

ping 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—that is to say, when all the ideas which we had gathered from it shall have passed from our mind—the motor elements in moments of restlessness will place upon our lips the words of the poem, while all the time our intellect may be occupied with some widely different matters.

Now, whether it be a poem we unconsciously recite, or a series of remembered movements we unconsciously go through with the fingers or limbs, in either case the movements will be performed in a fixed order, viz., in the order in which they have been practised. Never without the interference of the intellect do we recite a line backwards which has not been learned in that way. Words when