

in some very marked respects. For instance, a juggler who has practised a series of movements, would be unable to perform them in a different order to that in which he has practised them, nor could he commence anywhere in the series and continue them on. Let him be disturbed but for one moment while performing, let him miss but one link in his chain of movements, and he is obliged to begin again at some point further back.

It is not necessary, however, to have seen a juggler performing, in order to understand the peculiarities of *motor* memory just referred to. All who have heard the amateur at the piano, know that his playing consists chiefly in stopping short and beginning over again. Each one's personal experience, too, will furnish him with other examples which will fully illustrate this point.

But *motor* memory, though in one sense distinct from *psychical* memory, yet is so associated and related to the latter, that we are liable to confound the two. A poem, when learned for the first time, is learned by means of *psychical* memory. The meaning of the words—the thoughts or ideas which they represent—is seized hold of by the mind and retained by it. By constantly reciting the poem, however, the words become, as it were, incarnate in us. The nervous elements which bring about the movements resulting in speech, become so modified by the repetition of the lines, that we not only remember the ideas in the poem, but we preserve in our very nervous system a copy—if I may so call it—of the words, in the order in which we have been repeating them. When, therefore, the poem shall have been *intellectually* forgotten