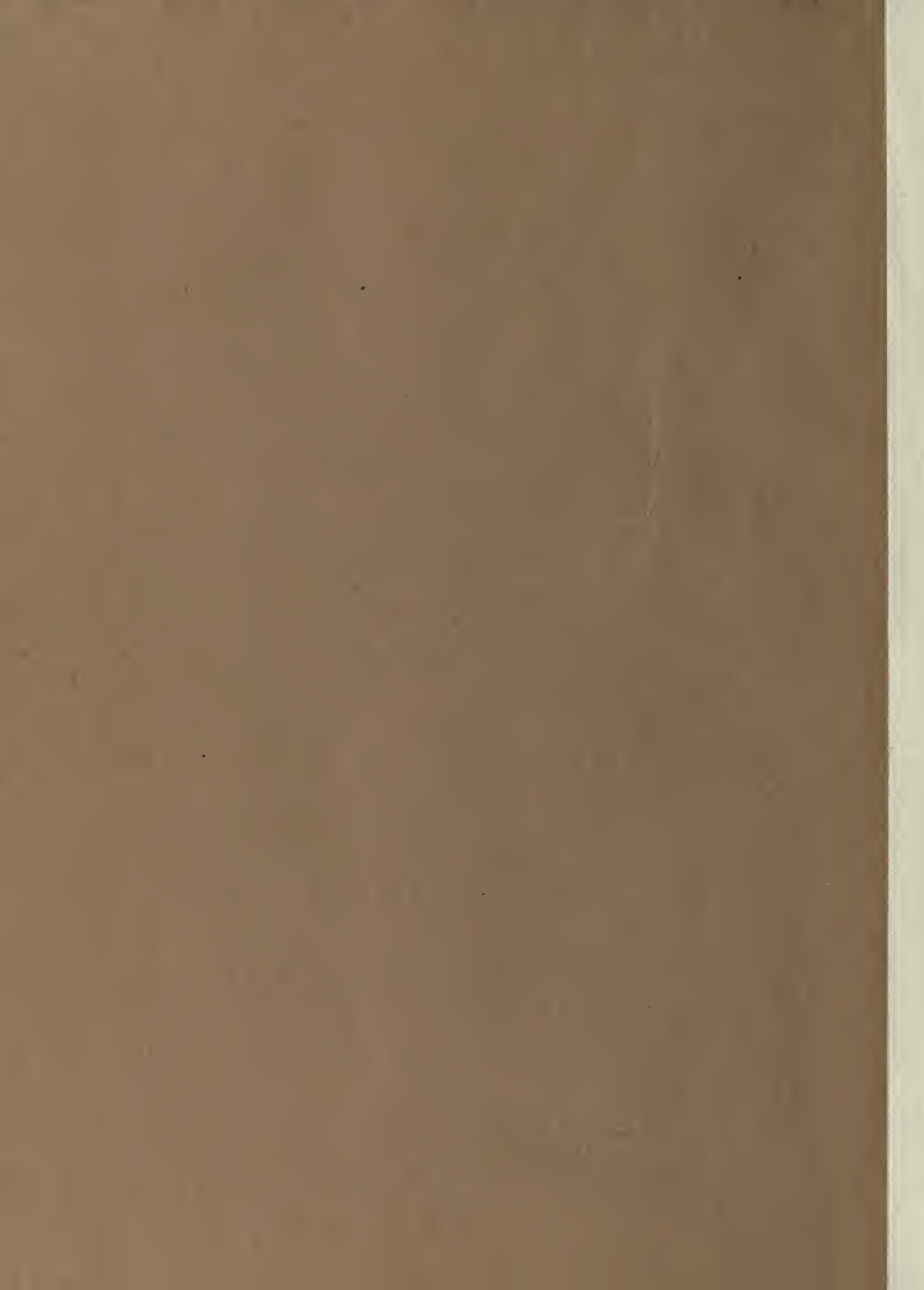
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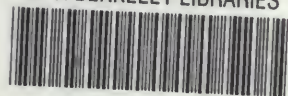
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