

# Pelmanism

## Lesson 3

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**Joanne Reid**

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# PELMANISM

## Knowledge and the Senses

### Lesson No. 3

#### The Pelman System of Mind and Memory Training

#### FOREWORD

**Editor's Note: This is basically the original course but I've made some minor changes in an attempt to bring it into the 21<sup>st</sup> century but essentially kept the same language.**

To the Student:

You have already begun the training of your senses, and this lesson is to continue that training by going more deeply into details.

There are two kinds of seeing; with the eyes and with the mind. Unite both kinds in yourself. It is one thing to be a glutton in perception; it is another thing to digest what you perceive. Learn to understand that which enters the mind through the senses.

Resolve to see and know things for yourself. Don't depend on other people. Be your own authority. That way lies progress. It develops certainty about facts; it engenders the spirit of self-confidence. It

impresses the public mind. The men who make good in any sphere, business, politics, literature, science, or art, are the men who see and understand.

### **KNOWLEDGE AND THE SENSES**

1. What do we mean by Knowledge? We mean all the information that comes to us from various sources either through the senses or by reflection. In this lesson we deal with the Knowledge that comes from sense activity, and at the outset we desire to impress upon the reader the fact that his range of Knowledge is largely determined by the range of his senses. If the senses of sight and hearing, for instance, are unresponsive, he will miss we half of life. A thousand things which ought to appeal to him and evoke the answer of intelligent recognition will be passed by. One must understand all that is seen and heard, otherwise mental life becomes a mere catalog of happenings without meaning; but this response to stimuli, from without, must precede the understanding because it is the foundation upon which all understanding is built. The ideal of PELMANISM, in reference to the senses, is to be alive to external appeals; so that when we walk the street or the country road, the sights and sounds that assail eye and

ear shall meet with proper appreciation; and so that when engaged in work, professional or commercial, we shall be alert to notice details while observing the broader features.

### **Life and Response**

A football responds to a kick, and a wax image will melt before the fire; but these are inanimate substances, and their response is due to the action of natural forces. You are a living person. You can grow. External facts like sunsets, lakes seen in the moonlight, the mist in the valley, and the song of the nightingale, can change the outlook of your soul, if you will only see and hear. A chance word from a wise man can give a turn to your life, the importance of which may not be realized to the full until twenty years have passed.

Response? What answers are you giving to events as they come and go? Are you living on the mere surface of things, just accepting life without so much as a query? If so, this lesson is intended to be an awakener; if not, then it will further quicken your sensibilities. In metals, both depression and exaltation are states in which “answers” to stimuli are forthcoming. It is so in human nature. Those who have suffered know much which is denied to the continuously healthy: and

those who have been exalted have realized truths which are out of the reach of those who lead quiet, equable lives.

Remember, then, the slogan of Lesson III.

BE ALIVE

### **I. THE SENSES AND MENTAL EFFICIENCY**

2. To explain more fully the work of the senses in relation to mental efficiency, it will be well to begin by supposing that you are almost destitute of sense power; that you cannot see or hear anything; that your senses of taste and touch and smell are only moderately developed: Helen Keller's is a case somewhat on these lines, and Hall Caine has pictured such a possibility in his "Naomi," the heroine of "The Scapegoat." Not to be able to see or hear at all, and to be able to taste and feel inadequately, would be to have your mind locked in from the outside world. You would be dimly conscious of other people and things, but the delight of communion with them would be denied you. You might as well be walled up in a narrow cell in solitary confinement.

### **Out of a Sense Prison**

Let us suppose, however, that the sense of touch was fully restored to you, adding itself to those of taste and smell. You could then know a great deal more about external things, their shape, their weight, their heat, and their coldness. The mind would have a considerable increase in data about which to exercise its powers, but the complete absence of the powers of sight and hearing would form an insuperable barrier against any further advance. Should another sense suddenly come – hearing, for instance – to act in conjunction with the taste, smell and touch already working, the outside world would become more and more real; voices would bring language into being; and that would bring communion with others. Add still another sense, the most important of all, and the advent of sight would release you entirely from your “senseless” prison. You would come out into the normal state of ordinary human beings with senses alive to all the joys of social intercourse.

### **II. SENSATION AND PERCEPTION**

3. When we are asked the question “How do we get our knowledge?” the answer is “By means of the senses; chiefly sight and hearing.” As

to how the objective realities outside our bodies – the sun, the earth, the cities, our friends, our business concerns, our recreations – become subjective (that is. realized in consciousness) – nobody knows. But we do know that the method is by sensation and perception.

The word “sensation” often presents a difficulty on account of its varied associations. A newspaper reporter, describing a scene in court where a witness makes a remarkable statement, will say it made a “sensation.” But the sensation referred to in this lesson is really the action of objects on any one of the senses. There are sensations of sight, of hearing, of taste, of smell and of touch; and consequently there is a perception belonging to each, for perception does not refer to sight only. The odor, of a good cigar is a perception. What, then, is the preceding sensation? It is the action of the smoke particles on the nerves of smell. Without this action there could be no perception.

### **Pure Sensations**

4. It is possible to have sensations that do not at once become perceptions; or, if they do, the perceptions are so weak that they fail to live beyond the life of the moment. Thus, if we hear a clock striking,

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the sound acts on the nerves of hearing, which in turn enable us to perceive the fact that the clock is chiming the hour. If, after paying no particular attention to the number of strokes, we ask ourselves "What hour did it strike?" it is sometimes possible to tell exactly the number of strokes by consulting the record in our subconsciousness. This record of sensations of sound is kept for a few moments, subconsciously, by the registering power of the mind; and although the striking of the clock was immediately perceived, full perception of the number of sounds was not instantaneous. But, for the bulk of daily experiences, it may be taken for granted that perception follows upon sensation with a rapidity that eludes the closest analysis. On the other hand, one may see and hear a great deal without comprehending it; and this vagueness of the life of sensation and perception is responsible, for much mind-wandering and bad memory.

It will not be necessary to trouble ourselves with minute questions respecting the physiology of the senses, and how nerves are the paths by which knowledge is communicated to the mind. Our point of view is restricted to the psychology of the senses; we desire to know how they work in general, and how they may be trained for the cultivation of the mind with a view to securing all-round efficiency.

### **Priority of Sight and Hearing**

5. It has been said that taste and smell are inferior to the other senses, because they introduce us to a smaller range of interests; and that they are not so certain on account of their relative nature. For instance, a moderately sweet drink is hardly sweet at all if we have just partaken of a very sweet drink; and there is apt to be confusion between smell and taste. You have possibly heard somebody say, "This tastes like musk smells." For all ordinary purposes, as well as for business life, sight, and hearing, and touch, are the most important senses, and of these we should place sight and hearing ahead of touch, and of sight and hearing we should place sight first.

6. It is usually assumed that a man who has lost other senses and retained his vision is in a better position to prevail over difficulties than a man who has lost his sight but retained all the other senses unimpaired. This plea must justify the selection of sight as the first of the powers to receive systematic treatment in these pages, but before setting out on its analysis, we should like to commend to the student who loves to carry his reflections a little deeper than usual the suggestive sentence of a writer on perception. He says, "Matter is; the plant is and lives; the animal is, lives and perceives." To this one

might well add: “Man is, lives, perceives and knows”; the extent of his knowledge being largely determined by the extent and accuracy of his perceptions. We remember well that which we have “known” well, and we know well that which we have “sensed” well.

### **III. THE VALUE OF EFFICIENT SENSES**

7. The importance of training the senses may be explained in the following way. When sensations are weak or inaccurate, our knowledge also will be weak and inaccurate, from which it follows that memory also will be confused; therefore a good memory depends on good knowledge, and good knowledge depends on good sensations and perceptions.

#### **The Value in Culture and Art**

8. The values of sense training are mainly (1) educational, in the form of culture, (2) professional; and (3) financial or commercial. All the geniuses of the world have been marked by comprehensive vision of the facts involved in the line of thought or action which they have selected as their life work; whether art, literature, utilitarian invention, the law, or the church. It is recorded of Whistler that he was most

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exacting in the care with which he trained his observational powers. One of his biographers says: "I shall never forget a lesson which he gave me one evening. We had left the studio when it was quite dusk, and were walking along the road by the gardens of Chelsea Hospital, when he suddenly stopped, and pointed to a group of buildings in the distance, an old public-house at the corner of the road, with windows and shops showing golden lights through the gathering mist of twilight, and said, 'Look!', As he did not seem to have anything to sketch or make notes on. I offered him my note book; 'No no, be quiet, was the answer; and after a long pause he turned and walked back a few yards; then, with his back to the scene at which I was looking, he said, 'Now see if I have learned it, and repeated a full description of the scene, even as one might repeat a poem one had learned by heart. Then he went on, and soon there came another picture which appealed to me even more than the former. I tried to call his attention to it, but he would not look at it, saying, 'No, no, one thing at a time. In a few days I was at the studio again, and there on the easel was the realization of the picture."

This incident, which illustrates his capacity for rapidly taking in a subject as a whole and retaining the impression until he could realize it

in painting, seems to throw a considerable light on the aim of much of his work, and to reveal in no small measure the secret of its charm.”

### **“Form” Memory**

9. The same is true of Rembrandt. At the age of 24, he did not possess sufficient knowledge to draw animals or figures from memory with the correctness to make them convincing; and to remedy this he practiced observation exercises, coupled with a vigorous use of the pencil, hence the existence of numerous studies of beggars and models. Yet, in spite of this constant practice, years elapsed before Rembrandt had mastered his details so completely that it became impossible to tell whether a figure in his work was drawn from a model or from memory. The biographies of men of thought and men of action could be quoted by the dozen to emphasize the educational value of keen observation.

### **Nature and Poetry**

10. Take Robert Browning's case. His biographer says: “It is interesting to know that many of the nature touches were indirectly due to the solitary rambles, by dawn, sundown, and dewy eve, in the wooded districts south of Dulwich, at Hatcham, and upon Wimbledon

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Common, whither he was often wont to wander and to ramble for hours.

“I have heard him say that his faculty for observation at that time would not have appeared despicable to a Seminole or an Iroquois, he saw and watched everything – the bird on the wing, the snail dragging its shell up the pendulous woodbine, the bee adding to his golden treasure as he swung in the bells of the campanula, the green fly darting hither and thither like an animated seedling, the spider weaving her gossamer from twig to twig, the woodpecker heedfully scrutinizing the lichen and gnarled oak-bole, the passage of the wind through the leaves or across grass, the motions and the shadows of the clouds, and so forth. He never forgot the bygone sunsets or great stars he saw in those days of his fervid youth. Browning remarked once that the romance of his life was in his own soul; and on another occasion I heard him smilingly add, to someone's vague assertion that in Italy only there was any romance left: Ah well, I should like to include old Camberwell.

Browning thought that romance still clung to his birth-place because his youth was trained there in the right way. Burroughs says of

Tennyson A lady told me that she was once walking with him in the fields when they came to a spring that bubbled up through the shifting sands in a very pretty manner, and Tennyson, in order to see exactly how the spring behaved, got down on his hands and knees and peered a long time into the water. The incident is worth repeating as showing how intently a poet studies nature.

### **IV. PROFESSIONAL VALUES**

11. The second section of the subject concerns the professional benefits arising out of trained senses. An illustration of what can be done by close observation is found in the way in which a boy of twelve, by persistent watching, upset the pet theories of some leading ornithologists respecting the habits of young snipe. The bird experts said that young snipe run about as soon as they are hatched. The boy insisted that they did not, but were fed by the mother for several days after leaving the egg, "I first wrote down what I saw," he tells us, adding rather significantly, "I have read very little about snipe." Had he been content with reading, he might have agreed with the expert opinion; but instead of being satisfied to derive his information from pictures and printed descriptions, he examined bird life for himself,

and as a result confounded the authorities, who finally had to admit that he was correct.

A curious instance of the inaccuracy of observation is the long standing dispute as to whether or not chipmunks climb trees. The newspapers have filled columns with letters from those who take side, on this question. The chipmunk is very much like the squirrel in many ways, and those who insist that chipmunks climb trees are accused of confusing the two rodents, which are not easily distinguished at a distance. Others maintain that anyone who says a chipmunk does not climb trees is not thoroughly familiar with the habits of that animal.

### **A War Episode**

12. Now this same spirit and method should be applied to your own business, profession or other theme of interest. The result may not be an immediate and striking originality, but you will hold your knowledge with greater confidence because it, is gained at first hand; it will also be more intimate knowledge; and ought to lead you eventually to some type of superiority. Take the case of military scouting. There was not much scope for this form of activity during the Great War, but Major Corbett Smith in his "The Marne and After" provides a pretty

illustration of close observation on the part of a British corporal. A small patrol of men under a corporal, all being trained in observation work, was selected to rush a farm without their approach being seen. The back of the farm gave on to a copse of trees. "What kind of trees?" asked the corporal. "Beech," was the reply. So the corporal knew at once that as there is little or no undergrowth in a beech copse it would be difficult to get at the house from that side. However, they made a start.

Very quietly they approached the copse. Suddenly a pair of wood-pigeons flew out, disturbed, so they guessed, by someone in the wood. That settled it, for there was no one else about save the enemy. The patrol crept round to the front, got in and surprised four of the enemy in the back kitchen. A fifth was in the copse collecting wood. Had the corporal not known about beech trees, and had they missed the significance of the pigeons' flight, the little surprise might not have come off so successfully.

### **The Value of Observation**

13. The importance of accuracy in observation is illustrated by the manner in which many of the greatest discoveries in science and

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industry have been made. We all know the story of Newton and the falling apple. Those who are familiar with astronomy know that it was the observation of certain unaccountable eccentricities in the movement of Uranus that led to the conclusion there must be another planet somewhere in the solar system, and Neptune was located, and named. It was the observation of the iridescent rays in a pile of refuse outside an oil refinery that led to the discovery of the possibilities of coal-tar dyes, and many of the most valuable by-products of petroleum. In the realm of industry and mechanics, who has not read the story of Watt, who observed that when he held a teaspoon in front of the spout of a kettle, the vapor forced it backward in spite of his effort to hold it still? From that hint he developed the steam engine.

It was observation of the simple fact that an electric current lost its force when it had to pass through a coil of German-silver wire that made electric traction possible by the invention of the rheostat. Before that discovery and its application it was impossible to use electricity for motive power, as there was no way to control the gradual admission of the power for starting the train.

### **The Detective Faculty**

14. If you had a pair of worn boots given to you in order that, after a close inspection, you might say something definite about the physical and mental characteristics of the wearer, would you be prepared to make the attempt with any degree of confidence? Perhaps not; yet close observation, plus experience can produce astonishing approaches to accuracy. Here is an illustration. A pair of worn boots was given to a Doctor who had specialized in the Sherlock Holmes method of deduction, and his interpretation was as follows:

“He is a very tall man, because no short man would wear such large shoes. He takes a long stride when he walks. I can tell that because the heels are worn down to a surprising extent.”

“You will notice that when you take a long stride the heel of the foot touches the ground first, and thus wears the heel away.”

“He suffers from rheumatism, for the perspiration that has worn away the leather inside tells me that.”

“He spends much of his time in the open air, and from the depressed mark on the sole near the instep I would venture to say he was an

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omnibus conductor. The mark would be caused by constantly stepping on and off motor-omnibuses.”

. “Whoever he is I should say he was careless in dress. He is not an athlete, for his toes turn in.”

The boots were then given to a detective who reported thus:

“He is a tall man – about 5 ft. 10 ins. – and is very heavily built. Judging from the way his boots are worn down at the middle he weighs about 195 pounds. He is not of the laboring classes. He is extremely careless in the way he wears his shoes, and by the way he has worn them down I should say he was hard up at the time he wore them. He is also pigeon-toed.”

The shoes shown to the doctor and to the detective belonged to a reporter on the staff of The Daily Mirror. The man, as the doctor stated, is very tall – he is over 6 ft. in height – and he also takes very long strides; he boards more motor-omnibuses than the average man, and is constantly in the open air. He also suffers from rheumatism, and although a tall, big man, he does not go in for athletic pursuits. In the opinion of several men he is careless in his dress.

15. During the last twenty years we have seen great advances in the science and art of tracking criminals. "Systems" have been formulated for this purpose; the anthropometric method of Bertillon was at one time used in every country.

Sir Edward R. Henry's finger-print method, and the Gross system, were later in the field and apparently much more effective than the Bertillon system. Professor Gross brings into action every possible item of knowledge that may be involved in the crime; he maintains that he is an expert in all the methods of lawbreakers, using for his work a profound knowledge of languages, photography, medicine, biology, bacteriology, chemistry, trades, and human life generally.

### **Correct Inferences**

The basis of his whole system is keen and accurate observation, plus the power to draw correct inferences. Let us take some instances. How does a prisoner sham deafness when he fears an acute cross-examination? He never even winks when a heavy weight is suddenly dropped behind him. His cleverness in his undoing; for a deaf man would wink and even turn round, the heavy vibrations alone telling him something had fallen.

A suburban house had been broken into and many things stolen. The thieves, in order to throw the police off the track, had caused foot marks to be imprinted on the soft soil of a flower bed. There were signs of four different people, one of them a woman. The detectives saw very soon that these footprints were intentional. The man who used the woman's shoes had walked with a man's stride.

Again, a suspected thief was being examined on a charge of having robbed a flour mill. The mud on his shoes was the means of convicting him; for there were two layers of mud on them with a thin layer of flour between!

### **The Artist as Observer**

16. A very different illustration of the trained eye is furnished by the famous Leonardo da Vinci in his "Treatise on Painting" (London edition 1877). To a young man of artistic susceptibilities, he says that "in order to acquire a true notion of the form of things be must begin by studying the parts which compose them, and not pass to a second till he has well stored his memory and sufficiently practiced the first; otherwise he loses his time, and will most certainly protract his studies." Leonardo then gives some of his own observations, one of

which shows that the cartilage which raises the nose in the middle of the face, varies in eight different ways.

Hastings, the architect of the Public Library in New York, the Ponce de Leon hotel in Florida, and many other famous buildings, made a great point with his assistants of the importance of studying the unity of design. He advised them to observe carefully where there were features borrowed from a style other than that of the mass of the building, such as a Tuscan molding in a Corinthian facade.

### **V. SENSE VALUES IN DOLLARS**

17. We said the value of sense-training was also financial. If you go through life with trained senses, enabling you to hear more and see more than the average man, as you inevitably will do if you follow PELMANISM conscientiously, you not only fill the treasure-house of your inward resources, but you have at hand agencies on which business men have agreed to place a worth represented in dollars. Nothing is so annoying to an employer as inaccuracy on the part of his staff due to want of attentive observation of detail. A young man is sent to a job with some message for the foreman. When he comes back, his employer asks as he opens the foreman's answer, how they

are getting on with the plastering and whether they have done the second coat yet. He doesn't know. He didn't notice. How different the impression made on the employer's mind by a young man who could tell him promptly that they had done the second coat on all but the ground floor.

### **Training Left to Chance**

18. Now the man who did not notice in a case like this may be in reality a very decent fellow, only he has never taken the trouble to develop a habit of observation; he has never realized the importance of so doing. And what is true of him is true of thousands of other persons. They leave this important matter of training to the chances of experience and to such inward urgings as may by nature move them. To speak plainly, this is quite an unscientific outlook. In spite of all our boasted love of science, we never seem to apply that science to our own development. We seem to imagine that we see everything that is worth seeing, and hear everything that is worth hearing, and that these two leading senses never call for the attention of practiced discipline. In this we are grievously mistaken, and the student may congratulate himself that, in taking up this course of training, he has made an investment that in pure educational worth and practical

business value will pay him a dividend of a hundred per cent., because it introduces him to the scientific method as applied to mental efficiency. It is the trained mind that wins, always and everywhere.

### **Train Separately: Use Unitedly**

19. In one way all the senses may be trained together. Thus, if you take a walk and on returning try to remember everything that has appealed to your senses, you are reproducing sights, sounds, odors, and mental images of touch. In practical work, however, it is found best to train the senses separately, and the method of securing this separate and individual training of the senses is an important point in laying the foundation of mental culture. After you have carefully examined a coin about which you are doubtful, and found that it has all the appearance of being genuine, to the eye at least, you call in the aid of the sense of hearing by ringing the coin on the table to compare its sound with your recollection of the true ring. But this does not prove that you must educate the senses together. No more does the fact that when you examine a piece of cloth to see that it is all wool you do not trust to your sight alone, but run your fingers along the edge to compare it with your recollection of the peculiar feeling of pure wool. To use the senses together is one of the precautions necessary

to obtain accurate knowledge, and the more highly developed each sense is, the better is it as a guide to facts. This development can be secured by training the sense in isolation from other senses – at any rate as much as possible. The formula may be stated: “Train separately; use unitedly.”

### **Two Interesting Cases**

20. The value of a trained eye has often been referred to, but we are in constant need of a reminder, every one of us, without exception – the student, the business man, even the woman who goes shopping. Halleck says a lady went into a certain store to buy a lace collar. It so happened that only the cheaper grades were in stock, and these did not suit her. The tradesman soon saw that she could not tell the difference between a fine and a coarse grade, or a machine or a hand-made article, so he kept making new discoveries in his stock and raising the price each time. He noticed that she was better pleased as the price rose, so he sold her “a fine imported” specimen at \$12.50, which was nearly \$10.00 more than he had at first asked her for the same quality of goods. This was a case in which careful inspection would have detected the fraud.

### **The Buyer “Eye”**

21. One reason why some uneducated men are so successful in business is because they are such excellent observers. Instead of poring over books, these men, moving around the busy world, learn facts at first hand. The head of a large firm, when asked why he employed such an ignorant man for a buyer, replied, “It is true that our buyer cannot spell correctly, and he has probably never read a book through, but when anything comes within range of his eyes he sees all there is to be seen. He buys over one million dollars worth of goods a year for us, and I cannot recall a single instance when he failed to notice a defect in any line, or any feature which would be likely to render them unsaleable. I shall never put in a bookish man as a buyer, because he will never see anything unless a book first .points it out to him.” This business man's verdict was the result of observation, which, he said, was superior to theory. While there is nothing that forbids a proper combination of books with a use of our senses at first hand, such a combination is too seldom encountered.

### Precious Stones

22. Another instance of the financial value of keen powers of observation is seen in the ability to distinguish the artificial from the real. This is a wide sphere in itself but let us take one that sometimes concerns us individually – precious stones. There are rubies – and rubies. Out of a thousand average men and women, how many can tell the politely termed “synthetic” ruby from the real thing? Probably not one per cent. Mr. Noel Heaton, B.Sc., F.C.S., has drawn up a little guide to “ruby reality.”

<b>STRUCTURE</b>	<b>REAL STONE</b>	<b>ARTIFICIAL STONE</b>
Bubbles	Irregular in shape often elongated and frequently angular.	Generally perfectly round, rarely elongated and never angular.
Variations of Color	Color frequently varies in different parts of the stone, the bands being either parallel or irregular.	Color generally uniform but occasionally varied, the bands then being curved in outline.
Striations	Perfectly straight or angular in outline.	A series of concentric curves.
Inclusions of foreign	Particles of various size arranged in an irregular manner.	Small particles generally arranged in curves following the lines of striation.
Silk	Quite characteristic of natural ruby – due to a series of minute parallel canals arranged in three definite directions giving a silky sheen by reflected light.	<i>This structure is never found in artificial stones.</i>

(In these days when there are as many imitations of the diamond, it may be useful to know that the simplest test is transparency. You can see clear through a real diamond; but not through a rhinestone.)

23. It is affirmed that with the aid of a jeweller's microscope .the artificial ruby can be detected even by the uninitiated. It is, however, not an exercise which the PELMAN student is compelled to practice. But how strikingly it shows the value of a study of detail, and of the certainties that arise from such a study, witness the discovery announced in italics in the third column. Nearly every proposition, if it be subjected to close analysis, will yield a similar discovery. You may persuade yourself you know all about your business or profession, but there is generally a region of detail where surprises are possible.

### **VI. ACCURACY AND SPEED**

24. There are two desirable attributes in the power of observation, one of which is accuracy and the other is speed. It is necessary to look at some things very carefully in order to be sure whether or not they move, or whether or not they change color. Sometimes, a very close inspection of material is necessary in order to discover defects. All these operations depend on accuracy in noticing difference and

agreement, and this accuracy is the direct result of attention. One of the first, and also one of the most difficult things in training the senses is to separate the action of one from another, as for instance to keep sight distinct from hearing. Let us suppose that you want to remember the telephone number, 3112. Until you have, by considerable practice, trained sight and hearing to work in perfect co-operation you should entrust the task to the mind through the better developed sense.

Thus, if your memory is better for visual impressions you should look well at the telephone number in print or in your own handwriting; or imagine that you see it. If, on the other hand, you remember what you hear better than what you see, you should repeat aloud several times "3112." Later, when you have trained the senses to work together, you should combine both impressions.

25. Each sense plays its part in the problem of memory. According to the relative development of their senses, some persons remember most easily those circumstances presented to their minds through the sense of sight, while others more readily remember through impressions of sound. Often the memory of individuals is keenly responsive to the senses of touch, smell, and taste, but these are of less general utility in ordinary everyday life.

In many cases what may be termed the sense memory is weak but a strong ratiocinative memory exists—that is, a memory depending upon the intellectual faculties alone and dealing with ideas through processes of reasoning, remembering them by their relations of cause and effect, of whole and part, or by kindred associations which will be explained in Lesson VI.

### **The Deficient Sense**

26. There are very few people who have an equally good memory for sights and for sounds; therefore it is necessary that the sense which is deficient should be developed. The natural tendency is to put all the work on the sense which seems to do it the more easily, and this works to the detriment of the other functions, which should be compelled to bear a share of the burden. The student should be able to use any one sense to the full, but he should also be able to compel other senses to assist in acquiring exact knowledge and in memorizing it. For instance, if you find it difficult to remember anything in writing or in print, try reading it aloud to yourself, taking note not only of the meaning of the words but also of their appearance, their relative position on the paper, and their actual sound. You will thus be sending to the brain a visual impression and an aural impression at the same

time (both being physical impressions), and with them you will also be uniting a better mental impression of the meaning of what you are studying. By mental impression we mean the result of reflection on the material supplied by the senses. Thus, a boy may have a poor memory, naturally, but as a stamp collector he can identify thousands of stamps, and assign their values, because his physical or sense impressions have been strengthened by the mental impressions arising out of his love for philately.

### **VII. HOW TO REMEMBER NAMES AND FACES**

27. 'My memory for names and faces has served me well,' said a New York man one day as he stood in his store. "Two years ago I was introduced to a Mr. Brown at Omaha. I saw him for just one minute. Yesterday morning he opened my office door and I recognized him instantly. 'Good morning, Mr. Brown, I said, 'how are you and all the friends in Omaha?' He seemed quite staggered. He probably expected it would be necessary for him to recall our meeting. Of course he was all the more pleased that I saved him the trouble, and I sold him more goods than if I had failed to locate him, or worse still, pretended to and bungled it. Yes, I tell you, memory is good business. I always look

for a distinguishing mark, as well as try to get a general impression. Brown has a blue mark on the bridge of his nose and his eyes are fiery.”

“Of course you practiced a good deal?”

“Yes. And now I 'never forget a face – once I have really *seen* it.”

The key to the whole position is found in the last phrase “never forget . . . really *seen* it.”

### **Names by Sound: Faces by Sight**

28. The great difficulty in remembering people's names arises from the fact that the name is a “hearing” while the face is a “seeing.” We have little or no difficulty in remembering names that we are in the habit of seeing, especially when they are usually presented to our attention in immediate connection with the face to which they belong. The faces used in magazine advertisements, for instance, are always associated with the name. We are in the habit of seeing both together; they have been presented so often to the mind as ideas of equal strength, that they have been blended into one idea, and either the name or the face instantly recalls the other. Names of famous persons, which are

continually before us in the newspapers, are easily remembered, because we have the visual memory of them to help us. We seldom forget the names of persons with whom we correspond, because we are familiar with the visual appearance of the written name, and it has gradually blended with the general, memory of the person to whom it belongs. It is the names that we never see written or printed that we forget; the names of people just introduced to us, or whom we meet casually in society or business. Whenever you find yourself unable to recall the name of a person that you have met dozens of times, if you will think it over, you will usually discover that it is a person to whom you have never written, and whose name has never been to you anything but a sound.

### **Sound and Spelling**

29. In order to bring the sight memory of a face and the sound memory of a name into the same class, to establish some connection between them, so that one shall recall the other, the student should concentrate his efforts chiefly upon paying attention to the name when he hears it. Let him ask how it is spelt if he does not know. He should also pronounce it aloud, paying particular attention to the spelling and to any peculiarities that the name suggests.

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Every time you think of person, be sure to recall the name at the same time, and mentally spell it. Every time you meet a person whom you know, recall the name, even if it is not necessary to address him by it; and, in recalling it try to get the visual memory of it, or spell it to yourself,

30. The most important thing is to pay attention to the name upon the first introduction. Many persons are singularly careless in this respect, and do not really hear the names. They are under the impression that it is impolite to show a desire to have the names repeated. This practice allows the "sight" impression of the person to be so much stronger than the "sound" impression of the name that the ideas do not unite. The stronger completely obliterates the weaker. In order to cure yourself of this habit, if you have contracted it, try for a while to get a stronger impression of names than of faces, when you meet people for the first time; and, above all, do not forget to turn the name into a visual memory if you can.

At fifty the memory for proper names begins to decline, but an effective remedy is found in carrying out the hints just given, and

using proper names when speaking to or of the people concerned. Do not be content with such phrases as "Mr. What's his Name."

### **EXERCISES**

#### **Some Home Experiments**

(You are not expected to work the experiments, mentioned in the next paragraph. They are offered as interesting side lights on the subject.)

The influence which one sense exerts upon another is illustrated by the fact that it is almost impossible to distinguish between port and sherry in the dark, or with one's eyes shut. You may verify this experiment for yourself. Also if beef and mutton be cut in very thin slices, and eaten in the dark, most people cannot discover any difference. You may even find it difficult to distinguish between a thin slice of pork and that of the breast of a turkey. Similarly coffee in a glass, as the French take it, does not taste the same as in a cup. Most people would not drink wine out of a tumbler for they would feel it tasted differently from its familiar flavor in a glass. Here it is a combination of sight, touch, and taste which produces the effect. Similarly beer is most likable in a metallic mug; though in this case perhaps there is an

electro-chemical effect produced by contact between this liquid and the metal.

### **Seeing and Not Seeing**

The exercises up to the present have had the object of training the perceptive powers in a general sense with a view to the acquisition of accuracy and speed. Of course the notion of comprehensive vision, seeing and hearing all that is worthwhile, has not been forgotten, but emphasis has been laid on the difference between mere seeing and real observing. A professor once undertook to show his pupils the difference between these two visual acts. Taking a graduated glass he filled it with a certain liquid. He then inserted a finger in the liquid, and afterwards was observed to put a finger in his mouth. The pupils were requested to file past the table, accurately to repeat his action, and return to their seats. They did so; each man receiving from his finger, in restrained silence, a horrible dose of asafetida, which he was careful to see his successor should not miss. When the class had all resumed their seats with pallid faces and sinking stomachs, the professor after scanning them sadly for a moment, remarked, with a weary smile: "Gentlemen, Gentlemen, you did not observe that the finger I put in the graduated glass was not the finger I put in my

mouth.” Real observing has another meaning, namely interpretation. We must understand what we see and hear. Take the question of character. What qualities strike you when you meet an individual? To know him externally by seeing him is one thing; it is another to divine some of the elements that make up his personality. Does he suggest egotism or altruism? Is he refined or vulgar? Is he shy and reserved by temperament or does he pose? Would you trust him? If he is careless in dress is it indicative of greater attention to matters of thought?

We shall now introduce some more advanced exercises, quite as interesting and profitable as those which have already been given.

### **A General Test**

The ideal of efficient sense perception is not merely to perceive completely under test, or special conditions, but to do so under normal conditions. For this your senses must be in a state of perpetual efficiency, so that you are always observing well. There are two ways of finding this out. One is with old objects and the other is with new ones. Very few men can describe the pattern of the paper on the walls of the rooms in which they live or work. Very few women indeed could match the pattern of the dinner set they place upon the table every

day. They might recall the color or some vague idea that there were flowers in it. They see the general effect, but not the details. Their senses are not highly efficient. With reference to new subjects: let us suppose you had an interview with Mr. Lee, of the Cape Linen Co., yesterday. Can you remember the details of his face, the color of his eyes, the cut of his clothes, the tone of his voice, the table, the room, or many other of the thousand and one things which your senses sensed You can remember very few; again because your senses are not efficient,

### **Study Details**

Think of three objects which you see daily; your breakfast table, the face of a friend, a certain stationer's shop or a building; anything indeed that makes an appeal to you. During the next three days inspect the selected objects closely, and in the evening try to visualize each object with as much detail as possible. Then select some object connected with your calling; and when you feel you know it in this intimate manner, add other objects and treat them in the same way. The value of all this is twofold. You will, in time, accumulate an enormous treasury of observational material; and your senses will reach, eventually, a very high state of efficiency.

### **Exercise X**

Analyze some object very closely. This was the method of Agassiz in training the perceptive powers of his pupils. Agassiz said to a pupil, who afterwards became Professor S. H. Scudder, "Take this fish and look at it; by and by I will ask you what you have seen." Scudder says that in ten minutes he had seen all that could be seen in that fish and started to find the Professor to tell him so. But Agassiz had left the building. Scudder returned to the fish and continued to look at it for another half hour, but no Professor returned to see how he was getting on. A further half hour passed; then another. In order to kill time, Scudder thought he would draw the fish, and whilst doing so the Professor returned. He said, "That is right"; a pencil is one of the best of eyes," adding, "Well, what is it like'?" He listened attentively to Scudder's findings, such as the fringed gill arches, the movable operculum, the poise of the head, fleshy lips, lidless eyes and so forth. The Professor, however, was disappointed, and said, "You have not looked very carefully; look again," and he went away.

Scudder was inclined to feel angry, but he went on looking, and began again next morning, after taking the fish once more out of the alcohol

in which it was preserved. At last he made a discovery and said to the Professor, "The fish has symmetrical sides with paired organs," and Agassiz was thoroughly pleased, but he still advocated the policy of looking at the fish for further discoveries, and Professor Scudder says, "This was the best lesson I ever had; a lesson whose influence has extended to the details of every subsequent study.." If Agassiz had been an inferior teacher, he might have been afraid of being charged with wasting his pupil's time, and he might have answered questions which the pupils should have asked their own senses alone. The grasshopper is to most persons merely an oblong insect capable of jumping. Agassiz's pupils say that after he had compelled them to find out a world of interesting matter about it, they would sometimes go to hear him deliver a popular lecture. They noticed that the audience became as much interested in the grasshopper as if they were reading a romance.

### **Analysis in Business**

This method of close analysis is of high commercial importance. We have known of cases where minute investigation of a commodity supposed to be perfect has revealed defects, which, when remedied,

greatly increased the utility of the article, and naturally increased its selling price.

You are now in a position to choose some small object for close analysis, preferably an object that is of importance to you in some way. A piece of superfine paper, a tobacco tin, a fountain, pen, a lock, anything will do that possesses detail. As you make your discoveries one by one, write them down on a slip of paper. In reporting on the exercise you should state the object selected, the length of time spent in analysis, and the number of new discoveries you made. A “discovery” is, of course, something you did not know before. The exercise should be practiced until the habit of analysis has been developed.

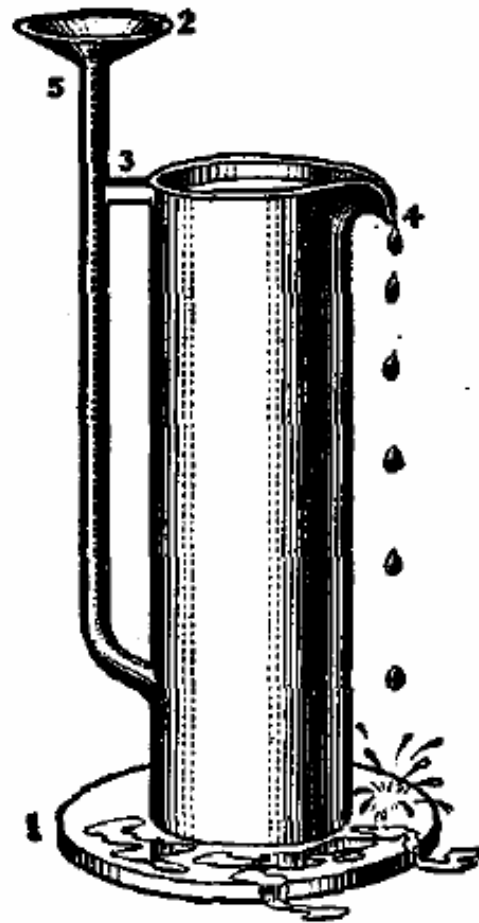
As an illustration of the possible commercial value of close observation, we give the following simple account of the way in which some improvements were effected in a lead test tube. The narrative is an indication of the great possibilities arising out of the attention of a trained mind, when focussed on an imperfect object – and many scores of articles in the commercial world are seriously imperfect.

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A student whom we will call John Worth had to use a lead test tube, of which the following figure is a drawing:

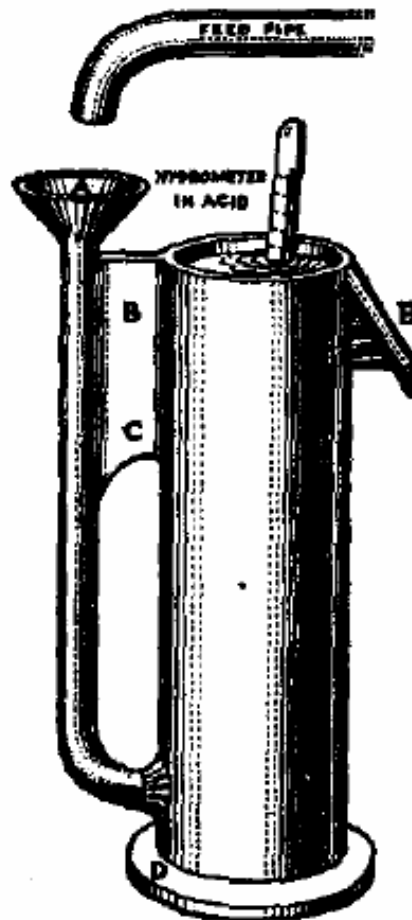


He examined it closely and found the base was too clumsy (See 1); that the dish (See 2) was too shallow; that the fixture (See 3) was weak; that the outlet (See 4) was too abbreviated; and that there was need of shortening the distance between the dish and the mouth of the

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jug (See 5). He did not notice these things at once, obvious as they may appear; it was only after a close analysis that they were fully disclosed. He then set to work to sketch out an improved article. This sketch appears below:



Note the improvements one by one.

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- (A) Dish has been deepened.
- (B) Fixture has been strengthened.
- (C) Fixture designed to balance with the “stand pipe.”
- (D) Base made slightly heavier and not so large; the acid does not drop on the base as it did before.
- (E) Outlet improved. The acid drops now fall clear.

Mr. Worth showed this sketch to his principal, who approved of it, and at once began to manufacture the new kind of jug, giving his assistant a reward for his ingenuity.

If you are in business, is there nothing in which a close analysis can fail to reveal defects, and suggest improvements? Set your wits to work, and try.

Another method of training the powers of observation by close analysis is to take up the study of finger prints, text books on the subject being available in any of the public libraries. You can begin with your own finger prints, a small tube of printer's ink and a few unglazed cards

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being the only materials necessary. With a small magnifying glass you will soon become interested in the study of loops, arches and whorls.

When you know the technical names of the various parts of a finger print, you can compare your own prints with those of another member of the family, or of a friend in order to discover likenesses and differences. The various uses of such knowledge, when applied, are more numerous than would at first be imagined.

Another exercise which might be suggested is the study of the marbles used in the corridors of the various office buildings which you visit. If you begin with Italian and learn to distinguish it from American or Vermont, you will soon be able to pick out the colored marbles, so as to recognize Knoxville, Pavonazza, Egyptian, Sienna, and many other beautiful grades that are used in decoration.

In the country, try your hand on the trees. Begin with the pine, and the difference between it and the spruce, or the hemlock or the fir. Get so that you can tell the difference between the blossoms on an apple tree from those on a peach, a pear, or a cherry. Learn to tell an elm tree from a maple, and a sycamore from a beech.

These sight training exercises are not outlined in the belief that they represent finality, but they contain basic principles of method which are capable of an almost infinite number of variations. The discovery of these variations is in itself a pursuit both attractive and profitable, and we recommend it to the student's earnest attention. We know from years of experience that the conscientious observance of such exercises as are found in this lesson is certain to produce not only a vast amount of detailed and accurate information, but a facility for noticing things, which, on its real side, is more often than not equivalent to hard cash, and on its ideal side is a most invaluable contribution to culture.

### **A Doctor's Training**

Below we give an example of the way in which an M.D. (Glasgow) student of the PENMAN Institute adapted the principles of perception to his own professional needs.

1. Examine the Tongue. A brief observation should enable one to note:
  - (a) the shape and color, and whether the surface is dry or moist,
  - (b) whether it is protruded in a straight line,

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(c) The presence or .absence of fur, and the character of the papillae,

(d) whether or not the tongue is tremulous.

II. The artist, and the student of Medicine, will find it useful to observe any anatomical peculiarities. For example, the shape of the head and face offers much scope for observation

(a) is there any want of symmetry in the head?

(b) are the two sides of the face alike?

(e) what is the facial angle? (The angle formed by a line drawn downward from the forehead to the nostrils and another drawn horizontally from the nostrils to the ear. The ideal Greek facial angle is a right angle.)

(d) are there any peculiarities in the shape of the ear, or in the manner in which it is united to the head?

III. On a patient being announced, glance at him and state:

(a) the build; spare, medium or full habit;



(b) lolling,

(c) slurring,

(d) syllable-stumbling?

VI. The eye. A glance should suffice to determine:

(a) whether the pupils are equal or not,

(b) the condition of the Sclerotic (the “white”),

(c) whether or not Ptosis (drooping of the upper eyelid), is present.?

VII. The face:

(a) is the skin dry or smooth,

(b) undue pallor or redness,

(c) any want of symmetry,

(d) when he smiles is there any sign of paralysis?

### Judging a Horse

To take a very different example, we now present an application of Pelman methods on the part of a former student. It concerns the judging of a heavy or draught horse.

GENERAL APPEARANCE. *Color*. Any distinguishing marks to remember him by. *Height*. *Weight*. Is he heavy in proportion to his height? *Age*. How old does he look? *Condition*. Does he look well-fed and well-groomed? Must have plenty of bone.

HEAD AND NECK. Eye should be bright, clear and large. *Muzzle*. *Nostrils* should not appear unnaturally distended or it may be a sign of broken wind. *Forehead* broad and full. *Windpipe* should be fairly large.

FOREQUARTERS. *Legs* should be well muscled above knee, well set on the body and well apart, also straight. *Hoofs* must be of good size and even.

BODY. His *chest* should be deep and wide. *Girth* large. *Ribs* close and well sprung. His *back* should be short, straight and broad. The *loin* should be wide, short and thick.

HINDQUARTERS. *Hips* should appear smooth and wide. Croup long and wide. The *tail* should be attached high and well carried. *Legs* above hocks must be muscular. *Hocks* should be clean cut, wide and straight. *Pasterns* sloping but strong. *Legs* well placed and well shaped.

All the above may be noticed in walking round the animal without touching him. If it is possible to handle him, his age may be determined by looking at his teeth. Also “feel feel round” his legs for side bones and, other defects.

When in action his walk must be smooth, quick, long and balanced.

A “Vet” would probably add to or take something from this outline; but it conveys a good idea of applied method.

### **Exercise XL—Ear Training**

(a) The human voice offers an unusual opportunity for training the sense of sound by providing a great number of 'inflections, tones, half-tones, all of them indicative of change in feeling and thought on the part of the speaker. To study the voice in relation to character is therefore a fine exercise in both hearing and judgment.

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Why are some voices so disturbing and others so restful?

Why are some so irritatingly monotonous

How would you classify voices?

Such questions, which you can ask yourself as you listen, may take you a considerable distance in the science and art of reading character. Unfortunately there is no book on the subject, but this fact allows greater scope for originality.

(b) 1. Ask a friend to give you verbally the telephone numbers of three people known to him; then try to repeat the three (1) immediately after hearing them; (2) five minutes after hearing them.

2. Ask your friend to give you a few verbal orders one day with the object of your reproducing these orders the next day, without having, committed them to paper during the intervening period.

Thus:

“Send a complete set of Dickens works to:

Adam Smith,

Manor Lodge Road,

Stevens, Conn.

and write to Judge, requesting him to forward for inspection the Diodati New Testament.”

The orders may be varied in many ways, but as, long as the rules laid down are carried out, the details of the orders are of no consequence.

If a friend's help is not available, try to recollect a conversation or a remark heard on the previous day :• or listen to a lecture and write down afterwards the most striking sentences.

### **Exercise XII**

For this exercise it is necessary that you should select a street which you know very well indeed – or a section of a street if the one chosen be a very long one. Write down the following from memory:

- (a) How many drug stores there are in it?
- (b) How many saloons on the corners?
- (e) How many boot and shoe shops?

The object of the exercise is to test your unconscious observation.

### **SPECIAL EXERCISES FOR MIND TRAINING AND HEALTH**

#### **Third Lesson I.**

##### **In Bed**

Practice the abdominal breathing as before (Exercise in Lesson I), lying flat on your back, and with your two hands over your abdomen. First, as before, send your abdomen out as you breathe in, and draw your abdomen in as you breathe out. Then practice the muscular breathing.

Send your abdomen out as you breathe in, hold the breath in, and, while you hold it in, move the muscles of your abdomen in and out alternately, helping by pressure of the hands. This will tend to make the blood circulate through the lungs. As a third exercise, breathe in as before, sending the abdomen out; then, keep the shoulders well back and down, draw the abdomen in, and press it in, and keep it pressed in. This will send the air up to the apex of the lungs, where consumption so often starts. Now sit up in bed, and go through some neck exercises.

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Sit perfectly straight, not letting one shoulder be higher than the other. Keep the shoulders well back and down, so as to help to send the chest forward. Let the body be inclined slightly forward from the hips. First, look straight up above you as if there were something on the ceiling right above your head; do not strain, yet go back a good way.

This will stretch the front muscles of the neck. Then, do not come forward yet completely, but first draw the chin in and back; then let the top of the head come forward. Still keep the chin in, and make sure that the small of the back is hollow, and the shoulders back and down; turn your head to the right as far as it will go without strain; then to the left as far as it will go without strain.

This movement, like all head-movements at the start, should be slow and deliberate. Then go through a similar movement, turning to the right, and make a bow to an imaginary person; and do this to the left afterwards.

Last of all, keeping the head forward, rotate the head up to the right; then to the left, still up; then down to the left; then to the right, still down. Do this a few times. Then reverse the direction. Let the

movement be thorough, but without strain, and just short of being painful.

The practice of neck-exercises is of importance for several reasons. First, there is the improvement in the carriage. Then there is the effect of drawing the organs of the body up to a better position. If, when you are looking up above you with your head thrown back, you force your chin up and back, you will feel that your organs are being drawn up. One of the chief faults today, and the chief causes of trouble, is that the organs, including the stomach and liver, have sagged down too low, upsetting the whole functioning of the body.

### **II.—Out of Bed**

Stand up, with the feet comfortably apart, and the body evenly balanced on the two feet, not on the heels, but rather on the balls and toes of the feet. Keep your left arm limp and relaxed by your side. Stretch your right arm up light in front of you, having the fingers extended as widely apart from one another and stretched as far back as they will go. Bring that hand up and back above your head, as far back as it will go, with the palm facing forwards. Hold it thus for a moment, with the arm stiff. Then rotate the fingers, which are also

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stiff, as far as they will go back to the right; pause there; then rotate them as far as they will go forward and towards the left.

Then, keeping the knees stiff, and not bending the legs, bring that hand and stiff arm down in front of you, bend your body down from the hips, and try to touch the floor just to the right of your right foot.

Be sure not to let your head poke forward. You must keep your head with the chin well in all the time; that is where the difficulty comes. Do not strain. Repeat the exercise a few times, and you will find that you will soon come down much further and much more easily. Then shake out that right hand, relax it, and keep it limp. And do a similar exercise with the left hand instead. Then shake out that left hand, and go through the exercise with the two hands together, each hand coming down outside the corresponding foot. So far, I have said nothing about helps to health apart from certain exercises, and their advantages. Now, however, it will be useful if you consider for a minute the importance of diet.

It has been asserted that we are what we eat. This is not true; but we are certainly influenced by what we eat; yet most of us go on eating and drinking, just as they did years ago, and just as their fathers and

grandfathers did – people who led a far more active life physically in the open air, and who had far less brain-work and nerve-strain. I am firmly convinced that most people diet altogether wrongly. It is not merely a matter of eating too much meat. It is a matter also of eating too much of what we can call the fuel-foods, the foods that chiefly serve to provide energy for the muscles. If we have not a vast amount of muscle-work in the open air, we are unlikely to be able to use up these fuel-foods. I am tired of hearing people say, “We all eat too much.” It is one of those loose phrases that shows a want of thought. It is not every element in food of which we eat too much. We eat far too little of the natural “salts” – soda, lime, iron, etc. – which are in good green vegetables. These “salts” are not foods, in the sense of building the body and re pairing its waste. They are not protein foods. But they help to keep the blood healthy. In the fourth lesson there will be further exercises; hints on diet, etc.

### **PELMAN LESSON IV**

The next lesson will deal with the vital subject of will-power. It puts the subject in a new light. You will realize the value of effort in life as never before. The principle of suggestion is expounded and illustrated.

Habit, as an economy of will-effort, is a further .topic of great practical importance.

### **DON'TS**

1. Don't say "My senses are naturally keen" until you can work all the exercises with speed and accuracy.
2. Don't undervalue Perception in this system of mental training. Genius has unusual perceptive power as one of its primary characteristics.
3. Don't train in your way: follow ours. It is based on years of experience.
4. Don't worry if progress is slow at first. Proficiency is simply a question of time.
5. Don't forget to adapt the Perception Exercises to the needs of your calling.
6. Don't work moodily in the spirit of "I-suppose-I-must." Keep cheerful and press on.

### **DO THIS**

1. Determine to learn something purely by observation – so far as this can be done. Some star groups, for instance. When you know them by sight and position, buy a star atlas and learn their names.
  2. Ask yourself what new and undiscovered thing there is in your calling that can be brought to light by developed senses.
  3. Believe in your possibilities, and act up to your belief.
  4. Strive to understand the meaning of the significant things you see and hear. To catalog them in the mind is not enough.
  5. Strive also to see the extraordinary things which camouflage themselves in the apparel of the ordinary.
- G. In the realm of the Real look for the Ideal.

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for the rest of the series.