



JOHNNY  
GOLFERA

**THE UNIQUE  
SCIENTIFICALLY  
PROVEN METHOD  
TO LEARN EASIER,  
FASTER AND MORE  
EFFECTIVELY**

**GOLFERA  
METHOD**

**MORE  
MEMORY**



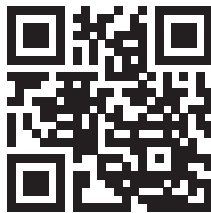


# ATTENTION!

This book is similar to a driving school **manual** which provides driving **theory instruction only**.

In order to **understand how to learn faster and more efficiently, register for the live training course as a gift for you** in appreciation for purchasing the More Memory Manual.

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# MORE MEMORY

**GOLFERA METHOD**

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JOHNNY GOLFERA

# MORE MEMORY

**GOLFERA METHOD**

**The Unique  
Scientificallly  
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# PREFACE

Johnny Golferà is one of the world's most accredited teachers and researchers of learning strategies. Scholars agree that Johnny possesses a truly astounding memory. He is able to recite over 260 books entirely by memory and can memorize 10,000 digits in a matter of minutes, repeating them forwards, backwards and in random order. Scientists writing for *Brain Research Bulletin* claimed in 2004 that they “could not establish the limits of his memory”, while a team of researchers at the University San Raffaele in Milan and the Boston Institute of Technology was unable to locate specific neurological evidence that would have signaled some type of “memory gene”, and thus concluded that his extraordinary memory was the direct result of learned techniques that he had developed and implemented throughout his life. These techniques are known as the “Golferà Method”.

Johnny has devoted his life to studying the Art of Memory, developing and adapting its principles for our everyday needs, and, most importantly, to making it more accessible for everyone, as well as easy to learn. Over the past eleven years Johnny has taught memory techniques to people working for public institutions, such as the National Chamber of Deputies, the Academy of Custom Officers, the Universities of Milan, Ferrara, Bolzano, for private companies such as Enel group, Poste Italiane, Iri Management and Technogym, and to professionals, businessmen, lawyers, doctors, students, and to people of all ages, and skills.

Johnny's research and teaching credentials attest to his success, as he has participated in and taught for prestigious events such as the Mensa International meeting, the Festival of Mathematics, The Secret Day, and several training seminars for the Italian Chamber of Deputies, the Italian Air Force, and the Italian Centre for Security and Defense Studies. He has also appeared as an instructor on TV and radio programs, on networks such as the BBC, National Geographic, and the Fox Family Network.

Thanks to researchers like Golferá, the mnemonic techniques are now considered important pedagogical tools, and are therefore studied by scholars in a wide variety of fields, such as cognitive psychology and neurophysiology.

## **MY EXPERIENCE**

As a child, I remember always having trouble with my memory. Like most of my peers, I had the most difficult time at school remembering my lessons. While the temptation to escape to the playground was overwhelming, I was driven to do well. I would spend hours and hours on my homework, while repeating to myself, "There must be some way to do this more quickly and efficiently."

Then, at twelve years old, I met someone who would forever change my life. Professor Andrea Vitali, a historian of international acclaim and family friend, listened attentively as I explained my problem. When I had finished he beamed at me, smiling. He told me that the solution to my problems lay in books of ancient origin. At the time, I recall thinking how ridiculous it all sounded. Could it really be that some dusty textbook could help me do well in school, and I'd still have time to play? Marvelous! I decided then and there that I would discover "how".

In our conversation, Professor Vitali mentioned two specific authors: Giordano Bruno (1548-1600 A.D.) and Pico della Mirandola (1463-1494 A.D.). With almost insatiable fervor I began reading the writings of these extraordinary men and their curious, seemingly extravagant techniques for memory expansion. But this was only the beginning. My early research sparked in me an all-consuming desire to learn more about the origins of their methods – a journey which led me to the ancient Greek and Roman authors. To my amazement, I discovered that the question of memory has occupied scientists and philosophers for centuries, leading to countless theories and methods concerning the process of information recollection. Over time, the writings of generations of thinkers formed a discipline that we now call the *Art of Memory*.

Gradually I cultivated an understanding of this truly fascinating form of mental discipline. As time passed, I began applying the theories exposed in the classical texts to my day to day life. I soon realized, to my great surprise, that these techniques actually worked! Anything I was asked to learn for school I was able to internalize quickly in a way that



made the information remain in my mind. At long last, I was finally able to spend my afternoons outdoors!

In the course of many years of study, I have refined my method in order to render it as accessible as possible. I have dedicated my time and energy to teaching over a 100,000 people the most effective method to expand, simply, and streamline their memory capabilities. By integrating the techniques of the ancient masters with my own discoveries, I have developed a scheme of instruction, now known as the Golfera Method, which I am now happy to present to you. I derive a profound sense of gratification from the knowledge that my method has aided so many people in reaching their goals. The skill of memorizing exam material perfectly has allowed many of my clients to achieve the necessary grades to embark on their chosen career paths as notaries, lawyers, doctors, journalists and more.

Improving our memory is a means of reaching our personal and professional goals, bringing to life the dreams that make our lives worth living. In my courses, I have come across many students who suffer from the frustration of failing exams. After learning the Golfera Method, these students quickly pick themselves up, improve their grades and make up for any lost time in the process.

If I were to tell you that by the end of this book you will be capable of remembering a list of fifty objects in the correct order, and capable of reciting it backwards, more likely than not, you wouldn't believe me. Yet I promise that you will.



Gratitude is the memory  
of the heart.

**Jean-Baptiste Massieu**

# ACKNOWLEDGMENTS

I would like to thank all those who have attended my classes and helped me improve, day by day, the educational drive of the Golfera Method. I also would like to extend my most sincere appreciation to all those who have contributed and collaborated in the making of this book, with a special thanks to my American trainer Anthony Bustos.



## INTRODUCTION

Think back to a moment of intense embarrassment you experienced from being unable to recall the name of someone to whom you had been previously introduced. Now, think back to the shame you felt when forgetting a specific detail of somebody's private life. More generally, recall the unpleasant sensation you feel every time your memory fails. Perhaps you forgot an appointment, an anniversary, a task demanding urgent attention or the terms and conditions for the delivery of a particular job. You felt so awkward standing there, trying to bring to mind something that was right on "the tip of your tongue."

Don't we all wish to avoid such terrible moments? Would you like to learn an efficient method capable of improving your life by improving your memory? Congratulations! You have come to the right place! This course will provide you with specific techniques that will allow you to unlock any memory at will. The embarrassment and discomfort caused by a faulty memory will soon be a thing of the past. **The book you hold in your hands will truly change your life!**

The Golfera Method will enable you to:

- ✓ Remember any piece of information in a way that is easy, fast and long lasting. No longer will you forget names, dates, or details. You will be able to remember lengthy texts, vocabulary in foreign languages, formulas, definitions, lists, appointments, dates... in short, *any* piece of information that you might need for your studies, work, or everyday life.
- ✓ Rapidly build confidence in your ability to always be on top of your game. No longer will you stumble, trying to remember who, what, when or where.
- ✓ Improve your relationships with the people around you. Everyone loves knowledge and confidence. You already have the knowledge – it's in your mind. Now, we're going to work on unlocking that knowledge to build your confidence.
- ✓ Gain the respect of others. People respect knowledge and competence.
- ✓ Reach important goals with greater ease.
- ✓ Enrich your professional life.
- ✓ Manage your time and resources in a more logical, expedient fashion.
- ✓ Strengthen your mental capabilities.
- ✓ In short, we're going to vastly **improve both your personal and professional life through the enhancement of your memory.**



Memory feeds  
imagination.

**Amy Tan**

## **PART I**

# Memory and the Golfer's Method



Everybody needs his memories.  
They keep the wolf  
of insignificance from the door.

**Saul Bellow**



# INTRODUCTION

## The Benefits of a Good Memory

### **NATURAL MEMORY: ASSOCIATION VERSUS ACQUISITION**

What distinguishes the Golfer Method from other memorization systems? Other methods focus on *association* by training the brain to make mental connections with the ideas stored in the memory. These systems can be effective at times, but are generally too complicated and ultimately do not optimize the brain's potential. If nothing else, association methods demand vastly greater time and effort.

The Golfer Method places great emphasis upon the precise moment in which we first come into contact with facts or ideas we wish to remember – the “acquisition phase” of memory – and the means by which we choose to store this information. By focusing directly on the process of *acquisition* itself, we are assured that the piece of information is stored and conserved in the long-term memory, where it will remain forever.

Of course, one must first learn to acquire information in the correct way. The Golfer method develops your brain's natural potential, strengthens your mental processes, and ensures a concrete grounding of the memories you form. As soon as you have learned the techniques and allowed yourself time to digest them, you will find yourself able to memorize any piece of information you choose, both quickly and permanently.

### “Omnia Mea Mecum Porto”

One of the most common misconceptions about memory is that in this day and age it is outdated, that remembering simply isn't as important as it used to be. Such a theory seems logical, as people nowadays entrust their memories almost entirely to the portable, electronic substitutes which have become so important in our daily lives. We transfer our memories to computers, mobile phones, personal planners, MP-3 players, GPS trackers and so on. However, given the modern world in which we rely so heavily on technology, the value of the human mind is now more precious than ever. In a world where we are constantly bombarded by information, the ability to effectively integrate memories and logically process ideas is invaluable. Simply put, the human quality of reason and our faculties of memory and information recall are irreplaceable characteristics that no machine will ever be able to perform better than the human mind.

In the field of business, competitive qualities are ever more rooted in what we may term the “human element.” What distinguishes the good professional from the bad is precisely his skill to specialize, to act on instinct, and to grasp everything concerned with a particular subject. A successful professional remembers all the pertinent facts and figures and is able to access them at will. As the Latin saying goes, “*omnia mea mecum porto*”: “all that is mine, I take with me”.

Aside from our work, our memory is an important aspect of our everyday life. Wouldn't you wish, for example, to retain and recall with ease the news you read in the papers or see on television, the ideas contained in the books you find most interesting, or the specific features of the places you visit? Wouldn't you like to remember effortlessly the names of the people you meet or the foreign words and phrases you are trying to learn? What about shopping lists and appointments, or birthdays and anniversaries? Wouldn't you like to learn how to take infallible “mental notes” – namely, those little to-dos which pop into your head while you are occupied elsewhere, the ones which we regularly tend to forget? Wouldn't it be wonderful to be able to do all this, simply and enjoyably?

Let's turn to another common misconception tied to the faculty of memory. Take the typical lines, “Unfortunately, I have a memory like a sieve,” or, “I can barely remember what I did today!” Or the opposite: “I've got a memory like an elephant!” “It's a gift – you've either got it or you don't!” In fact, none of these statements are true. Scientific research has been unable to prove the existence of a so-called “memory gene.” As with any human faculty or ability, our memory is something inherent in us all, which can be forever and exponentially improved. It is not true then, that some of us simply aren't *able* to remember things. We should rather say that these people have never really pushed themselves to do so, and above all else, have never used the right techniques.

In the same way, those who claim to possess an “elephant's memory” make the same mistake as those who are convinced of being victims of chronic forgetfulness. Granted, they may already possess an excellent memory, yet their mistake is in assuming that they are unable to develop it further. Their memory, just like anyone else's, can always be improved.

Students wish to learn how to effectively memorize mathematical and scientific formulas and to recall long, challenging texts packed full of information. Those in the workplace want to retain vast quantities of data in order to render them more efficient in their jobs. Doctors and nurses require the ability to remember patients' information, medication prescriptions, test results, clinical records and innumerable other complex pieces of information. Lawyers look to gain an advantage in their ability to memorize case law, precedent, and the details of a client's history. The demand for the accurate recollection of personal and professional details is crucial for salespeople, or anyone whose field of work brings them into direct, personal contact with a large clientele. Those hoping to learn a foreign language seek a method to facilitate the rapid acquisition of vocabulary, grammar, and pronunciation. Parents want to ensure their children's future happiness and success through the development of their study skills. Retirees dedicate themselves passionately to hobbies and pastimes, for which the ability to remember large amounts of information is invaluable.

In short, everybody stands to benefit from an enhanced memory in their professional or private lives.

## **AN INTELLIGENT MEMORY**

The concept of intelligence is highly complex. Generally speaking, scientists consider intelligence as the index of one's ability to process language and ideas, and the capacity to resolve problems. But what is the relationship between memory and intelligence? To what extent does our memory influence our intelligence, or vice versa?

There are seemingly countless tests designed to gauge an individual's degree of intelligence. The *Wechsler Adult Intelligence Scale*, for example, derives an intelligence quotient from a series of verbal tests on general culture, comprehension, arithmetic, and the recollection of a set of given numbers. Ever more popular among scholars these days is the idea of varying *types* of intelligence.

The psychologist Howard Gardner, for example, has identified seven distinct genres of intelligence. His studies on "spatial" intelligence – the ability to perceive forms and objects in space – show that someone endowed with spatial aptitude will usually also possess a more highly refined *memory* of locations, details of surroundings and journeys. Gardner's studies conclude that enhancing one's memory simultaneously enhances one's intelligence.

From a physiological standpoint, Gardner's conclusion makes sense as the "process of intelligence" involves the appropriate solicitation of our cerebral cells, which stimulates neural networks and causes neurological activity useful for certain mental processes. It is no coincidence that the most illustrious poets, philosophers and scientists throughout history – Robert Frost, Steven Hawking or the Italian Dante, to name a few – are

renowned for their highly sophisticated memories. Clearly, the more information one is able to process, the greater the number of new ideas he or she is able to generate.

We see this relationship between memory and intelligence in our everyday lives. Let's say for example, that you read a novel. Your memory will help you draw parallels and connections to other novels you have already read, or perhaps films, performances, documentaries, or even personal life-experiences. Strengthening this network of correlated information is what enables us to present an argument or idea and elaborate it in a creative manner, without simply reproducing it passively.

In the fast-moving world of today, problem solving is a key component of our professional and personal lives, as our ability to confront challenges and overcome obstacles distinguishes us from our peers. Many complications can be overcome simply by remembering what you need to know. By training your memory you will find yourself able to organize your increasingly hectic schedule with greater flexibility. You will learn new ways, both more effective and less time consuming, in which to think and act. These skills translate directly to your ability to solve problems.

## **SAVING TIME AND MONEY**

We all know the saying, "Time is money". If saving time means saving money, then our memory possesses a unique feature enabling us to save both time *and* money. How often does our forgetfulness cause us to waste time on a daily basis? Consider for a moment the following scenarios.

You know you need to do something, but you didn't have time to jot it down earlier, and so you spend ten minutes gazing blankly around you, trying to jog your memory. Perhaps you have to leave the house, but can't for the life of you remember where you left your keys, your handbag or your mobile phone.

There is an urgent task for which you need a document that you just put down a moment ago, *somewhere*, and now you can't remember where you put it. It could be anywhere, so you spend the next half hour looking for it. Maybe you're out running errands, and you're trying your best to remember everything you needed to do. Suddenly it dawns on you just as you're heading back home that you missed something vital, meaning that you now have to retrace your steps, or worse, go back out the following day... Sound familiar? The examples of wasting time are everywhere in our daily life.

Think also of how much time and embarrassment a poor memory can cost you in the workplace. Imagine, conversely, how much time you would save by being able to remember more effectively. You'd be performing tasks with greater competence and at a higher speed, omitting nothing and constantly having in mind all the relevant information.

## THE BENEFITS OF MEMORY

*Everyone stands to benefit from improving their memory*, and more importantly, *everyone can*. You may, however, be thinking to yourself, “In a perfect world it would be nice to be able to improve my memory, but at my age...” Or even, “How can it be possible for a child who hasn’t yet gained any solid scholastic grounding to learn the Golfer Method?” Or “Surely, it must be easier for those with a higher education to make progress with memorization techniques?” Or finally, “With the kind of life we lead, who on earth actually has the time to train their memory?” These are all legitimate concerns, which we can divide into three categories: age, education, and lifestyle.

Considering the question of *age*, it is crucial to note that there is no limit or “cut-off” point beyond which it is impossible to improve one’s mnemonic capabilities. We can never be too old or too young to reap the benefits of enhanced memory capabilities. When dealing with older people, the most daunting obstacle is usually persuading them of their inherent capabilities to reach goals far beyond their expectations. As for younger students, even children manage to assimilate to the Golfer Method with considerable ease. Age is simply *not* an impediment to expanding mental capabilities.

The second category deals with a question of educational background. Clearly, someone who already possesses a well-developed work-ethic will perhaps be in a better position to reap the benefits of the Golfer Method, but this by no means detracts from the potential of *anyone* possessing a modest educational background. Because the Golfer Method works to stimulate natural memory by means of a simple, non-technical language, the program is accessible to anyone and everyone.

We would all agree that you don’t need to be trained in neurophysiology to be able to learn how to use your brain better. The method you will be using has nothing to do with convoluted theories or specific scientific formulas. Rather, it trains you to realize certain mental mechanisms that for the most part you are already using. The Golfer Method is the result of translating the theory of memory into a simple practice. To improve your memory, practice is all you need.

The final category touches on the question of the amount of time necessary for the program. Undoubtedly, you will need to commit some time to the improvement of your memory. Then again, when is this not the case? If you wish to get in shape, learn to cook, master a foreign language or learn a new program for your computer, you must dedicate the appropriate effort and also, inevitably, the time. Like so many other aspects of personal and professional improvement, the Golfer Method is a type of investment: if you devote the time today, you will reap the rewards tomorrow.



God gave us memory so that we might  
have roses in December.

**James M. Barrie**

# CHAPTER 1

# The Beginning of the Journey

## **AN UNFORGETTABLE TEACHER: GIORDANO BRUNO**

The Renaissance philosopher Giordano Bruno (1548-1600 A.D.) was born in Nola, a small town near Naples, Italy. He was a Dominican friar, mathematician, astronomer and mnemonist. In Rome, Giordano Bruno was able to quote, in front of pope Pius V, the entire Psalm Fundamenta, the 86<sup>th</sup> chapter of Psalms, from the first to the last word and backwards in Hebrew. Later he delivered similar performances of his talent for memory in front of political, ecclesiastic and academic authorities.

Giordano Bruno expounded on his approach to knowledge and memory in his famous treatise, *De Umbris Idearum* (The Shadow of Ideas). Together with his wonderful intuitive capacities, Bruno's method of memorizing through images has been an important inspiration and a model for Johnny Golfer's work on intelligence and information recall methods.

Over the years, Golfer has developed a system that restores the practicality and applicability of Bruno's method and makes it available to a wider audience. Today, the Golfer Method is useful not only for students, professionals and businesspeople, but it is applicable to the activities of day to day life.

Today's students are required to do more than just memorize material. It is vital that students understand how to consult books and other resources and to think critically about causes and effects of events, instead of merely cataloguing dates, places and formulas. Despite the fact that all the information we need can be found on the internet or in an updated encyclopedia, a reliable memory is an indispensable organizational tool that guides us through the jungle of data and information found in modern society. With a reliable memory we can select the most important concepts and accelerate our thoughts at times when quickness and lucidity are essential.

**At the end of our journey you'll be able to:**

- ✓ Speed up your learning process.
- ✓ Easily memorize dates, names, places, numbers and a wide array of information.
- ✓ Organize ideas in a more efficient way.
- ✓ Improve your intellectual performance in any field of study or area of personal learning.
- ✓ Move with agility from one argument to another in public speaking.
- ✓ Complete a long speech verbatim without losing any key points.
- ✓ Consequently, improve your self-esteem in situations where having a good memory means enhancing your chances of a successful performance.
- ✓ Discover and appreciate the potential of the mind you didn't know you had.

## **A BIT OF HISTORY**

According to the famous roman writer Cicero (*De Orat.* 2, 351) mnemotechnics, or “memory techniques,” were first introduced and developed by the ancient Greek poet Simonides of Ceos (c. 556 B.C. – 468 B.C.). Simonides' written work on memory has unfortunately been lost, but luckily the principles he established in his “Art of Memory” survived through the works of Roman authors.

The first three known sources that refer to these techniques are:

- ✓ The *Rhetorica ad Herennium*, composed around 85-90 B.C. by an anonymous writer (for many years Cicero had been inaccurately credited as the author).



- ✓ The *De Oratore* by Cicero, written in 55 B.C.
- ✓ The *Institutio Oratoria* by Quintilian, composed in 95 A.D.

According to the classical texts, memory was one of the five parts needed while composing a text:

- ✓ **Inventio** - finding what to say.
- ✓ **Dispositio** - setting the material in a specific order.
- ✓ **Elocutio** - choosing the words that best fit the situation (rhetorical figures and tropes).
- ✓ **Memoria** - remembering what to say and when to say it.
- ✓ **Pronuntiatio** - taking care of the vocal and gestural aspects during the speech.

## **I SEE, I CREATE, I GET EMOTIONALLY INVOLVED AND I REMEMBER!**

Why is the Golfera Method so successful? Why do students, professors, professionals and people of all backgrounds benefit from it?

**Use of mental images:** Our natural memory works more effectively through images. We remember names, numbers and words more clearly if we create a visual representation of the data we wish to remember. If we want to remember abstract information, we have to generate an image that resembles the represented idea – we have to “see” the idea. While we regularly “see” ideas in our daily lives, the Golfera Method helps to sharpen this ability that we already possess.

A good speaker was able to present the topic that had been given to him by:

- ✓ Placing the arguments in a coherent succession that is useful to the speech.
- ✓ Using words, decorative figures of speech, pronunciation and gestures that work best under the circumstances.
- ✓ Remembering everything in the right sequence while facing the public, since at that time it was not tolerated for a speaker to have notes.



In the following centuries, the most important contributions to the development of the Art of Memory were made in the Middle Ages by Albert Magnus, Thomas Aquinas, Ramon Llull, and Peter of Ravenna (the author of *Phoenix Sive Artificiose Memoria*, the most widely used manual on memory for more than a hundred years).

Giordano Bruno's *De Umbris Idearum*, published in Paris in 1582, had a wide circulation and generated a great deal of interest in scholarly circles. Bruno's merit was mostly based on his ability to synthesize the techniques that his predecessors had already developed, rather than discovering new and revolutionary methods of memorization. The particular advantage of his method was that it could be adapted to any language; however, the intricate methodology made the learning processes difficult and often tedious.

After years of research and refinement, Johnny Golferá has simplified and improved the ancient methods while retaining the effectiveness of imagery-based memorization that relies on the order of scenes, the principle of association, and the emotional involvement in the act of memorization. Yet the Golferá Method also offers a new technique for memorizing numbers by integrating mathematics and language into a phonetic alphabet. Each of these principles will be explored in depth as we go on.

**Establishing a “place” for memory:** It is essential that we put the images that we have created (and the associated memory) in the right order. It will be necessary to define a mental “place,” well-known to us, where we will store those evocative images.

**Emotional involvement:** The images we create will have to be exaggerated, stimulating, attractive, amazing. In short, they must be “noteworthy.” We remember something more clearly if it involves us emotionally, either in a positive or negative fashion.

**Easiness and speed of learning:** Two days of an intensive course are all you need in order to understand the fundamental principles of the Golferá Method. You can then develop the technique through daily exercise and application of the principles whenever they are needed in study, work and everyday life. This book has been designed as an introduction to the system and a tutorial for the next stage of learning.

**The personalization of memory:** With the Golferá Method, memorization becomes a personal act – unique and therefore unmistakable. You create your own images, associate them with each other and modify, exaggerate and color them to add an emotional value. The direct experience in creating mental images and the emotional involvement that connects them makes it a very personal process. It makes it “yours”, and therefore, unforgettable.

The path has now been illuminated. Are you ready to start a memorable journey?



Memory is a man's real possession.  
In nothing else is he rich,  
in nothing else is he poor.

**Alexander Smith**

## CHAPTER 2

# How Much, and What, Do You Remember?

### SHORT AND LONG

Memory has been defined as the “capacity to acquire, elaborate on and reproduce information.” Memory is the most important part of the cognitive function. Without memory, we wouldn’t be able to think. We would lack identity. Since memory is made of our memories, **we are what we remember.**

Each of us knows from experience that not all memories stay in the mind forever; many of them disappear over time. How much time does it take to lose a memory for good? In this book, we’ll focus on two basic categories, based on the duration of time that each memory remains in our mind.

**Short-Term Memory:** Information remains in our memory for a period that ranges from a few seconds to roughly two weeks.

Information in the short-term memory could be a shopping list, the name of a person that we just met, new vocabulary in a foreign language, the access code to an online account or information in a new book we are reading. The **first time** these pieces of information are presented to us they are automatically processed in our short-term memory.

**Long-Term Memory:** Information that will be remembered, in some form or another, for the rest of our lives. In the long-term memory, we place our ability to ride a bicycle, the names of our parents, grandparents or old friends. It contains an infinite number of episodes and information used many times, like the address of the house where we lived as a child, or the name of our dog.

## MEASURING YOUR MEMORY

“Span” is the unit of measurement used to calculate short-term memory. In order to gauge one’s level of Span, scientists have devised a test in which they present a person with a list of data to memorize with a two second interval between each piece of information. In order to gauge the subject’s level of Span, they ask him or her to repeat the list back to them in the correct order. The level of Span corresponds to the number of words the subject can repeat in the correct order, without mistakes.

For example, if you are introduced to ten people, most people will recall five or fewer of the names in the correct order. In the best case, one is able to recall nine or ten. A person, however, with a memory that has been *trained* correctly is able to remember more than one hundred names in a particular order.

The goal of the Golfer Method is to develop in people the ability to achieve this level of memory recall, or even better. The results of training your memory can be astounding, and serve to remind us that “genius” is not determined by having more intelligence, but instead by making the most efficient use of the intelligence one has.

Are you wondering about your own Span? It’s easy to find out. Read these words aloud, leaving yourself a two second interval between each word:

- ✓ Key .....
- ✓ Beard .....
- ✓ Monk .....
- ✓ Beach .....
- ✓ Disc .....
- ✓ Wing .....
- ✓ Apple .....
- ✓ Land .....

- ✓ Nerve .....
- ✓ Package .....
- ✓ Milk .....
- ✓ Ice .....
- ✓ Car .....
- ✓ Salt .....
- ✓ Street .....

Now, cover the list with a sheet of paper and try to rewrite it in the empty spaces on the right. They must be the correct words, and in the right order. The number of words reproduced in the correct succession is your Span. For example, if you remember “key, beard, monk, beach, disc, wing, land, apple,” your Span is six. The last two words are not counted because they are in the wrong order.

## **E.M.B.A.S.I.**

In the previous paragraph we mentioned that there are two main types of memory: information acquired once, nearly always belongs to the short-term memory; and the information used twice or more belongs to the long-term memory. Remember though, there are exceptions. There are some types of information that, owing to their special properties, go straight to long-term memory.

Four features are very important in activating a larger cerebral area. Here they are expressed through the acronym **E.M.B.A.S.I.**

**Exaggeration**

**Movement**

**Bizarre Association**

**Sentimental Involvement**

The first rule of **E.M.B.A.S.I.** is to remember what it stands for! You can perhaps think of **E.M.B.A.S.I.** as a type of “diplomat” that guides information into your long-term memory and convinces it to stay.





It is important to note that when a memory enters the long-term memory in the correct fashion, it activates biochemical reactions that are different from the ones activated for the short memory. In other words, when information is **Exaggerated, in Motion, with Bizarre Association and Sentimental Involvement**, our brain works in a different way than usual. It allows us to remember everything that happened before and after the acquisition.

## THE CONTEXT OF MEMORY

Let us take a moment to explore the significance of the relationship between your long-term memory and your individual memories themselves. This relationship plays a vital role in our learning process, as it draws together the act of acquisition, your long-term memory, your Span and the **E.M.B.A.S.I.** images, all of which will be the focus in the following chapter.

Acquiring information correctly allows you to channel, not only that particular piece of information, but also the context in which you acquired it, within a restricted time frame, and place it directly into your long-term memory.

The process of acquiring information involves elements not directly relevant to the information acquired. In other words, our natural memory is capable of registering and retaining all the encompassing *circumstances* relative to acquisition, whatever these may be. Naturally, it is necessary for the process of acquisition to involve particular elements that will stimulate the memory and trigger a series of reactions, which will in turn enhance the range surrounding the principal piece of information you wish to remember. In simpler terms, it is just a matter of widening your Span, broadening your mental horizons, and establishing relative (not necessarily meaningful) elements that correspond to the information coming in.

## THE "FIRST KISS FORMULA"

If you go back to the previous test of your Span, you will see how much easier the task becomes if you draw connections between the words. For example, think back to your first kiss. If you can't quite remember the first, think back to another, which was particularly significant to you. Close your eyes, and let your mind travel back to that precise moment. Allow all your memories of that instant float to the surface. Now, think back to what took place immediately before, and what your reactions were immediately afterwards. What about the reactions of your partner? Through your memory, observe what you saw. Then, pay attention to the words being spoken and all the sounds surrounding you. Relive the emotions you felt, the sensations which captivated your body, and finally, the smell and the taste.

Without a doubt, you see the scene play out with complete clarity, just as you see the circumstances which surround it. Your "first kiss" is one of those moments that are gen-

erally unforgettable, because they possess particular features which leave indelible traces in your long-term memory. Did you notice how, along with the precise moment of the kiss, you were also reminded of numerous other memories related to the event? You automatically thought about the words spoken or looks that were exchanged, the smiles that followed, the clothes that you were wearing. You remember all of the particulars of your surroundings – even details that might have seemed irrelevant at the time – precisely because they belonged to something important taking place at the same time. The connections between memories are seemingly endless: a person passing by, a phone ringing, or the traffic buzzing. It goes on and on, memory after memory.

In summation, the “First Kiss Formula” refers to an emotionally charged event that, together with its related circumstances, provokes an increased level of cerebral activity, which in turn transfers any extraneous memories that may arise from it directly into your long-term memory.

We call it the “First Kiss Formula”, precisely because such a title adequately characterizes the type of experience we must recreate, (within obvious limits, naturally!), in order to facilitate the memorization of a particular piece of information and its relevant circumstances.


The “first kiss” is simply a symbol which comes to represent all those moments in our lives which affect us with such intensity as to remain forever etched into our memory. My grandfather, for example, would often tell me of the time when, as a youngster, he rode his bike down to the central square in Lugo di Romagna (the village where both he and I were born). He had been stunned by an unusually large number of people crowded around the square, shouting and waving. Carefully, he tried to get a closer look at what was causing such a commotion, when all of a sudden, in the center of all the confusion, he saw none other than Sophia Loren! You can imagine his shock at seeing the famous diva in his hometown square. To this day, fifty years later, my grandfather can still remember perfectly what she was wearing, the people standing around her, the weather and a thousand other details all linked to that memorable moment. In those brief, emotional instants, a vibrant snapshot of his surroundings were all committed to his Long-Term Memory!

Johnny Golferà

The “**First Kiss Formula**” plays a crucial role in the Golferà Method as it highlights one of the most important characteristics of our memory – the ability to consolidate experiences or ideas and render them unforgettable. At the heart of the Golferà Method is the assumption that the “first kiss” moment can be reproduced infinitely. Events such as our

“first kiss” unleash a series of neurological reactions, which in turn compel our minds to internalize the memory directly into our long-term memory. The Golfer Method helps you turn every memory – no matter how commonplace – into a type of “first kiss” memory that activates the same neurological processes conducive to high level memory retention.

In the following chapters we will explore techniques for memory acquisition that will help you to root any event or idea in the long-term memory. In a sense, these techniques will allow you to turn anything into a “first kiss” moment that you will be able to remember forever.



It's not enough  
to have a good mind;  
the most important thing  
is to use it well.

**Descartes**

## **CHAPTER 3**

# I Imagine, Therefore I Remember

### **PRACTICE**

The Golfer Method is founded upon linking memories to mental images. These images must satisfy specific criteria. As soon as you are able to construct adequate mental images, you will notice a sudden acceleration in your process of memorization. Do not be alarmed if in the early stages your success is limited. It is normal at first to feel somewhat daunted by the task. Inevitably, the preliminary stage of learning any new skill demands an increased amount of time and effort on your part. Yet after only a few attempts, you will begin to understand your power of memory in an entirely different light. Memorization will begin to develop easily, and soon enough, even naturally.

Exercising your mind through effective imagery will not only help you recall information more easily, but will render your thoughts more fluid and make you more attentive in your day to day life.

Richard, a doctor who participated in one of my courses and has subsequently grown to be a dear friend of mine, related to me his earliest reactions to the course. From the moment he began the visualization technique he noticed profound changes in his ability to grasp the underlying significance of a text. Soon enough, you too will notice, to your great astonishment, how whatever you read will come to life before your very eyes in ways you never knew it could.

## THE FOUR PILLARS OF MEMORY

In order to help you quickly memorize the four basic pillars of memory, consider the following acronym:

- E Exaggeration
- M Movement
- B Bizarre
- A Association
- S Sentimental
- I Involvement

This acronym summarizes the basic characteristics an image must possess in order to induce a higher level of cerebral activity, which will ensure that what you have visualized is archived more securely. It is equivalent to using the “save as” function to permanently record a file into your mental hard disk.

The processes listed above occur naturally in our day to day lives and are subsequently stored in our brains in the form of persistent, multi-sensorial images. Keeping in mind the example of the “first kiss”, it is vital that we visualize images possessing characteristics that comply with the E.M.B.A.S.I.’s requirements to ensure that our brain records them perfectly, just as if it had acquired them in real life. The ability to construct artificial images, with the same efficiency as natural ones, is a powerful tool to learn anything easily, quickly and permanently.

Let’s take a moment now to explore each of these four elements in turn: Exaggeration, Movement, Bizarre Association and Sentimental Involvement.

## EXAGGERATION

“Exaggeration” is the process by which we imagine people, animals, ideas or things disproportionately. When we imagine something in an exaggerated fashion our attention increases. From a neurological point of view, exaggeration increases cerebral activity, consequently causing our memory to store the information in a more readily-accessible way.

Take for example the image of a man who weighs 500 pounds or is seven feet tall; or the opposite, an incredibly small person. The “exaggerated” characteristic roots itself in our minds and literally forces us to remember what we’ve just seen. Thankfully, you don’t have to encounter a seven-foot man in order to remember the image. The same mental process occurs even when those characteristics have been merely imagined. Think about a tiny man on a professional basketball team, or an obese person in a compact car or a woman with hair so long and thick that it fills an entire waiting room – the more absurd the better. All of these images are visual data with extreme characteristics that cause otherwise normal information (height, weight, volume) to become a part of concrete memory.

## MOVEMENT

Everything that moves naturally catches our attention and increases the process of memorization. Imagine a crowd of people walking across a square. When one of them starts running, where do you focus your attention? To the person running, of course! Now imagine being in a parking lot where all the cars are stationary.

At one point, a car starts moving and it immediately catches your attention. You create short-term memories when you focus your attention on something. It is necessarily easier for us to remember things we have seen in motion.

We see this phenomenon most clearly in nature. Animals know instinctively that moving objects create attention and they act accordingly. Pheasants, for example, stay immobile if they don’t want to be noticed. Have you ever seen a documentary of a lion on the hunt? Its steps are silent and its movements are very slow, otherwise it might be noticed by its prey. The famous feline’s sprint starts only when the predator realizes that its prey is aware of its presence.

During the visual process our interest is naturally aroused from the movement. Even when faced with very fast movements, such as at NASCAR races, we focus our attention on whatever is moving the fastest, like one car passing another. Movement, just like exaggeration, increases neural and cerebral activity, facilitating the learning process.

## BIZARRE ASSOCIATIONS

Bizarre associations happen when one element is linked to another *without there being any logical affinities or connections* between the two. Take the case of a naked man strolling onto

the floor of the United States Senate, or the opposite, a member of Congress sitting on a nude beach in professional attire. Everything bizarre becomes deeply engrained in our memory.

Can you imagine a dog with two heads or a lizard with two tails? Our brain receives the bizarre as something new and unknown, and consequently pays more attention to it. Try to think of something bizarre that you saw a long time ago. You probably remember it quite vividly. This is due to our natural predisposition for remembering the bizarre.

## **SENTIMENTAL INVOLVEMENT**

On the most basic level, our memory is triggered by emotions and experiences. An emotional involvement is the most important way to improve cerebral and neurological activity and the surest way to store information in the long-term memory. Think about how many memories you have stowed away in your mind due to a personal, emotional involvement. It could be your first kiss, a wedding, the birth of a child, or a cartoon character you watched when you were young.

We keep these experiences imprinted in our long-term memory because of the emotional attachment we maintain with them. These images are so clear that you will remember them for the rest of your life – in fact, you would have difficulty trying to forget them!

The emotional involvement you conjure in your mind need not always to be direct. Often a mere association will suffice. Imagine meeting a group of people and listening to their names. Certainly, you will better remember the names that remind you of something from an emotional point of view. For example, you'll easily remember the name of someone that has the same name of your father, or someone else that you care for deeply.

## **A REAL-WORLD EXAMPLE OF E.M.B.A.S.I.: ADVERTISING**

When something involves us emotionally and is associated with exaggeration, movement and bizarre associations, the idea will be with us forever. The most successful advertising campaigns all follow the principals of E.M.B.A.S.I. People who work in advertising know that a successful ad campaign will evoke a range of sentiments – affection, joy, nostalgia, surprise or suspense – in order to implant a product, icon or idea into the public consciousness. They also know that consumers' interests are stimulated by eccentric characters and extreme situations, which is why the most successful campaigns involve images that adhere to exaggeration, movement, and at times, bizarre associations.

For example, in 2008 an online stock trading company wanted us to remember their name for years. They aired a commercial during the Super bowl in which an infant sitting in front of a computer in his nursery spoke and gestured like an adult while explaining how easy it is to trade stock with their company.



That commercial – which we imagine most of you remember to this day – was so successful because it used all four of the pillars of memory. **Exaggeration** - this was a tiny baby, no more than nine months old. **Movement** - he gestured and spoke like an adult. **Bizarre Association** - he's an infant spokesman for online trading corporation! **Emotional Involvement** - He's so darn cute! It just made you want to hug him! Do you remember that? If you saw it, the name of the company probably pops up in your mind. Similarly, you may recall the commercial featuring an ex-football star who invites you to *smell* like him, since you can not *be* like him (he is in a shower, then in a boat, then on a horse...). Again, a commercial involving the elements of E.M.B.A.S.I. stays in our minds in a more durable, persistent fashion than others.

In order to fix any image in our mind for a quarter of a second, it's necessary that the image or images stir some kind of emotion in us – that it's exaggerated, in motion and contains associations of the bizarre. The E.M.B.A.S.I. characteristics (Exaggeration, Movement, Bizarre Association and Emotional Involvement) are the four fundamental requirements needed in order to commit data into long term memory.

## REALITY AND IMAGINATION

Our brain does not differentiate between reality and imagination for certain mental processes, but uses the process of assimilation for real experiences the same way it does for imaginary ones. For example, in order to remember the phrase, “I jumped into the ocean,” we can either jump into the ocean or we can also simply imagine the experience and our memory of the phrase will be just as real. Of course, the memory of the event itself will be different depending on whether you actually jumped into the ocean. On the rhetorical level, however, you will remember the *phrase* regardless of the reality of the situation.

For example, how many times have you dreamed without realizing that you were in a dream? You perceived the experience of the dream as reality. On the other hand, how many times have you just thought about doing something and you perceived the imagined experience, again, as real? Hence the adage, “Well, I *thought* about it!” You didn't actually carry out the action, but the memory was initialized with the thought. In short, it is not necessary to have real experiences in order to activate a memorization process. Because we remember both what we do, and what we think or imagine.

What does, “imagine” mean? Like the word suggests, it means to “form images” – mental images. Consider the following: when your friend describes to you the fabulous weekend they spent at the coast, you are able to imagine the experience – the beach, the sun, the activities – without having been there to witness them. We didn't need a real experience to visualize the images; our mind can paint perfectly vivid pictures on its own.



## NEUROLOGICAL ACTIVATION

Imagination is not an abstract process. It is a process that causes very real, physical reactions. If we think about a dangerous situation, our heartbeat increases as we concentrate on the mental image that represents “danger.” If we think about a dear family member or loved one, our eyes tear up and we experience a “tingly” sensation. When we think about something sweet, our mouth begins to water. Similarly, if we think about an image with the specific purpose of remembering something related to it, our ability to recall is greatly enhanced. If, on the other hand, we employ the tools of Exaggeration, Movement, Bizarre Association and Emotional Involvement, we are able to retain the memory indefinitely.

In the following chapter we will explore examples that will clarify all of this. As we proceed the most important thing for you to understand is the basic methodology. Later, you’ll learn how to make this method “yours.”

## THE SCIENTIFIC BASIS OF THE GOLFERA METHOD

Neuroscientist Joseph LeDoux and best-selling author Daniel Goleman have established a model to understand the “amygdala” – a cerebral organ that they call the “sentinel of emotion.” What is the amygdala? Put in layman’s terms, the amygdala is an ensemble of interconnected structures in the form of an almond (“amygdala” in fact derives from the ancient Greek word for “almond”), which regulates our passions and acts as an archive reserved for our emotional memories.

Normally, the rational, thinking part of our brain – the neocortex – assimilates and elaborates the data it receives and organizes a composed, rational response. The amygdala, on the other hand, offers a more rushed and instinctive reaction to stimuli. LeDoux discovered that certain types of stimuli arrive at the amygdala *before* they reach the neocortex. What does this mean? It means that depending on the type of stimuli involved, sometimes the emotional amygdala has priority over the rational neocortex.

The results attained through LeDoux’s research have revolutionized the study of emotion and helped scientists understand visceral, primal reactions such as blind rage, sudden bursts of violence, and other instinctual responses to situations of danger or panic – reactions that should, by all accounts, be mitigated by the neocortex. In these extreme cases, our emotion smothers our rationality because the former is able to preempt the latter at a neurological level. In the case of emergency our amygdala “confiscates” our brain and takes command over our actions while allowing time for the neocortex to devise a more comprehensive plan of re-action.

Based on his research, LeDoux concluded that the amygdala takes on the function of a depository or “archive” for all memories bound by emotion and all emotions that resist the rational responses dictated by the neocortex. The responses then become almost involuntary to specific types of stimuli operating outside the reach of one’s reason. These emotional recollections are blessed with an extraordinary efficiency and persistence, since they are directly linked to our cerebral structure. Consequently, the amygdala ful-

fills a crucial mnemonic role by generating a range of emotions and reactions that instill themselves in our subconscious. Once rooted in the subconscious, they remain poised and ready to re-emerge immediately if needed. In this way the amygdala really is the “sentinel of emotion.”

Our hippocampus, which constitutes another area of the brain, is charged with the task of making sense of and correctly archiving our perceptive inputs. It provides the details of a given context in the form of the unadulterated facts, while the amygdala retains the emotional aspects. Interestingly, in moments of heightened emotion, our neurochemical network is rendered much more sensitive to incoming stimuli, which catalyzes the secretion of hormones and, thanks to the activation of specific nerve endings, sends off messages to the amygdala. The amygdala then signals to other regions of the cerebrum to register and record the stimuli. For this reason, the mnemonic activation of emotion leads to an extraordinarily efficient process of memory retention.

When the amygdala is stimulated, your thoughts and recollections imprint themselves with greater tenacity in your long-term memory. As Daniel Goleman says, “This is why it is more likely to remember, for example, the location of our first date with someone... The greater the arousal of the amygdala, the greater the impression of your memory... This signifies that the brain effectively possesses two mnemonic systems, one for ordinary matters, and one reserved for those harnessed to an emotional value” (from Goleman’s *Emotional Intelligence*).

These scientific proofs offer further grounding for the efficiency of the Golfer Method. By developing our emotional responses, we are bringing the amygdala into action, and consequently associating a precise physiological response with any given memory. This in turn generates a greater degree of activity at the level of your cerebral cortex.

Doctor David F. Testerini is a specialist in Neurological Sciences. These are his thoughts on the E.M.B.A.S.I. methodology:

“The efficiency of the learning strategies involved in the Golfer Method... synthesized into the acronym EMBASI, are in concurrence with recent findings in the field of cognitive neuroscience. One of the primary functions of the Central Nervous System is the conversion of the product of neural activity into stable and permanent memory. The initial encoding of the relevant events marked by specific sensorial characteristics, destined to be stored in our memory, takes place in unimodal areas and allows the system to draw on a perceptive reservoir of implicit memory recollections. The elaboration of data to which you have conscious recourse nevertheless requires the transformation of the singularly acquired fragments into representations of coherent multimodal nature, which permit a specific associative activity: for example, remembering an image associated with a location and an inherent perceptive stimulus.”

## MOVIES, GOPHERS...AND NEURONS

The goal of the following example is to help you understand the practical dynamics of the Golfer Method, which we will explore in more detail in the coming chapters. The techniques might seem a bit complicated at first, but they should give you an idea of how the method works.

Let's suppose that we want to remember the website [www.giannigolfer.com](http://www.giannigolfer.com). The name *Gianni*, due to its pronunciation, can be associated with Johnny. For people who enjoy movies, it could be *Johnny Depp*. Since *Golfer* sounds like *gopher*, all you have to imagine is *Johnny Depp* trying to catch a *gopher*. This image will induce cerebral activity that will make you remember the name Johnny Golfer. This happens because the image, besides involving us emotionally with the expressive power that characterizes it, was also exaggerated in motion and certainly of a bizarre association. Later, we will remember the name Johnny Golfer without reliving the image of Johnny Depp and the gopher. The image is simply a *means* to commit the information to long-term memory. Our goal, when wanting to remember something, is to cause great neurological activity. The best way to do this is by creating images of E.M.B.A.S.I. With practice, this process will become automatic and you will be able to create a mental image in a split second.



Own only what you can  
always carry with you:  
know languages, know countries,  
know people. Let your memory  
be your travel bag.

**Aleksandr Solzhenitsyn**

## CHAPTER 4

# The Canvas of Memories: Creativity with Images

### IMAGES FOR EVERYTHING

Every time we think about something, a particular image pops up in our mind. This image – which can be created in either a logical or spontaneous/instinctive way – is influenced by our cultural background and conditioned by our personal way of thinking based on the experiences we’ve had in our lives.

For example, think about the word “bicycle” and pay attention to the image that forms in your mind. Someone might think about their mountain bike while someone else might think about the bicycle store close to home. Another person might think about when they taught their child to ride a bicycle or the time when their neighbor fell off his bike. Thoughts derived from the word are unique and personal, and even if two people think about the same thing, the way they perceive the images in their minds will be completely different.

How many times have you thought that a book you read was better than the film version? This generally happens when we’ve read a book before watching the movie, and have already generated images of the characters and plot during our reading. The images that we’ve created in our mind reflect our personal and unique sensibilities that are influenced from our own experiences. The filmmaker’s images, which inevitably differ from our own, are often a disappointment.

This type of imagery-based thinking is applicable to any field, including abstract concepts like numbers and philosophical ideas. Every thought, every idea and calculation, every emotion or line of reasoning can be linked to images. The methods of thinking through images works for everyone, even people who naturally prefer to use other ways of representing reality, for example, people who frequently associate ideas through sounds and words or people who associate through physical sensations (kinesthetically).

Our imagination, joined by other physical and neurological faculties, often causes us to act in ways we're not consciously aware of. When we are about to cross a street, we use unconscious, imaginative faculties to gauge time and distance so that we're not run over by a car. In many cases, the boundaries between reason, instinct, intuition and imagination are so slim that it is impossible to evaluate them based on objective set of criteria.

Through the Golfer Method you will learn how to create E.M.B.A.S.I. images in order to remember even the most diverse and complex information in an easy and fun way. The techniques might seem complicated at first, but once you get used to the idea you'll be able to create E.M.B.A.S.I. images in a split second. Remember that images are just a way of imprinting information into your long-term memory. Creating these images is easy and intuitive as long as you apply the following rules.

## HEART, INTUITION, EXERCISE...AND POETRY

Of course, there are many strategies for creating images, but perhaps the most practical method is to use the ones that come to your mind naturally and instinctively and without having to think too much. The more immediate and intuitive an image, the easier you will remember it. Being in a relaxed frame of mind helps avoid complex elaboration during the process of image creation. Most importantly, even though the process of image creation is a conscious one, you must learn how to use your heart and intuition as well as your reason.

The easiest and most direct way for memorizing something (a concept, an object, a person or a word) is to **"imagine an image."** For example, the image of a beautiful wine glass for the word "glass," the image of a particular computer for the word "computer," or the image of a classic car for the word or idea "car."

Another way of remembering information is to conjure a mental representation of **something that sounds similar**, for example, the image of a leaf for the word "life."

Other times, it is more convenient to **imagine a situation that sounds like the word** we want to remember, even if the literal significance of the word to be memorized is different from the situation we're creating. For example, if you are preparing to take an exam on the legal system you can imagine a person madly in *love* for remembering the word "*law*" or a person that has a stomach cramp that *contracts*, to remember the word "*contract*."

Another way of memorizing is to **pick one aspect of the overall idea**; for example, imagining a trowel for the word "mason" or the image of a scalpel to remember the word "surgeon."



Another method consists of the **representation of a word whose initial part** is similar to the word or concept we wish to remember, for example, the image of broken electrical wire to represent “electromyography.”

In other cases, when the **word or concept is complex** as in “circumvent” you can divide the word into parts and imagine a “*circus*” inside a “*vent*.”

When the word we want to remember refers to an abstract idea we can use a **metaphor**. For example, we can visualize the word “concentration” through a chess player who is engaged in a tournament. Similarly, we can use the image of a mule to represent the idea “stubbornness”, or the image of a lion for “courage”, or the image of a scale for the word “justice” or a dove to represent “peace.”

In order to remember a specific word or phrase, we can **mentally display the person who commonly uses that word** or phrase. For example, you can imagine a police officer for the word “stop”, or imagine Homer Simpson if you want to remember “Doh!” or a kind host for the word “welcome.”

An **action** can be represented by an **image of the person that usually executes it**.

For example, the image of a thief can represent the word “theft” and the image of a doctor can represent “cure.”

**A single element could represent the category** that it belongs to; for example, a bee or a dragonfly can represent the category of “insect.”

In some cases, you can **use the essence of what you want to remember**. For example, we can represent the word “Rome” through the image of a Roman soldier, or the word “alpine” through the image of a mountaineer with climbing boots and icepick. The process also works in reverse. For example, you can use the image of a ballet performance to represent the word “dancer.”

Similarly, you can represent a whole period of the year, like autumn, through a dry leaf or summer through the image of a beach umbrella. It is also possible to remember something using **rhyme**. You can visualize a medieval book of Latin and remember the word “satin.”

**Abstract ideas can also be represented through an action**. For example, the word “agreement” can be visualized as two people shaking hands.

When **dealing with situations, concepts or actions that are difficult** to represent mentally, you can **start with one step prior to the action or situation**. For example, you can remember the concept of “digestion” through an image of the act of eating.

Another effective method consists of the use of **assonance**, or, finding a term that **sounds similar** to the word you want to remember. This is useful for people who, for example, study foreign languages, or those for whom it is necessary to memorize single words that do not relate to their mother tongue. In order to remember the Italian word *pera*, you can think of a beach with a “pier.” You can also think of a “pier-cing.” In order to remember a word like *topo*, you can think of a big spinning top or a man on top of a mountain. It is necessary to find something that sounds similar in some way.

“**Acronym images**” is a method of memorization for studying law or any other subject where it’s necessary to remember a succession of words, the meaning of which we already know. An acronym is a word created from the initial letters (or group of letters) of several words. This method helps to remember a series of words by memorizing just one word.

For example, you can try remembering the words in the next passage (part of Dante’s *Inferno* in the *Divine Comedy*) by using the acronym De.B.I.T.

Deep sorrow crushed my heart when I heard him,  
Because both men and women of great worth  
I knew to be suspended here in limbo.  
Tell me, my master, tell me, my good lord,”

For this memorization you need to associate the acronym with an appropriate image – in this case, a man who pulls out his hair due to a large *debit* charged to his account.

Acronyms can be very useful in summarizing and remembering a series of ideas. In his bestselling book, *The 4-Hour Workweek*, entrepreneur Timothy Ferris presents his business strategies through the acronym D.E.A.L.

- ✓ Definition (of the concept)
- ✓ Elimination (of unimportant things)
- ✓ Automation (of the cash flow)
- ✓ Liberation (from a workplace)

The acronym D.E.A.L. (and the concepts it represents) can be easily remembered through the image of two people shaking hands to finalize their new business *deal*.

Every piece of information that you want to remember has to be associated with a concrete image. Ideally, this image will feature aspects of Exaggeration, Movement, Bizarre Associations and Emotional Involvement. The following section will show you many ways to develop these concepts.

Soon, you’ll practice what you’ve learned thus far by acquiring what we call “short information”, which is information that is limited to two or three elements. For example, the names of people (where the first element is the face of the person and the second is the name), foreign terms and phrases, email, postal addresses and similar types of information.

## MEMORY IN MOTION

The duration of memory is directly proportional to the size of the cerebral area you use in memorizing the data. The genius of the Golfer Method is that it triggers the use of a wider cerebral area, which creates neurological activity that allows your brain to imprint memory more effectively. Take, for instance, the following example:

If you want to remember **Giordano Bruno**, the philosopher who inspired the Golfer Method, focus on the picture and imagine him to be like Michael *Jordan* leaping to put a *brunette* in a basket.

You have to imagine action as realistically as possible, as if you were watching the scene unfold in front of you. The next time someone asks you the name of a philosopher, you'll happily visualize "Jordan and the brunette in the basket" and you will recall the name, "Giordano Bruno." But by the next time you'll be able to answer the question without thinking of any image.

This system works under the condition that the images reflect the required elements of Exaggeration, Movement and... (by now you should be able to complete this sentence). Lacking even one of these characteristics, you'll be creating a "medium term" memory instead of long-term memory (so, they won't last forever).

Let's consider another example:

If you want to remember the word "*burro*," which means "butter," in Italian, you can imagine knocking at the door of your neighbor and asking to *borrow* something. He will return with a big piece of butter. If the image is exaggerated, in motion, associated in a bizarre way and carrying an emotional value (imagine a neighbor who you know well) you won't forget the word "*burro*."

This system has an infinite number of applications that we will analyze later. For now, all you need to realize is that meaningful and significant images are a kind of vehicle that carries ideas and roots them in your long-term memory.

Besides the specific data we want to store in our mind, we'll also remember the circumstances linked to the act of memorization. When we create a particularly significant image, we activate the "First Kiss Formula", which causes an image (particularly if it has the E.M.B.A.S.I. characteristics) to go straight to long term memory, including all the circumstances that occurred during that period of memorization. As explained above, the "First Kiss Formula" states that when something extreme, emotional, and bizarre happens we remember everything about that particular moment, including where we were, what we were wearing, seeing, smelling, tasting, etc.

It should be mentioned that the images themselves DO NOT replace our memories, but simply serve as a neurological activator and create an avenue for remembering information.

**The Golfer Method is Designed  
to Make Our Natural Memory Work Better.**



I hear and I forget;  
I see and I remember;  
I do and I understand.

**Confucius**

## CHAPTER 5

# The Picture Takes Shape

### THE IMPORTANCE OF IMAGES

Have you understood everything so far? Are you feeling a bit confused? This is to be expected and is completely normal, so don't worry! We have presented a lot of compressed information in the previous chapters that will soon be clarified. While you may have found some concepts particularly difficult, just keep reading and follow the examples provided. All will soon become clear...

We have established how representational images fit into the memorization process as vehicles that carry ideas into long term memory. By now we've analyzed a number of methods for creating images. Before we start with the real practical part, let's apply what we have learned.

The old Confucian proverb, "I hear and I forget. I see and I remember. I do and I understand," is an apt description of how fleeting memory can be, and how important visualization is in the memory process.

You will find on the next page a list of ten words. Compared to when you first measured your Span, you now have a number of techniques with which to memorize the words. At the end of the list there's an explanation of ways for representing words through images. For now, let's set aside the characteristics of Exaggeration, Movement, Bizarre Associations and Emotional Involvement. As we would say in Latin, *Omnia tempus habent*. "Everything has its time."

Now let's do the exercise. Read each term and think about the first image that pops into your mind. The first image is the most intuitive and is always the best, because it's not conditioned by reasoning that robs the process of spontaneity. At the beginning you might have some difficulties. This has nothing to do with whether you have a good or bad imagination, but simply due to the fact that you still have to familiarize yourself with the techniques outlined in the last chapter.

## READ, THEN PRACTICE!

Here is the first list of images:

- ✓ Cap
- ✓ Glass
- ✓ Paper
- ✓ Crazy
- ✓ Cat
- ✓ Uniform
- ✓ Victim
- ✓ Enthusiasm
- ✓ Acceleration
- ✓ Faith

Before you go on with your reading, take a moment to pause, look at each word and try to associate every one with a specific image. Now write a short description of your association next to each word.

Let's take the word "Cap" for example. Try not to think of a generic cap. Think of a specific cap, something very particular, a cap that you've seen before.

This rule works for any image. For this exercise, and to successfully imprint information in your mind, it's important that your visualization is clear. It might be helpful to close your eyes during this process to better stimulate your imagination. Have fun! This is not a test... you can't fail it!

Now, let's go back to the list and look at some possible images that could be associated with the words. Remember to be as specific as possible when associating images.

For the word "**glass**" you could think about your favorite wine glass.

For the word "**paper**" you could think about a sheet of toilet paper, but pay attention to the first image that comes to your mind.

Repeat the process for the word "**crazy**." Think about that crazy lady from your neighborhood, or a crazy friend of yours. You can even think about someone crazy in love.

For the word "**cat**," think about a particular cat, like your family's cat or Garfield or Felix the Cat. Anything goes.

For the word "**uniform**," think about a person with an impeccable uniform that generates respect and admiration.

What image does the word "**victim**" generate in your mind? If nothing comes to you, you can always think of an image you've seen on television or on the news. Unfortunately, the news is full of vivid scenes of victimhood.

For the word "**enthusiasm**", think about someone who makes you feel enthusiastic: a person you know, someone famous, maybe your favorite football player expressing his uncontrollable enthusiasm after winning the game. In the case of an abstract concept such as enthusiasm, it's important to create a concrete image that is able to express the otherwise intangible idea.

For the word "**acceleration**," think about a car that unexpectedly speeds up. It would be better if this image were drawn from a situation you've experienced personally.

For the word "**faith**," you can think of a man of little faith, or the opposite, a monk in prayer. Both images relate to the idea of faith.

Now let's focus on a list of words relating to law. It will be a good exercise to try to memorize the following words, even if they relate to a subject you do not usually deal with.

Keep in mind that the examples suggested are not necessarily the best or the "right" ones. In fact, the most successful images will come from your own experiences and your own way of thinking.

Let's take a look at the words to be memorized. This time, instead of immediately reading the suggested images, try to link each word on your own to the first image that comes to your mind:

- ✓ **Guaranty**
- ✓ **Revocation**
- ✓ **Leasing**
- ✓ **Escape Clause**

- ✓ **Injunction**
- ✓ **Disciplinary Measure**
- ✓ **Convocation**
- ✓ **Reduction**
- ✓ **Administration**
- ✓ **Delegation**

Now, you can compare your solutions with the ones proposed here:

- ✓ **Guaranty** - You could visualize your car exploding the day after the warranty
- ✓ **Revocation** - You could visualize the image of an overly suntanned person drinking a margarita on his vacation (vacation and revocation sound similar).
- ✓ **Leasing** - You could think of the bizarre image of the martial arts expert Bruce Lee singing a song.
- ✓ **Escape Clause** - You could imagine Santa Claus escaping over the wall of the penitentiary.
- ✓ **Injunction** - You could visualize the image of a needle injecting medicine.
- ✓ **Disciplinary Measure** - You could picture a professor striking a schoolboy's hand with a ruler.
- ✓ **Convocation** - You could visualize an ice cream cone at a job interview.
- ✓ **Reduction** - You could visualize your favorite pair of jeans that shrunk three sizes in the dryer.
- ✓ **Administration** - You could visualize a government worker.
- ✓ **Delegation** - You could think of one of your friends, Dell, elegantly dressed

Now try this exercise on your own with a list of names of people. Names of people are very important and it's always helpful to memorize them as quickly as possible. Chapter seven of the book is dedicated specifically to various strategies for memorizing first and



last names. For now, just try to create an image for every name. Remember to come up with an image of a **thing** that relates to the name, and not of someone with that name.

- ✓ Beverly
- ✓ Sarah
- ✓ Lauren
- ✓ Marc
- ✓ Natalie
- ✓ Dominic
- ✓ Tom
- ✓ Angelina
- ✓ Amadeus

In the case of compound names like Maria Louise, it's not necessary to pick one image for each name (for example, a bride in white on her wedding day, because of the assonance with "Maria").

Remember that this system is a way of activating neurological processes and that the associated images proposed here are merely for the purpose of demonstration. For the best results, you will have to generate your own images based on your particular way of identifying with a given name.

For Example:

- ✓ **Beverly** - You could picture a movie star from Beverly Hills.
- ✓ **Sarah** - You could imagine hot sand from the Sahara desert.
- ✓ **Lauren** - You could imagine that she's foreign.
- ✓ **Marc** - You could think a guy with a big mark on his face.
- ✓ **Natalie** - You could visualize a swarm of gnats.
- ✓ **Dominic** - You could imagine a child playing dominos.

- ✓ **Tom** - You could think of an enormous tomato.
- ✓ **Angelina** - You could imagine an angel.
- ✓ **Amadeus** - You could picture Mozart.

Now, let's use the same system for the memorization of foreign terms, an application that we will look at more closely in the second part of this book.

For now, focus on an associated image that helps you to remember the pronunciation rather than the meaning of the word. For this purpose, we will use familiar words that sound like the pronunciation of the term. Here is a list of Italian words for you to put to the test:

- ✓ **Cucchiaio** (kook-kyah-yo)
- ✓ **Piccante** (peek-kahn-teh)
- ✓ **Crostata** (kroh-stah-tah)
- ✓ **Casco** (kah-skoh)
- ✓ **Scalpello** (skahl-pehl-loh)
- ✓ **Lago** (lah-goh)
- ✓ **Notte** (noht-teh)
- ✓ **Cuscino** (koo-shee-noh)
- ✓ **Pancetta** (pahn-cheht-tah)
- ✓ **Parlare** (par-lah-reh)

Always try to follow your instinct as much as possible. Try not to lose yourself in the details, and most of all **avoid perfection**. The most important thing is that the image you produce evokes the word based on *your own way* of understanding it!

- ✓ **Cucchiaio** (*kook-kyah-yo*) - You could visualize a big cookie.
- ✓ **Piccante** (*peek-kahn-teh*) - You could imagine a pecan nut.
- ✓ **Crostata** (*kroh-stah-tah*) - You could visualize bread crust.

- ✓ **Casco** (*kah-skoh*) - You could visualize a luxury casket.
- ✓ **Scalpello** (*skahl-pehl-loh*) - You could picture a scalpel.
- ✓ **Lago** (*lah-goh*) - You could visualize a set of Legos.
- ✓ **Notte** (*noht-teh*) - You could visualize a notebook.
- ✓ **Cuscino** (*koo-shee-noh*) - You could imagine your cousin.
- ✓ **Pancetta** (*pahn-cheht-tah*) - You could visualize two professional boxers punching each other.
- ✓ **Parlare** (*par-lah-reh*) - You could think of a national parliament.

For the last exercises of this chapter we are going to create associated images for a list of words that are in random order. Use a sheet of paper to note the images that you create. Try to be as fast and as instinctive as possible, using the first image that comes to your mind. Some of these examples are drawn from an academic vocabulary that any student would find relatively difficult to remember.

### **FIRST SERIES:**

juxtaposition, harangue, tribute, fermentative, innocence, whiteness, pill, indication, inclined, hangdog.

### **SECOND SERIES:**

homage, lymphocyte, orthodontics, ephemeron, grudging, banderole, philanthropic, endocrine, presence, Romberg.

### **THIRD SERIES:**

cryptaesthesia, leucoma, tarantism, benthonic, hawser, transversal, olivenite, created, evanescent, volumetric, lonely, contactor, solution, regenerate, hegemony, pantech-nicon, annoying, declassification, saturated, reciprocation, decrescent, crisp, Porthole, vulnerability, envy, social, republic, name, born, fidelity, far-sightedness, admiration, experimentalism, temperance.

Here are some possible images that you could associate with the terms.

**For the first series:**

- ✓ **Juxtaposition** - You could visualize a jukebox that changes its position.
- ✓ **Harangue** - You could associate the image of a herring.
- ✓ **Tribute** - You could think of a tribe.
- ✓ **Fermentative** - You could imagine a wine cask becoming vinegar.
- ✓ **Innocence** - You could think of a child.
- ✓ **Whiteness** - You could visualize a white egg.
- ✓ **Pill** - You could think of a pillow.
- ✓ **Indication** - You could imagine a map of the country of India.
- ✓ **Inclined** - You could picture an inclined plane or a ramp.
- ✓ **Hangdog** - You could think of a dog hanging from the branch of a tree.

As you see, there are an infinite number of images and associations that you can come up with. It's not necessary that the definition of the word or concept you want to remember accurately characterizes the associated image. The important thing is that the image you visualize establishes an imprint in your memory.

**For the second series:**

- ✓ **Homage** - You could visualize the homepage of your favorite web site.
- ✓ **Lymphocyte** - You could imagine a lymph node.
- ✓ **Orthodontics** - You could visualize an orthodox priest.
- ✓ **Ephemeron** - You could think of a large "F" drawn on the side of a melon.
- ✓ **Grudging** - You could visualize some ground beef.
- ✓ **Banderole** - You could think about a bandage being wrapped around your arm.
- ✓ **Philanthropic** - You could imagine someone named Philip holding a trophy.

- ✓ **Endocrine** - You could visualize a new police chief putting an end to crime in the city.
- ✓ **Presence** - You could visualize an ornately wrapped present.
- ✓ **Romberg** - You could picture something in the geometric shape of a rhomboid, similar to a kite.

As you can see, the examples are of various types (names of things, people, names of abstract things, objects, etc.). Many of the examples are words not used in everyday language. Here are some suggestions for memorizing the words of the last series.

### For the third series:

- ✓ **Cryptaesthesia** - You could visualize someone in a crypt waking up from anesthesia.
- ✓ **Leucoma** - You could picture a lion in a coma.
- ✓ **Tarantism** - You could imagine a tarantula.
- ✓ **Benthonic** - You could visualize some beans soaking in tonic water.
- ✓ **Hawser** - You could imagine your house.
- ✓ **Transversal** - You could visualize someone disguised as a woman.
- ✓ **Olivenite** - You could think about a martini with an olive.
- ✓ **Created** - You could visualize an artist.
- ✓ **Evanescence** - You could imagine Eve sniffing the air around the apple tree.
- ✓ **Volumetric** - You could visualize a radio vibrating due to the volume turned to the maximum level.
- ✓ **Lonely** - You could imagine a person on a bench in a deserted park.
- ✓ **Contact** - You could visualize a contact lens, or someone touching an electrical wire.
- ✓ **Solution** - You could visualize a Rubik's cube solving itself.

- ✓ **Regenerate** - You could picture a hospital patient recovering from an ailment.
- ✓ **Hegemony** - You could picture an old person with money spilling out of his pockets (age-money).
- ✓ **Pantehnicon** - You could visualize someone painting his Nikon camera.
- ✓ **Annoying** - You could think about someone clicking his or her pen repeatedly.
- ✓ **Declassification** - You could visualize some of your old classmates.
- ✓ **Saturated** - You could imagine the planet Saturn.
- ✓ **Reciprocation** - You could visualize a receipt from your vacation.
- ✓ **Decrescent** - You could imagine people lined up from tallest to shortest.
- ✓ **Crisp** - You could visualize a bag of potato chips.
- ✓ **Porthole** - You could think about a portable hole (just like in the cartoons).
- ✓ **Vulnerability** - You could picture a pale and skinny child or a vulture.
- ✓ **Envy** - You could visualize a beautiful woman or a beautiful man.
- ✓ **Social** - You could think about your social security number or an office party.
- ✓ **Republic** - You could visualize a public toilet.
- ✓ **Name** - You could imagine a newborn baby who has yet to be named.
- ✓ **Born** - You could visualize the change of the seasons.
- ✓ **Fidelity** - You could imagine a wedding ring.
- ✓ **Far-sightedness** - You could visualize someone looking at something far away.
- ✓ **Admiration** - You could visualize giving a love letter to your secret admirer.
- ✓ **Experimentalism** - You could picture an expert scientist.
- ✓ **Temperance** - You could think about a thermometer exploding due to high temperatures.

As you've seen, the use of images depends a lot on what comes to our mind at that very moment, regardless of how strange, unrelated, or surprising they may be. The important thing is that the images are things we've seen or experienced before. They have to be tangible and nearly real.

## THE LANGUAGES OF EMOTIONS

Emotion is the first step of neurological activation. We all codify our lives through an emotional language that is familiar and very personal to each of us. Everyone can associate a personal emotional experience with any given word.

For example, a businessman and a college student who participated in a series of workshops on the Golfer Method each recounted how they memorized the word "leave." The businessman imagined that he was raking up a pile of leaves in his backyard, while the student thought about the moment when her boyfriend "left" her. As you can see, it's possible to look at every event and every word through an emotion.

For example, if we want to visualize Robin Hood, it could be best to visualize the actor we saw playing the part in one of the various film versions. We'd want to imagine having him right in front of us. In this case, the Emotional Involvement consists of a sense of familiarity which brings us closer to the character. Emotional Involvement implies our active participation in the process of visualization. If, for example, we want to portray the word "love," we shouldn't visualize a big heart, even though that might be what we instinctively imagine. Instead, we should visualize a specific person we love.

To create an emotion, we also need to use "Synaesthesia" – the activation of one sense through another or the involvement of more than one of our senses when visualizing an image. For example, in order to visualize a strawberry, it is more effective if we imagine the taste as well as the form. To visualize a rose, it is more effective if we imagine both the shape and the scent.

Images of these sensations can be created within fractions of a second. The important thing is that the emotions we use are indelibly ours, that they are familiar to us, and that we can draw an emotional condition from a past situation we've already experienced.

In the previous exercise, we created images of various kinds without worrying about aspects of Exaggeration, Movement, Bizarre Associations and Emotional Involvement. These aspects are fundamental in the use of the Golfer Method. In the following chapter these criteria will be applied when generating each image. As already mentioned, all of these four factors have to be present in a well-defined, clear image in order to fix an idea in the long-term memory.



The best time to plant a tree  
was 20 years ago.  
The second best time is now.

**Ancient Proverb**



## **PART II**

# The Golfer's Method Remembering Everyday



Memory is the treasury  
and guardian of all things.

**Cicero**

## CHAPTER 6

# The Switches of Memory

### FUNDAMENTAL

Constant practice will enhance the efficiency of the techniques we've analyzed so far, because it will force you to react faster and more spontaneously. With practice, these tools will become second nature to you after a few weeks.

Remember when you were learning to drive a car. After a fairly short period of time, you stopped thinking about changing gears or where the brakes were and just did it instinctively, without thinking. All learning processes are similar in the sense that practice helps you become more spontaneous and automatic in applying what you've learned.

Before getting more specific about the application of the Golfer Method, it's important to outline the three basic "switches" of memory: **Personal Interest, Attention and Association.**

### INTERESTS

Personal interest is without doubt the first **switch of memory**. We call them "switches" because they actually act like light switches. You click it, and a light comes on.

Often, children at school can't memorize the content of their studies, while they're able to recall vast information about players on their favorite basketball teams. Children can be veritable encyclopedias of knowledge about the scores of every game, the statistics, and the drama of each game. Clearly, every one of us has the ability for extraordinary memory, depending on how much interest something generates in us. If we can flip the switch for interest, "it's in the bag".



In order to use the potential of the Golfer Method, there are two things to consider. We have to *want to* and we must *decide to*. This method takes a conscious effort. If you *want to* remember and you *decide to* remember, the Golfer Method will work for you.

## ATTENTION

The memorization process becomes activated when interest is followed by attention – the second **switch** we need to turn on. Think about how many times you’ve looked for something that was right under your nose, or when you had trouble describing to someone something you’d just seen, or when you forgot your keys, your umbrella or your phone.

Rather than blaming it on poor memory, this sort of thing is often merely due to distraction or insufficient attention, which is something we all need to strengthen.

## ASSOCIATION

Association of ideas is the most natural process in learning new information or keeping in mind something that’s hard to remember. Think about the description your elementary school teacher gave when she taught concepts with numbers. Addition and subtraction became bags of apples, or beans. Division and multiplication became slices of cake to share with friends. When learning geography, she pointed out that the border of Italy has the shape of a boot. Association is a valuable switch that we can turn on in any circumstance.

One thing is certain: We can learn something new when we are able to associate new concepts with things we’re already familiar with. Often, when learning a new language, we compare the similar structures of our language to the structure of the foreign language we want to learn.



Creditors have better memories  
than debtors.

**Benjamin Franklin**

## CHAPTER 7

# What's Your Name Again?

### NEVER AGAIN

How many times have you been embarrassed and uncomfortable in front of a person whose name you didn't remember? How many times have you missed the chance to call someone by his name, because you didn't remember it?

Remembering people's names is a fundamental aspect of any social or professional environment. With the Golfer Method you'll be able to remember the names of everyone you've ever met, even years after. You'll be able to remember over one hundred names of people you've met on just one occasion. This is not a typo: Yes! One hundred!

The way to do it is simple and fast. The Golfer method teaches you to associate an image using E.M.B.A.S.I. with the predominant characteristic of the face. Not sure about this? Try to imagine a caricature drawing in which the person's most noticeable features are exaggerated. This is what we mean by a "predominant characteristic."

Before we get into practice and examples, I'd like to remind you that the E.M.B.A.S.I. image is not the end, but merely the means, for acquiring information that interests us. And remember, the personalized image we visualize has to be created and associated quickly, and, most importantly, instinctively.

We will begin with the simplest case scenario geared to help you remember someone's first name.

Follow these simple steps:

**1. Consider the principal characteristic of his face.**

Given the example of caricature, which dominant features would the artist focus on and try to exaggerate?

**2. Create an E.M.B.A.S.I. image for the name.**

You must transform the name into an image through one of the three techniques of visualization, while at the same time satisfying the E.M.B.A.S.I. criteria.

**3. Associate the image you have constructed for the name with the dominant facial-feature you have focused on.**

Here, it is just a question of constructing a scene which can cater to the interaction of these two elements in an unusual way. For example, if you want to remember the name of **Mr. Paul**, and he has a big nose, you imagine it bigger and red because he knocked it on the bottom of a pool (because pool sounds like Paul... E.M.B.A.S.I!). If you want to remember the name of **Alicia** and her predominant feature is her very expressive eyes, you can imagine her eyes turning green like an alien (because of the assonance with Alicia). If you get introduced to **Alexander** and he has a big chin, you associate his name to Alexander the Great and imagine a sword that swings from his chin.

- 1) Consider the principal Characteristic of the face.
- 2) Create an EMBASI image for the name.
- 3) Associate the image with the name and with the dominant facial feature.

## **PRACTICE WITH NAMES**

Here is a list of names and images for you to get an idea of what we are talking about:

- ✓ **Alice** - lives in a palace
- ✓ **Alley** - Death Valley
- ✓ **Anna** - an analyst
- ✓ **April** - rain



- ✓ **Beatrix** - the Matrix
- ✓ **Brad** - bread
- ✓ **Brenda** - a person who likes to wear brands
- ✓ **Carolyn** - carolers during the holidays
- ✓ **Christine** - a crystal
- ✓ **Christopher** - an explorer like Christopher Columbus
- ✓ **Danny** - Denny's pancakes
- ✓ **Dario** - a diary
- ✓ **David** - Michelangelo's sculpture
- ✓ **Donald** - McDonalds or a hamburger
- ✓ **Elizabeth** - a queen
- ✓ **Emma** - a beautiful gem
- ✓ **Enrique** - a rich man
- ✓ **Ethan** - a very ethical person
- ✓ **Florence** - a flower
- ✓ **Grace** - a graceful ballerina
- ✓ **Jacob** - a cub
- ✓ **James** - some jam
- ✓ **Jayden** - a Jedi fighter
- ✓ **John** - Lennon's glasses
- ✓ **Jeremy** - the flag of Germany
- ✓ **Jessica** - something Jurassic
- ✓ **Karen** - a nurse who takes care of patients



- ✓ **Kayla** - a kayak
- ✓ **Kelly** - peanut butter and jelly
- ✓ **Kevin** - someone who wins
- ✓ **Linda** - someone who is blind (b-lind)
- ✓ **Logan** - a great slogan
- ✓ **Lori** - a storyteller
- ✓ **Mabel** - a table
- ✓ **Margaret** - a Margarita
- ✓ **Mildred** - a very mild-mannered person
- ✓ **Minnie** - Mickey Mouse
- ✓ **Oscar** - the Oscar Award
- ✓ **Patricia** - a patriot
- ✓ **Phil** - a Philly cheese steak sandwich
- ✓ **Pierre** - a pear
- ✓ **Samuel** - a samurai
- ✓ **Shirley** - a shirt
- ✓ **Sophia** - soap
- ✓ **Steven** - an even balance
- ✓ **Susan** - sushi or a lazy-susan
- ✓ **Tiffany** - breakfast on a golden plate
- ✓ **Tyler** - a tailor
- ✓ **Walter** - water or Walt Disney

Alright, we now need to specify how to perform this association correctly given different circumstances.

1. Every name has to be referred to as an object or an action.
2. A name can't refer to another person you know.
3. The image that you'll associate with the name of the person has to be considered for a very short time, like a quarter of second.
4. To facilitate the imprinting of the information, it's helpful if you get used to calling a person by his name during a conversation and especially at the end of the conversation.

For compound names, as already mentioned, it's not necessary to remember two images. Remember that every image you create is intended to help your natural memory, and not to replace it. The E.M.B.A.S.I. image generates neurological activation that helps you to remember naturally. After using the information a few times, the images will disappear.

Now it is time to look at last names. The system works the same way for first and last names, but for the latter we will be concerned more with the sound of the name as the technique requires more assonance. Here are some examples:

- ✓ **Addison** - an addition
- ✓ **Appleby** - an apple
- ✓ **Armstrong** - a big, strong arm
- ✓ **Athow** - a nuclear atom
- ✓ **Balfour** - four balls
- ✓ **Bangs** - a gun or the onomatopoeic expression "Bang!" in a comic book
- ✓ **Bar** - a nutrition bar
- ✓ **Billings** - some expensive bills
- ✓ **Bourne** - wood burning
- ✓ **Boughton** - a button
- ✓ **Bristle** - the bristles of a toothbrush

- ✓ **Fleming** - a flaming tattoo or some phlegm
- ✓ **Freeman** - a single man wearing no ring on his finger
- ✓ **McFarland** - something from a far-away land
- ✓ **McGraw** - a rapidly growing plant
- ✓ **Raymond** - a rainbow
- ✓ **Smith** - a blacksmith

Now imagine that someone gives you their first and last name. In this case we will create an image for the first name that resonates with the predominant characteristic of the person. Then we're going to create an image for the last name that relates to the image of the first name.

It is important to realize that often last names are the same, so you may simply use the same image. You can practice with real faces in the exercise in the workbook.



Women and elephants  
never forget.

**Dorothy Parker**

## CHAPTER 8

# Words, Words, Words...

### LET'S GET A FEW THINGS IN ORDER

Now that you've learned how to memorize the names of people you've met even only once, we will move to another fundamental technique, which will enable you to store and retain lists in your long-term memory.

The potential practical applications of this method are more or less without limit. In our day to day lives we forever find ourselves relying on lists of some sort. How often do we synthesize an argument into a series of bullet points? How often do we find ourselves referring to a list to guide us through something complex and elaborate, such as a presentation or long-term business project?

Writing lists is our way of simplifying things. The individual elements that we enumerate represent the totality of all which lies behind them. Think about it for a moment. Reading a list is the way by which our natural memory re-elaborates and reconstructs the entire logical labyrinth tied to a piece of information we have assimilated. For example, if when writing a list, we jot down a single word such as "post," this will be sufficient to remind us of the more complex reasoning behind the word itself. While the original piece of information may be, "I have to remember to write that letter to Auntie Suzy, call up Jane to make sure I've still got the correct address, buy envelopes and stamps, and send it next day delivery, priority post," the single word "post" usually suffices to remind us of the entire process involved. If we were to write down each of the steps in the process we would probably have no time to actually get anything done. Clearly lists are useful, but as we will see, memory is infinitely better!

The different types of lists we find ourselves drawing up are almost endless:

- ✓ Things to do today
- ✓ Things to do tomorrow
- ✓ Appointments
- ✓ People to phone
- ✓ Commitments for the month
- ✓ Principal points of an argument
- ✓ What to bring to a work meeting
- ✓ Shopping list
- ✓ Pros and cons of a personal or professional choice
- ✓ What to bring on holiday
- ✓ Documents needed for a particular occasion
- ✓ Dietary regulations: foods that can and can't be eaten
- ✓ Acquisitions
- ✓ Presents (who doesn't write a list during the holidays?!)
- ✓ People to whom you need to send letters or postcards
- ✓ Books to read
- ✓ Household chores...

We could go on and on! Every one of us uses specific lists for his or her personal work and life. Putting things in order, literally, helps us untangle ourselves from the thousands of things we have to do every day. Doctors may find themselves drawing up lists of medications, lawyers of case studies to use in court, salesmen of the names of clients they must visit or telephone before the week is out, and so on.

Relying on written lists can, however, be dangerous. How can we remember the items without having to consult the list again and again? And what happens if we lose the list?



We would be lost! How can we avoid the frustration of realizing that we've forgotten the list at home, and as it just so happens, also forgotten the vast majority of what we had written on it? Any of this sounding familiar?

*Learning to remember lists by heart is fundamental*, as it allows us to save precious time and become free of artificial memory aids. We all know that relying on rogue notes and phantom paper scraps is precarious, as we run the risk of losing the information we wish to remember. We search and search for misplaced lists, only to come up empty-handed. The time lost is therefore tripled: the time spent writing the list, time spent looking for it, and the time spent re-writing it, perhaps even omitting some of the original points along the way... *bad news all around*.

Yet another typical characteristic of the lists we write is that they conveniently never happen to be at hand when we most need them. We are out shopping, or in a business meeting, or running errands, and it's just then when we think "If only I had that list..." the one we lost or forgot!

## ONE IMAGE LEADS TO THE NEXT...

Here are the technique's five simple steps, which we will apply to numerous practical examples later:

- ✓ Create an E.M.B.A.S.I. image for the first item on your list.
- ✓ Move on to the second item on your list and somehow link it back to the previous image you have just crafted in an appropriately unusual fashion by means of another E.M.B.A.S.I. image.
- ✓ Move on to the third thing on your list and link it to the second in a similar manner.
- ✓ Carry on like this to the end, always linking up words/images to the previous word/image, one after the other, respecting the order that they appear in on the list.
- ✓ Once having concluded the coupled associations, go back over the list and slowly re-evolve all the images that you've constructed, paying attention to them each in turn and in detail.

There are two additional elements of this technique. First, *you must anchor the images you craft in some setting familiar to you*, for example, a room in your home or office. It is also important that you *carry out your visualization sequences in a linear fashion, from left to right*. In practice, this means that you should imagine the associations you create actually taking place on a wall of a particular room with which you are familiar, and you must

make sure that when you imagine this sequence in progress, you follow it starting from the far-left side of the room, gradually progressing to the right.

Secondly, it is important that you *avoid constructing stories that tie in everything on the list at the same time*. Instead, limit yourself to crafting associations in couples, linking each component of the list with the next. The reason for this is really quite simple. When we visualize a chain of varying images, we may easily fall prey to the temptation of inventing some sort of short “skit” that could involve them all at once. While this might seem logical, you will end up diminishing instead of enhancing the intensity of the memory process. By creating a composite narrative structure encompassing all relevant elements or images, we in fact reduce the bizarre and eccentric nature of the associations crafted between single couplets, and render the neurological activity supporting our memory less potent. For this reason, make sure you conscientiously avoid trying to give sense or purpose to the story taking form in your mind as it is not supposed to be logical.

Always try to remember that *the logic of any bizarre association is found precisely in its lack of logic*.

Let’s take an example to help clear things up a bit.

### **EXAMPLE 1:** Memorize a To-Do list

The following is a hypothetical list of things you might have to carry out on a day in the office.

- ✓ Check mail
- ✓ Telephone Mr. Handelson
- ✓ Finish project
- ✓ Reorganize filing cabinet
- ✓ Read article
- ✓ Office breakfast
- ✓ Staff meeting
- ✓ Write letter
- ✓ Write draft for boardroom presentation
- ✓ Wish happy birthday to Mrs. Hayday

We will memorize everything noted on the list by means of a series of bizarre associations crafted in pairs of specific E.M.B.A.S.I. images, each relative to a single unit. Fix the images in a familiar setting and enact the coupled sequences from left to right.

Imagine a computer, and a gigantic *envelope* coming out of its screen (**check mail**), which suddenly grows a pair of *hands* (**telephone Mr. Handelson**). The hands are holding a *ruler and compass* (**finish project**) which are then placed in an organized fashion in an open drawer (**reorganize filing cabinet**). As the drawer slams shut, another one below opens, and an enormous *newspaper* floats out (**read article**). The newspaper opens up and I see a delicious *croissant* (**staff breakfast**). The croissant suddenly begins to multiply, and each member of the sales team is handed one (**staff meeting**). Your colleagues subsequently huddle around an enormous pen that starts *writing on a vast sheet of paper* (**write letter**). The sheet of paper then slides its way under the *boardroom door, and into a shredder* (**write draft for boardroom presentation**). Finally, I see that what comes out from the shredder is in fact a large pile of *hay* (**wish happy birthday to Mrs. Hayday**).

As you can see, each generated image was inspired by the fundamental significance of each item presented in the list and devised according to pairing associations, without reference to a general story.

As mentioned earlier, in order to reconstruct the sequence of the various images you have crafted, you only have to remember the principal point of the information that inspired the images. For example, the image of the pair of hands (which casts our mind to Mr. Handelson) will be adequate to remind us that we have to call him, just as the hay coming out of the shredder (which triggers the thought of Mrs. Hayday) will immediately remind us that we must wish her a happy birthday. After having gone over the visualizations you have constructed a few times, the images will disappear and you will remember the list directly.

In order to test yourself, construct your own set of images for the above list, then write down as many of the tasks as you can remember in the spaces below.



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How did it go?

If you've "seen" every passage correctly, you should have done this without problems. If you're missing something, consider these possible mistakes:

1. *You didn't have strong visuals of the images.*

In this case, try closing your eyes and concentrating harder.

2. *The images did not conform to the criteria of E.M.B.A.S.I.*

Consider this: Did the images involve movement? Were they exaggerated? Did they follow the concept of bizarre association? Were they involving you emotionally? In order for the technique to be successful you *must* apply all of these characteristics!

3. *The images were not realistic.*

It's necessary to visualize "real" things and people with which you are familiar. As with the example for "doctor," you should visualize *your* doctor, for "cap," a cap you're actually familiar with.

Either way, you will have plenty of opportunities to practice this for yourself. In the meantime, let's move on to another example.

## **EXAMPLE 2:** Shopping List

You're off to the supermarket for groceries. Why not try leaving the list at home once you've memorized it? The time spent shopping will actually prove much more rewarding. It's almost like a game!

- Bread
- Pasta
- Chicken
- Marzipan
- Carrots
- Peas
- Ham
- Apple juice
- Yogurt

- ✓ Salmon
- ✓ Salt
- ✓ Cherries
- ✓ Cheese
- ✓ Shrimp
- ✓ Wine

Now, it's your turn. Try coming up with your own visualizations. Once you've got your images, go over them one by one, paying attention to the sequences by which you've tied them together and keeping the original list in sight. Then, put the list away and go solo.

Once you've finished crafting your own visualizations, take a look at the following example.

An *oven* (which makes one think of **bread**) is busy gobbling up a bowl of **pasta**, being served by a **chicken** waiter. Suddenly, a *Martian* (**marzipan**) lands on the chicken's head and slides onto an enormous **carrot**. The carrot starts to sink into a sea of **peas**. One of the peas suddenly grows in size and becomes a boat which glides along using a slice of **ham** as a sail. The boat ends up sailing straight into an open *bottle* (which represents **juice**) laying on its side and a gigantic **apple** rolls in behind and gets stuck in the neck. The bottle suddenly starts being shaken up until it explodes in a stream of **yogurt**, which creates a stream in which a very determined **salmon** is trying to swim. When the salmon eventually gets to the mouth of the stream, droplets of **salt** begin to fall from the sky, which eventually pick up speed and turn into bright red **cherries**. Next, there is a block of **cheese** with legs trying to avoid these missile cherries, who is saved by a band of **shrimps** who arrive, pick him up and scuttle him out of harm's way. Finally, to celebrate they sit down with a good glass of **wine**.

So... Does that story bear any similarities to yours at all? Or was yours perhaps even more bizarre? Remember, the stranger the images, the more effective they will be in imprinting themselves in your long-term memory. So, go ahead and let it all out; the wackier the better! Again, write down in the spaces below as much as you can remember from the original list, and then check it over to see how you did.



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### **EXAMPLE 3:** Principle points of an argument

Many of us have found ourselves, from time to time, having to lead a group discussion or give a presentation, whether at work, church, or a family-related event like a wedding or a birthday party. In such a case, it is essential to remember the key points of a speech in their schematic order without having to rely on an additional crutch such as a written outline. When you are free from lists, you are able to relax and guide the discussion however it may develop, while not losing track of the key points which you have already registered and memorized in their systematic order.

- ✓ Market
- ✓ Financial climate

- ✓ Value of money
- ✓ Competition
- ✓ Our company
- ✓ Economic equilibrium
- ✓ Investments
- ✓ Capital
- ✓ Growth
- ✓ Share rates
- ✓ Share holders
- ✓ Staff
- ✓ Dividends
- ✓ Service improvement
- ✓ New products
- ✓ New clients
- ✓ Development
- ✓ Threats
- ✓ Preventive tactics
- ✓ Expected results

Again, as before, take a shot at the exercise yourself and then compare it to the following examples. It is important that you learn to create your own images autonomously in order for you to become proficient in the technique.

Picture an outdoor **market** stand baking in the sun, when suddenly the sky turns overcast and begins to rain furiously (connotations of **climate** – **financial**). Imagine people walking around, holding up huge \$100 bills (**value of money**) over their heads to shelter themselves from the downpour. The same people are all seated at a quiz show (**competi-**



tion). The participants finish the game and begin walking, chatting and laughing, into an office (**our company**), which is on a pair of scales balancing out a gigantic dollar sign (**economic equilibrium**).

The dollar sign tumbles off and falls *in a nest* (**investments**), followed by a rapid zoom out camera shot which shows the nest on top of the White House (**capitol** as a homonym for **capital**). Next the entire city starts increasing in size (**growth**) and the builders, exhausted by all the work, start *sharing* around some food and drink (**share rates**). One of the buildings, however, starts selfishly *holding* what is passed to him (**share holders**). He then walks off with the help of a huge **staff**, which breaks into two parts (**dividends**). The staff is then taken to a carpenter who fixes it (**service improvement**) and then displays an array of **new products** to a crowd of customers (**new clients**) who arrive in his shop. In the crowd there are also some children who all of a sudden start *developing* beards (**development**). Their mothers turn around and start *threatening* (**threats**) them with shaving cream, but the children throw *tic tacs* at them (**preventive tactics**). The children stop throwing the *tic tacs* as soon as their mothers pull out their school report cards from their bags (**expected results**).

We've managed to cover twenty elements, which are, for the most part, quite complex in nature. This time, the exercise might be a little more challenging, but try to recall the itemized list.

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How did you do? Before moving on to the final exercise, let us try one last example.

### **EXAMPLE 4:** Things to Bring to a Business Meeting

The business meeting is one of those situations in which it is vital to remember everything, as forgetting even the smallest detail can have catastrophic consequences.

Imagine that you have been assigned to lead a discussion about your company's budget for the previous fiscal year and the projected budget for the coming year. Here is a list of everything you will need:

- ✓ Company briefing
- ✓ Power point presentation
- ✓ Laptop
- ✓ Video-projector
- ✓ 2009 budget report
- ✓ Marketing manual
- ✓ 'Communication' DVD
- ✓ Company blackberry

- ✓ Blackberry charger
- ✓ Glasses
- ✓ Diary
- ✓ Pen
- ✓ Post-it notes
- ✓ Watch
- ✓ Keys
- ✓ Blue suit
- ✓ Cuff links
- ✓ Tie
- ✓ Tie clip
- ✓ Asthma inhaler

Imagine a wheel of *brie cheese* (**company briefing**), projecting a light onto the wall (**power point presentation**). The wall turns out to be the screen of an enormous **laptop** which suddenly snaps shut, turns on its side, and takes on a circular shape and starts spinning on its axis like an old film *projector* (**video projector**).

The projector starts showing a *buddy* of yours trying on some *balloons* as earrings (**2009 budget report**; as you will see in chapter 11, a balloon, given its particular shape, evokes the number 9). Your buddy then jumps into a snazzy sports car, changes gears (*manual*), and roars down a road in a busy *market square* (**marketing manual**). He drives past a *DVD* stand with a horde of foreigners furiously haggling over prices ('**communication**' **DVD**). Suddenly, a huge *blackberry* (**company blackberry**) falls from the sky and squashes them.

The blackberry deflates and then starts filling up again like a balloon (**blackberry charger**). Once it's fully "inflated", the blackberry smiles, puts on a pair of **glasses**, and proceeds to bounce away, busily consulting his **diary**. Not looking where he's going, the blackberry bumps into a gigantic **pen**, which is scribbling something on a bright yellow **post-it note**. The post-it note floats up and shows a picture of a **watch** with **keys** instead of its hour and minute hands.

One of the keys then falls out of the watch and into the chest pocket of a **blue suit**, while the suit is animatedly walking out through a door by itself. The animated suit then starts to *cough* heavily (**cuff links**) all over a **tie** which starts blowing apart as if in a breeze until it is suddenly clipped together (**tie clip**). Finally, the tie gets sucked up by an enormous **asthma inhaler**.

Now, it's your turn:

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By now you should be fairly familiar with the procedure. With practice, you will gradually cultivate the ability to memorize any type of list you choose in a matter of moments. You will soon realize just how many benefits this technique has. All you have to do is continue to practice and above all else, **keep using the method!**

In the next chapter you will reach another milestone in your personal and professional improvement as you learn how to memorize words in foreign languages.



You can close your eyes to reality,  
but not to memories.

**Stanislaw Jerzy Lec**

## CHAPTER 9

# Much More than Ciao, Hola, Aloha, Hello...

### A FEW POINTERS ON LANGUAGES

The entire English language is comprised of over 100,000 words. In reality, however, only around 50,000 are actually in general use. As you might imagine, the average American does not have a particularly sophisticated verbal arsenal given the total number of words at his or her disposal. Neither, for that matter, does any foreigner.

In general, *the mastery of any language* is determined by the fluidity with which one deploys their knowledge of vocabulary – specifically, the types of written and spoken vocabulary that appear most regularly in daily life. For this reason, when learning a foreign language, your goals need not be quite as ambitious as you might have originally imagined.

Research on spoken and written languages has determined that there are approximately seventy-five general terms that comprise conversational structure. These terms represent the rudiments of language – in other words, those elements sufficient for the so-called “Me Tarzan, You Jane,” conversation. These necessary elements include pronouns and the infinitive verb forms: to be, to have, to do, to go, etc. A person whose linguistic knowledge is limited to this elementary level can probably order a drink in a bar, but is rarely able to engage in meaningful dialogues.

The *basic vocabulary* of a spoken language incorporates around 2,000 terms and expressions. A person who has reached this level of language proficiency is able to grasp the meaning of up to 85% of a piece of standard text, excluding technical or specialized terms or concepts. More importantly, that person is able to engage in a normal conversation.

The *constructive vocabulary* set, in addition to the words covered in the previous group, includes a further 2,500 words, bringing the total to 4,500. At this level, a person is generally able to grasp up to 95% of a standard text. At this point, with practice he or she will have the ability to express him/herself correctly both in written and spoken language.

Interestingly, at this stage the relationship between vocabulary and comprehension reaches a point of diminishing returns: the incorporation of a further 2,000-2,500 words only increases the prospective comprehension of a standard text by about 2%. After that, almost all additional vocabulary belongs either to the realm of colloquial (slang) expression, or to particularly technical or specialized sectors.

These linguistic facts can be highly instructive, as they show us that *the knowledge of between 2,000 and 4,500 terms will suffice* to consolidate an average or “common” comprehension of a particular language. A more sophisticated understanding of the nuances that distinguish a foreign language depends, of course, on the richness of one’s understanding of the foreign culture. For those interested, however, in attaining a basic proficiency in a foreign language, what really counts is a sound grasp of short list of frequently used vocabulary. The number of words and terms that regularly make an appearance in day to day life is drastically smaller than the vast variety of vocabulary contained in the dictionary. If you think about it in these terms, the prospect of learning a foreign language seems significantly less daunting. How then can the Golfer Method help you learning a foreign language? With adequate practice of the proper techniques, you will be able to learn up to 100 new terms of vocabulary in a day. This means that within a month and a half, you will have been able to master any target language you choose. You will be able to keep up with a conversation and understand nearly any piece of standard text – newspapers, books, written correspondence – you come across. Not bad, isn’t it?

Obviously, depending on one’s professional needs and or personal preferences, it might be also helpful to acquire a certain amount of specialist terminology. For example, people who work in business, IT industries, finance or marketing will want to learn specific terms that pertain to their area of interest.

Of course, in order to really *know* a language, you need to gain an understanding of its syntactical and grammatical rules. Beyond memorizing vocabulary, you will be able to employ the same memorization techniques to help you learn the rules of any given language with considerable ease. The most important point in learning a foreign language is regular and consistent practice. With sustained practice you will find that you can make enormous progress with the smallest effort.

Now that you know how simple learning a language really is, let’s move on to the technique that will allow you to memorize all the vocabulary you will need. At the beginning of our journey, we focused our attention on the memorization *words*. Our technique for memorizing *terms* will be slightly different, as we will focus on word *association*.



## THE DICTIONARY ALWAYS AT HAND: YOUR MEMORY

Let us take, for example, the Spanish verb “comer,” which means in English, “to eat.”

1. **Imagine a setting that corresponds to the English meaning of the word, a setting with which you are already familiar.**  
“To eat” immediately brings to mind the kitchen where you used to have breakfast with your parents every morning before school.
2. **Create an E.M.B.A.S.I. image linked to the English meaning.**  
Remember that the image you use must be the first one that springs to mind. You could, for example, imagine an enormous plate of pasta.
3. **Create an E.M.B.A.S.I. image *in assonance* (based on the way it sounds) with the foreign term and associate it in a bizarre fashion with the previous image that you created, in the setting you originally chose.**

“Comer” sounds similar to Homer, so you could imagine Homer Simpson eating an enormous plate of pasta in the kitchen of the house where you lived as a child.

And there you have it! As we said before, the image itself will soon fade away and you will be left with the stark memory of the word “comer” and its English equivalent, “to eat.” The method is beautifully simple and with a bit of practice it’s also extremely quick to pick up and put into action. So, once again, all you have to do is *create an image* linked to the English translation, *associate it in some bizarre fashion* to an image generated by the foreign word by means of *assonance*, and *locate them in the setting which was originally evoked by the English meaning*.

Let’s have a look at some other examples in different languages.

Let’s start with **Italian**:

- **Macchina (mah-ki-nah):**

*car*

Imagine your car parked in your driveway wearing a mackintosh to protect it from the rain.

- **Divertimento (dih-vehr-tih-mehn-toh):**

*fun*

Visualize a clown diverting traffic away from school towards an amusement park.

- **Scarpa (skah-rpah):**

*shoe*

Imagine a dirty shoe jumping up and down on the carpet.

- **Porta (pohr-tah):**  
*door*  
Picture an impeccably dressed porter holding your front door open for you.
- **Nuvola (nuh-voh-lah):**  
*cloud*  
Imagine a fine dining entrée consisting of tiny clouds on a plate, being served on a mountain.

Here are another five words, this time in **German**:

- **Tisch (tih-sh):**  
*table*  
Your dining room table is blowing its nose with an enormous tissue.
- **Stunde (shtuh-ndeh):**  
*hour*  
Your alarm clock looks down at its watch and is stunned by the time.
- **Blume (bluh-meh):**  
*flower*  
Picture the lilies in your garden suddenly bursting into bloom.
- **Brief (brih-ph):**  
*letter*  
Imagine a huge briefcase walking into a post office and bursting open with thousands of letters spilling out.
- **Berg (beh-erg):**  
*mountain*  
Imagine the Matterhorn (or any Swiss Alp) eating an enormous burger.

Now some **French** words:

- **Rue (rooh):**  
*road*  
Imagine a cow mooing and holding up traffic in the road outside your home.
- **Chanter (shan-tay):**  
*to sing*  
Picture a group of microphones chanting in the shower.
- **Bricolage (breeck-o-lage):**  
*do-it-yourself*  
Imagine an enormous hammer smashing through the brick wall of your garage.

- **Poisson (pwa-sahn):**  
*fish*  
Visualize a huge trout lying dead in the market next to a bottle of poison.
- **Jurer (jur-ay):**  
*to pledge/swear (something to someone)*  
Imagine a boy scout standing in front an enormous American flag next to a jury.
- **Rogner (rohn-njay):**  
*to trim*  
Picture an Olympic runner darting about a hairdresser who is trying to cut his hair.
- **Patte (paht):**  
*paw*  
Imagine your dog patting itself with an oversized paw.
- **Colle (cohl):**  
*glue*  
Picture someone in your friend's art studio trying to get up to answer a call but realizing he is stuck to his chair.
- **Betterave (beht-rav):**  
*beetroot*  
Imagine your husband or wife (your *better half*) being chased around a field by a huge beetroot.
- **Bossu (boh-ssuh):**  
*hunchback*  
Visualize your ex-boss with an enormous hunchback posing for a photo in front of the Cathedral of Notre Dame.
- **Chaussette (show-set):**  
*sock*  
Imagine your socks putting on a cabaret in your drawer.
- **Cupidité (Q-pee-dee-teh):**  
*greed*  
Picture Cupid sitting behind a loan-shark's desk in the office teeming with women he has made fall in love with him.
- **Mâchoire (mash-shwah):**  
*jaw*  
Imagine the skeleton in your school's biology lab with a disproportionately large jaw sitting in a bowl of mashed potatoes.
- **Fuite (fweet):**  
*leak*  
Imagine a leak coming from the ceiling in your bathroom, which suddenly gives way, and a pair of enormous feet come crashing through.



- **Souci (soo-cee):**  
*worry*  
Envision your friend Suzy nervously chewing on her pen in an examination hall as the exams are being handed back.
- **Mer (mayhr):**  
*sea*  
Imagine the little mermaid sunbathing on a familiar beach.
- **Vaisselle (vay-zell):**  
*crockery*  
Picture an animated vase selling a set of crockery in an antique store.
- **Pomme (pohm):**  
*apple*  
Imagine a pompous apple walking down a supermarket aisle refusing to sit with the rest of the fruit.
- **Tapis (tah-pee):**  
*carpet*  
Visualize a tap in the corner of your living room out of which there is a carpet flowing, and spreading out across the bare floor.

And now a bit of **Spanish**.

- **Comida (coh-mih-dah):**  
*food*  
Imagine a pizza performing a stand-up comedy skit on your dinner table.
- **Cama (cah-mah):**  
*bedroom*  
Picture a camel leading a caravan through your bedroom.
- **Tenedor (te-neh-dohr):**  
*fork*  
Envision a huge fork unzipping a tent door in your kitchen.
- **Perro (peh-rroh):**  
*dog*  
Imagine your dog poking its head out of its kennel and starting to purr like a cat.
- **Silla (sih-yah):**  
*chair*  
Visualize a silly friend sitting upside down on your kitchen chair.
- **Bombilla (bom-bih-yah):**  
*lamp*  
Imagine your husband or wife dusting a lamp in the shape of a bomb.

All the examples above are to show you how, by means of the Golfer Method, any word or term can be easily transformed into an E.M.B.A.S.I. image.

Your imagination can run totally free during this process. There are no limits to creating associations. Let it flow freely and run at full capacity, without forcing anything, in order to encourage spontaneity.

## MULTIPLE MEANINGS

In any foreign language, you will encounter words that carry more than one meaning. In fact, this will probably be the case more often than not. In these situations, you have to somehow mix in the image which represents the alternative meaning in English with the original one. For example; “marcher” in French can mean both “to walk” and also for something “to work” (e.g ‘**je marche dans la rue**’: *I walk on the road*, OR, ‘**la voiture ne marche plus**’: *the car’s not working anymore*). An example of an image you could construct would be of a gigantic pair of bionic feet broken down in your local park, which suddenly start up, start working and begin walking again.

Again, it’s always best to contextualize the images and relate them to scenes from your own life.

The next step is to start actually using the new vocabulary that you learn. It could be enough for you to just look the words up in the dictionary or to recite them out loud, but the best thing to do, is to go back over the texts you drew them from (if they were taken from a text that is), or to construct a phrase which manages to incorporate them all. As you know by now, practice plays a vital role in the process of memorization. It allows for the image to fade away so that the idea that it represents can be imprinted permanently in your long-term memory.

## LET’S PRACTICE THE NEW TECHNIQUE!

In order to gauge your progress, redo the test from the beginning of the chapter. The first time through you lacked the tools to effectively memorize the words presented to you; now you can take advantage of the technique you have just learned.

Now try to apply the method to all the various Spanish terms in the list below.

- **Adivinar (ah-dih-vih-nahr):**

*to guess*

A wrapped present in the shape of a question mark is handed to you by a divine force.

- **Castigo (cah-stih-go):**  
*punishment*  
The entire cast of your favorite TV show is forced to put their noses against the wall in the corner of your junior school class room.
- **Cerilla (seh-rih-yah):**  
*matchstick*  
You see a match lighting itself and setting fire to all the other matchsticks next to it and then, looking embarrassed, saying “sorry.”
- **Agotarse (ah-goh-tahr-seh):**  
*to tire oneself out*  
Picture an animated vase selling a set of crockery in an antique store. Imagine someone running a marathon dragging an enormous guitar behind them, looking understandably exhausted.
- **Piso (pih-soh):**  
*apartment*  
Imagine your first apartment completely filled to the brim with peas.
- **Fecha (feh-cha):**  
*date*  
Think about a woman throwing a bunch of flowers into your local cinema, turning to her male companion and saying “fetch.”
- **Imprimir (im-pri-mihr):**  
*to print*  
Visualize an imposingly large printer dressed up as a Roman emperor walking out of the local photocopy store.
- **Molestar (moh-les-star):**  
*to annoy*  
Two moles are sitting next to your brother on the living room couch, one on either side, endlessly prodding him.
- **Mochila (mo-chi-lah):**  
*back pack*  
A school boy is walking home with a huge chili strapped to his back.
- **Régimen (reh-he-men):**  
*diet*  
Imagine an army regiment grazing in a patch of grass outside your local health food store.
- **Desarmador (deh-sahr-mah-dor):**  
*screwdriver*  
You are dueling with your shed door, using screwdrivers as swords to disarm it.
- **Cartera (car-terra):**  
*wallet*

Imagine your wallet running into a Cartier watch store.

- **Majo (ma-ho):**

*nice (person)*

You open the fridge and see your best friend submerged in a jar of mayonnaise.

- **Guia (gih-yah):**

*guide*

Imagine Richard Gere giving a guided tour around some historical ruins.

- **Raiz (rah-eez):**

*root*

Think about a giant root rising up in the air.

- **Deporte (deh-por-teh):**

*sport*

Picture a football team being arrested on your hometown field and deported.

- **Maquinilla (mah-ki-nee-yah):**

*razor (electric)*

You see your Mac laptop shaving its ear in your bathroom.

- **Pique (pee-queh):**

*argument*

Imagine you and your sisters in the local video store arguing with pick axes in hand over which film to rent.

Now, take some time to go over all the images you've just crafted, making sure that you can visualize them in every detail. Then, try writing down the meanings of the following words:

Raiz:

---

Imprimir:

---

Adivinar:

---

Deporte:

---



**Mochila:**

---

**Majo:**

---

**Maquinilla:**

---

**Cartera:**

---

**Castigo:**

---

**Fecha:**

---

How many did you get? All? Most? In any case, definitely more than you'd expected at the start of the chapter. Give yourself a well-earned pat on the back for all your hard work!



Every man's memory  
is his private literature.

**Aldous Huxley**

## CHAPTER 10

# Places of Memory: A Journey Into Our Mind

### THE METHOD OF *LOCI*

By this point you have already accumulated a vast array of techniques that allow you to memorize several types of data, stretching from words to abstract ideas to formulas.

You have learned to augment your mnemonic capacities in ways you never thought possible through the fundamental precept of thinking through images. You have already made huge progress, but the journey is not over yet. You still have one of the most important techniques of all to learn, one that will help you to take the next step in increasing your general competence and proficiency in learning.

The **Method of *loci*** (plural of Latin *locus*, for “place” or “location”), which we will explore in this chapter, is an indispensable method for allocating memories to particular compartments within the brain. From these compartments, you will be able to retrieve them easily and systematically.

Once again, according to the roman writer Cicero (*De Orat.* 2, 351-355), the inventor of this method was the Greek poet Simonides. Cicero himself developed his ideas about the art of memory and the vital role it played in politics and public speaking. He concluded that the best way to remember the main points of any argument was to place them in a series of settings (*loci*) already familiar to us, so that we can confidently recall the details as we shift them around in our mind. What we will be studying in the following pages is, in fact, simply an implementation of the ancient method of *loci*.

The human capacity for memory is so vast that we will never have to deal with a lack of space. What this means is that, in theory, we could continue to assimilate and store new information into our memory *forever*, without ever encountering space limitations. Instead, the problem lies in order. Potential difficulties arise when the information is not organized in the appropriate fashion or if the memories we create lack a sufficient structure to hold them together. In the case of faulty structure, we run the risk of losing the memories altogether.

When it comes to putting a memory in order, the logic is the same as that which governs the phenomenon of the “messy office.” Consider this: you know that everything you could possibly need lies somewhere within your office, but every time you look for something, you can’t for the life of you find it! You might happen to unearth whatever it is you’re looking for by complete accident, but *never* when you actually *need* it!

Much like the messy office, your mind needs a serviceable archive to help you file all the information you deem useful so that anything you need can be immediately accessed at the appropriate time – something to keep us from wasting precious time and energy rummaging around uselessly in the dark.

Just think of all those hours lost trying to remember a name, a title, an argument, an idea? Well, not to worry. From this moment on, you will never again have to put up with these infuriating frustrations; finally, you will be able to erect a dependable framework for your memories. In order to access the properly stored memories, all you’ll have to do is “pick the right room.”

## ROOMS FOR MEMORY

Our memory has the tendency to store each piece of information it acquires with specific space/time markers. This means that consciously, your mind attributes a precise label to every piece of information on entry – much like a time-stamp on a computer file – contextualizing it in terms of location and time. This is easy to see if you think back to a film you’ve seen recently, or a friend you’ve met, or a particular event that occurred in your life not too long ago. When evoking these specific moments, the likelihood is that your mind will also be drawn to exactly *when* and *where* they took place. You will recall the period in which you saw the film, the theater, the occasion for seeing your friend, the place where you met and so forth.

Until now, we have considered lists not exceeding twenty words in length. What if the information we are required to remember is much greater in length, maybe even ten times greater? How can we manage to remember it all effectively and above all else, in the correct order? The Method of *loci* serves this precise goal by making use of your memory’s focus on the contexts of space and time, which allows you to memorize a potentially infinite sequence of information and retrieve it all in the correct order.

In the case of lists, we have already discussed how to go about memorizing them: placing the images in front of the wall of a room already familiar to you and “reading” the images

in a particular order. You are now in a position to see the full potential of the Method of *loci* by using the temporal and spatial dimensions of memory.

First of all, begin by thinking of **ten separate rooms**. Before you imagine them, consider the following criteria.

✓ **There must be ten.**

It may sound repetitive, but this is important. There must be *precisely ten*, and not, for example, nine or eleven rooms. *Exactly* ten, no more and no less.

✓ **They must be familiar to you.**

In order to facilitate the process of memorization it is of paramount importance that you know the rooms inside and out. Keep in mind the precise layout of everything they contain – the furniture, the details, the colors. It is also important that they be emotionally charged in some way, meaning that they should be associated with positive emotions that you have genuinely felt and experienced in those particular settings.

✓ **They must be average in size.**

Too big, and you'll find that you have too much room to work with, which will be counter-productive; too small, and you'll find it difficult to squeeze all ten images in comfortably.

✓ **The lay-out must be square or rectangular.**

It is also very important that every room have four walls and take a generally rectangular or square shape.

Obviously, the simplest and most logical port of call would be your own house. If, however, the number of rooms falls short of the requisite ten, then add a basement, a garage, or rooms from other familiar locations like your office or a room in a friend's house.

Once you've picked out ten rooms, organize them in a precise, logical order. Imagine giving someone a guided tour of the ten rooms you've selected. Which room would you start with? With which room would you finish? In what order would you give the tour? Remember, you can't go into the same room more than once. So, when organizing your ten-room tour, don't forget that once you've gone into one, you can't return to previous rooms.

Here's an example of a possible list of rooms that you could use.

✓ **Foyer**

✓ **Hall**

✓ **Kitchen**



Once you've finalized your ten rooms and their order, you should make sure you are able to run through your "guided tour" in your mind, from start to finish, and all the way back again. Take a minute to try this out and see how easily it comes to you. Imagine each room in as much detail as you can muster. Visualize them the most realistic way possible and install in them as much detail as possible. Finally, try to ensure that they're well lit, in such a way that the images you will distribute in them remain vivid, colorful and vibrant.

The moment has come to learn how to use your rooms as your memory aids.

## **50 X 10 = 500!**

This is a method that is designed to complement and augment your natural memory. In this way, it is a means of developing and utilizing what you already possess.

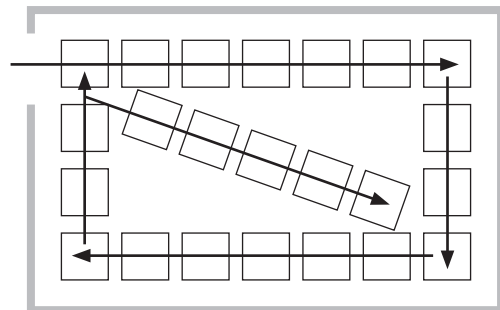
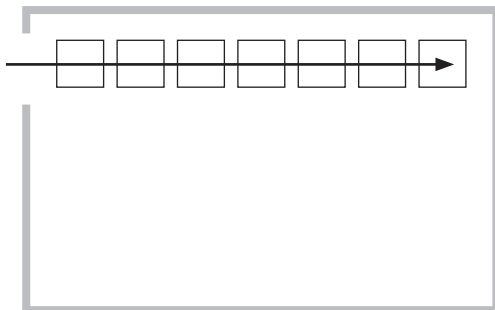
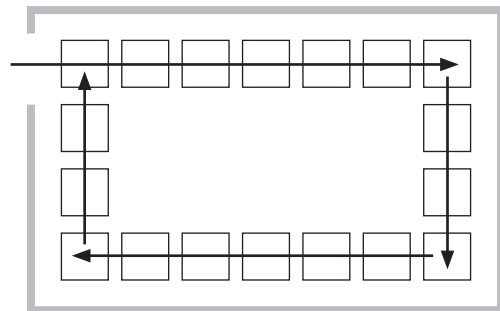
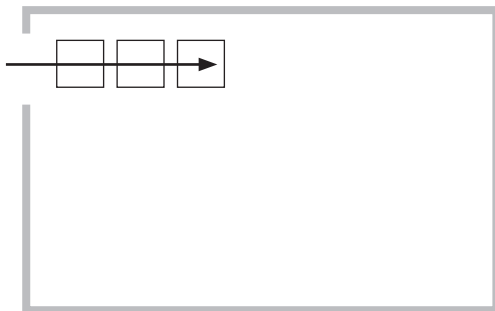
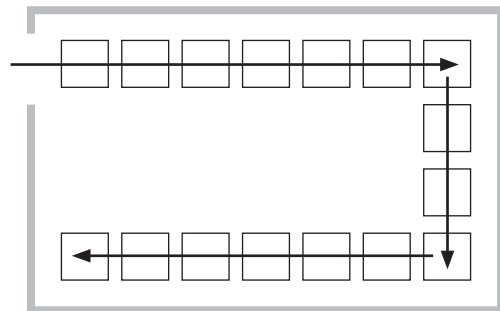
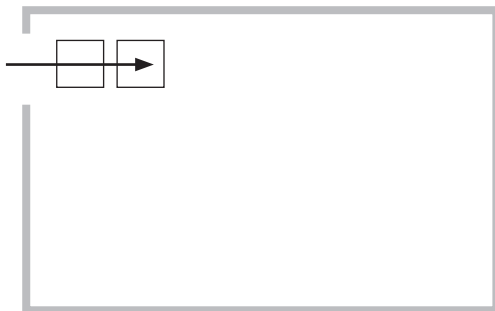
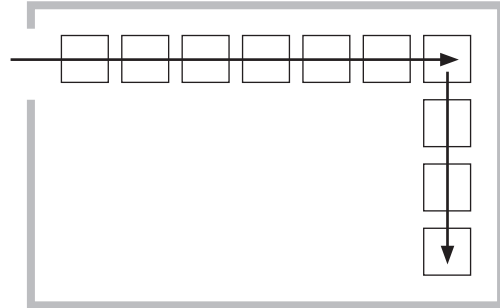
As you may have already gathered, the rooms are there to help you arrange and organize the images relative to the pieces of information you acquire, particularly when these prove abundant in quantity. Once your images are in position, in order to retrieve them in their respective order you simply have to go over the same mental steps you took when you originally distributed them throughout the rooms, moving from room to room. In this way, you will also re-evoke the concepts and ideas that originally inspired them. With frequent use, the images will eventually disappear and only the information will remain imprinted in your long-term memory, from which it can be directly retrieved. In the same way, these rooms serve the exclusive purpose of allowing you to maximize the potential of your brain by taking full advantage of the space/time mechanisms inherent to your memory.

Here are the principles to adhere to with regards to distributing images within the rooms:

1. The images must be made to run along one wall at a time.
2. Each wall can accommodate a maximum of ten images.
3. The images, while associated in couples, must also be made to interact with their surroundings – furniture, décor, etc.
4. The collection of images must respect the rule of set directional shift, and so must progress from left to right.
5. Once you have exhausted one wall, move on to the next, ensuring that the direction you take is always clockwise.
6. Once you have exhausted the fourth wall you can distribute a further ten images diagonally across the room.

Each room, then, can hold up to fifty individual pieces of information, which, when multiplied by ten rooms gives the grand total of five hundred pieces of information! Un-

doubtedly, this is a much greater capacity than one actually needs in their day to day life, but what about for a mid-term test, or a complicated business proposal?





Now that we have discussed how to distribute the images correctly, let's delve into a practical example. Take the following fifty words in completely random sequence and distribute them around a room.

- ✓ Horse
- ✓ Beauty
- ✓ Anchor
- ✓ Program
- ✓ Basket
- ✓ Hope
- ✓ Fruit
- ✓ Computer
- ✓ Post
- ✓ Key
- ✓ Life
- ✓ Emblem
- ✓ Work
- ✓ Tenacity
- ✓ Soft
- ✓ Moon
- ✓ Almond
- ✓ Architect
- ✓ Encyclopedia
- ✓ Elf

- ✓ Paint
- ✓ Send
- ✓ Angelic
- ✓ Colander
- ✓ English
- ✓ Punctual
- ✓ Growth
- ✓ Skill
- ✓ Poker
- ✓ Nautical
- ✓ Golf
- ✓ Hotel
- ✓ Pool
- ✓ Lightness
- ✓ Student
- ✓ Compass
- ✓ Children
- ✓ Gentleman
- ✓ Brother
- ✓ Smoking
- ✓ Dog
- ✓ Cultivate
- ✓ Marker

- ✓ Window
- ✓ Song
- ✓ Thanks
- ✓ Water
- ✓ Boat
- ✓ Mirror
- ✓ Light

It seems like a lot, doesn't it? Don't worry, at the beginning of the chapter we promised that you'd be able to memorize fifty words in their correct order, and so you shall. As in every lesson before, let's start by transforming the words into images. We'll distribute them around the room of your choice, moving from wall to wall, while remaining loyal to the visualization techniques and E.M.B.A.S.I. rules that by now should be familiar to you. Keep trying to imagine the images interacting with their various surroundings. Here we go!

### FIRST WALL:

An enormous **horse** gallops towards Marilyn Monroe (**beauty**), who hurls an **anchor** toward a television screen broadcasting a documentary **program** on a professional **basketball** player. Two crossed fingers (**hope**) suddenly poke out of the television and tap a tree branch from which some **fruit** falls. In the middle of all this fruit there is a Mac laptop (**computer**). It gets eaten up by an envelope (**post**) which is locked up with a **key**.

### SECOND WALL:

The key comes to **life** and jumps up to join another key, which is part of a family **emblem**, hung on the wall. The emblem falls onto a desk covered in papers from **work**. These papers then turn into thousands of ten-dollar bills, which start collecting and forming themselves into the shapes of buildings in a city (ten \$ dollar bills + city; **tenacity**). The city is crushed by a **soft**, fluffy pillow which falls from the ceiling, and on the pillow is a **moon**, with hands eating a bag of **almonds**. The moon offers the bag to an **architect** who swats it away with a ruler because he's engrossed in flipping through the pages of a gigantic **encyclopedia**. Out of the encyclopedia jumps an **elf**!

### THIRD WALL:

The elf starts to **paint** on a giant canvas. The canvas is picked up by a carrier pigeon and carried over (**send**) to the Archangel Gabriel (**angelic**) who is gnawing on a **colander**. The colander is picked up by Winston Churchill (**English**) who checks his watch, showing the time to be exactly twelve o'clock (**punctual**). The watch starts expanding (**growth**) and nimbly somersaults (**skill**) onto a **poker** table. The cards on the table then are loaded onto a boat (**nautical**).

### FOURTH WALL:

Aboard the boat there's a group of men playing **golf**. One of them sends the ball flying through the window of a **hotel** in which there is a **pool** filled with feathers (**lightness**). A **student** is swimming in the pool, with a textbook in one hand and a **compass** in the other. The compass points him towards a group of **children** receiving lessons in correct etiquette from a **gentleman**. The gentleman suddenly shouts at his **brother**, angrily scolding him for **smoking** in front of the children.

### DIAGONAL:

The brother hands over the cigarette he is smoking to a **dog** that starts to **cultivate** some tomatoes, which he marks with a **marker**. The marker moves next to a **window** and begins to whistle a **song** so sublime that a woman passing by stops to thank him (**thanks**). The woman pours herself a glass of **water**, on which a **boat** made of **mirrors** is floating and reflecting a bright **light**.

Now, go back over each visualization one by one, paying particular attention to detail and ensuring that they interact with the surrounding objects in the room. Once you've completed this process, have a go at listing the words without actually referring to the list. You'll discover, to your great surprise, that you have managed to memorize them all in the correct order! Would you ever have ever thought that you could be able to learn and remember such a lengthy inventory of information by heart, after only a few minutes?

The method for the memorization of words within rooms forms the basis for one of the most useful techniques of the Golfer Method: **Memorizing Texts**.

## HOW TO MEMORIZE A TEXT

The concept of space/time memory allows you to memorize entire chapters of a lengthy book, an entire speech that you must present in public, or the outline of an argument for an exam question.

Thanks to the Golfer Method, it's possible to learn a text of any length, both simply and effectively. The rules of the game are few and simple:

1. **Read the text and pick out the key words.** As a general rule for the extraction of key words, if something is not absolutely essential to the text as a whole, you can leave it out. Just remember the rule: *eliminate the unnecessary*. Mark down the words that signal a central concept. These words will serve as the perfect catalyst to help your natural memory reconstruct the missing links and passages.
2. **Transform the key words into E.M.B.A.S.I. images and arrange them on the walls of the room.** Arrange ten images for each wall, following a clockwise direction. For cases in which the key words exceed fifty in total, move on to a second room, then a third, and so on. If you are studying a text divided into chapters, you should dedicate each room to a separate chapter.
3. **Once you have set all the key words in place, go through the circuit you have created in your head, paying close attention to each image in the collection.** For each image, reconstruct the argument which belongs to it and for which it stands. As we have seen, the key word synthesizes in itself a pocket of information, which the process of your natural memory will help to re-evoke.
4. **Use the information you memorize, by means of occasional recitation.** At this point, the text will stay with you forever. The bad learning habits we pick up in our early years will no longer dictate what we do. You will now be assured a firm, grounded memory of any text you read.

Suppose we want to remember the content of a legal code using the tools we've learned so far:

#### **Article 6.01: Requirements of a Voluntary Act or Omission**

- (a) A person commits an offense only if he voluntarily engages in conduct, including an act, an omission, or possession.
- (b) Possession is a voluntary act if the possessor knowingly obtains or receives the thing possessed or is aware of his control of the thing for a sufficient time to permit him to terminate his control.
- (c) A person who omits to perform an act does not commit an offense unless a law as defined by Section 1.07 provides that the omission is an offense or otherwise provides that he has a duty to perform the act.

Let's analyze the title:

#### **Requirement of a Voluntary Act or Omission.**

Imagine a theater scene with a person feeling sick in front of a doctor who refuses his mission to help him (**voluntary act omission**).

Now let us analyze the key words:

- ✓ voluntary act of omission
- ✓ offense
- ✓ voluntarily engages conduct
- ✓ possession
- ✓ knowingly obtains
- ✓ aware of control
- ✓ terminate control
- ✓ omits to perform an act
- ✓ not offense
- ✓ law 1.07
- ✓ omission is an offense
- ✓ duty to perform an act

Now it's time to put the images we've found for Article 6.01 into the room: The doctor who refuses his patient (**voluntary act of omission**) is offended by the public in the theater (**offense**), so he decides to jump in a bus and "engages" a ride as a conductor (**voluntarily engages conduct**). He is stopped by cops for illegal possession of an enormous gun (**possession**).

Knowing the law, he obtains the right to make a phone call (**knowingly obtains**). Aware of his crime he tries to keep control (**aware of his control**), but the Terminator enters the bus and declares that the whole area is under its control (**terminate control**). Arnold Schwarzenegger comes out of the Terminator and omitting, quitting, to be a governor he starts to perform and act (**omits to perform an act**) and turns himself into a very weak football player who cannot organize an offensive play (**not offense**). Due to his slow actions his team is losing by 107 points (**law section 1.07**), but Tom Cruise enters the stadium as in Mission Impossible and starts leading the offense (**omission is an offense**). The game is over and he goes to the airport, where he starts performing and acting at the duty free (**duty to perform the act**).

Of course, the choices of key words and images are up to you. The process must be very personal and open to free interpretation.

## MEMORIZING POETRY? WHY NOT?

Let's take a look at the technique with regards to memorizing poetry. Memorizing a speech or a poem word for word is an extraordinarily helpful exercise that will familiarize you with the method and improve your memory capacity in the process.

### **Stopping by Woods on a Snowy Evening**

by Robert Frost

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

The woods are lovely, dark, and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

### **How to memorize the poem**

You must convert every line into an image, so that every stanza consists of four images. The images have to be linked two by two and placed along the walls of the rooms. Do the same with the other verses. If a room doesn't have enough space, just use the next one. Using images to process information during the memorization process helps commit it to your long-term memory, which means that you will be able to empty the rooms and use them again.

Here is a description of the images that we've created for each line of the poem. After that, you'll see how we've linked them and put them inside the rooms of my house.

First Stanza Lines

First Stanza Images

Whose <b>woods</b> these are <b>I think I know</b>	Tiger Woods shaking my hand
His <b>house</b> is in the <b>village</b> though	A big house in a small village
He will <b>not</b> see me <b>stopping</b> here	A blind man whom I stop
To watch his <b>woods</b> fill up with <b>snow</b>	A blind man pouring snow on Tiger Woods mouth

Second Stanza Lines

Second Stanza Images

My <b>little horse</b> must think it <b>queer</b>	A very small horse with a quizzical look on its face
To <b>stop without a farmhouse</b> near	A large stoplight, on which is depicted a farmhouse with an X
Between the <b>woods</b> and <b>frozen lake</b>	Tiger Woods skating on a frozen lake
The <b>darkest</b> evening of the <b>year</b>	A calendar decorated with a picture of a pitch-black evening

Third Stanza Lines

Third Stanza Images

He gives his <b>harness-bells</b> a <b>shake</b>	Santa Claus shaking his sleigh-harness bells
To <b>ask</b> if there is some <b>mistake</b>	A student questioning his teacher with his homework in his hands
The only other <b>sound's the sweep</b>	A giant broom plays music while sweeping
Of the <b>easy wind</b> and <b>downy flake</b>	Wind blows down a bowl of corn flakes



Fourth Stanza Lines

Fourth Stanza Images

The <b>woods</b> are <b>lovely, dark,</b> and <b>deep</b>	Tiger Woods whispering words of love, with Darth Vader's deep voice.
But I have <b>promises</b> to keep	An engagement ring
And <b>miles</b> to go before <b>I sleep</b>	An odometer on a bed
And <b>miles</b> to go before <b>I sleep</b>	An odometer on a bed

Now let's link these images together, and place them on the room's walls.

1) **On the first wall, we place the images of the first stanza:**

Tiger Woods shakes my hand, because he thinks he knows me (**woods; think; know**). Then he walks into a big house in a small village (**house; village**) where a huge blind man is running around. I stop the blind man (**not see; stopping**), at which point he starts pouring snow into Tiger Wood's mouth (**woods; fill up with snow**).

2) **On the second wall, we place the images of the second stanza:**

A very small horse with a quizzical look on its face is hopping down the street (**little horse; queer**), when, suddenly, he stops at a traffic signal, on which is depicted a farmhouse with an X (**stop without farmhouse**). Behind the stoplight, Tiger Woods is skating and jumping like an Olympic athlete on a frozen lake (**woods; frozen lake**), and holding a big club, from which hangs a calendar with a picture of a pitch black evening (**darkest evening of the year**).

3) **On the third wall, we place images of the third stanza:**

Santa Claus rides his sleigh into a school and shakes his enormous harness bells (**harness bells shake**), while a very thin student is questioning a very old teacher, holding his homework fully underlined in red (**ask if mistake**). The janitor enters the classroom with a giant broom that plays music while sweeping (**sound's the sweep**), and a very strong wind from the east blows down a giant bowl of corn flakes (**easy wind and downy flake**).

4) **On the fourth wall, we place all the images of the fourth stanza:**

Aboard a spaceship, Tiger Woods whispers words of love with Darth Vader's deep voice (**woods; lovely; dark; deep**). He then gives his partner an enormous engagement ring (**promises to keep**), then checks the mileage on a flashing odometer and falls asleep in an enormous bed (**miles; sleep**).

Are you asking yourself if you're running the risk of losing content or mixing up images when you think about them? The answer is no. Every image stays irreversibly linked to the logical process that generated it. Therefore, every image has to be created by you. This is why you must create your own images as quickly and intuitively as possible. Don't let your imagination get stuck. No matter how ridiculous it may seem, anything and everything works. Plus, you're the only one who will be reciting this story, so it doesn't have to be brilliant and witty, and you don't have to fear being embarrassed if it's overly bizarre.

If something doesn't work, you can always change an image. This is something we will later refer to as "supplementary images."

Now let's try this with some lines from Dante's *Divine Comedy*.

### Halfway Through the Journey

Halfway through the **journey** we are living  
I **found myself** deep in a **darkened forest**,  
For I had **lost** all trace of the **straight path**.

**Ah how hard** it is to **tell** what it was like,  
How **wild** the **forest** was, how **dense** and **rugged**!  
To think of it still **fills my mind with panic**.

**So bitter** it is that **death** is **hardly worse**!  
But to **describe** the good **discovered** there  
I **here** will tell the other **things I saw**.

### FIRST STANZA

You are walking on the halfway point of a line (**halfway**) with a journal in your hand (in assonance with **journey**). You find your clone (**I found myself**) in the middle of a spooky, **darkened forest**. A Ford truck (in assonance with "for") loses control and runs off the road (**loses the straight path**).

### SECOND STANZA

In the road you are pierced by a hard nail (**Ah, how hard**). The nail talks to you (**is to tell**), then a **wild** kid takes it and runs into a tree (**forest**). A cup of condensed milk falls from

the tree (**dense**) onto a **rugged** old man. A ghost arrives and fills the old man's head for his picnic (**fills my mind with panic**).

### THIRD STANZA

A waiter takes the picnic with a big dish of salted butter in hands (**so bitter**) that melts over a skull (**death**) which turns to stone (**hardly worse**). A monk **describes** what he is watching on *The Discovery Channel* (**discovered**). He picks up something from the ground (**here**) when a box full of eye glasses falls on his head (**things I saw**).

## MEMORY ON HIGH VOLUME MEMORIZING LONGER TEXTS

When the text you want to memorize is too long, like the content of a book or a manual, you should use a system of keywords linked with each other. In the rooms, you will place only the essentials. Your natural memory will do the rest. Again, The Golfer Method is not designed to replace your ability to remember, but to improve and educate your best faculty of memory: the natural one.

Explore the following examples of strategies for memorizing longer texts.

### TEXT 1

A letter from the Mahatma Gandhi to the editor of "The Natal Mercury" (dated February 3, 1896):

As one interested in **food reform**, permit me to congratulate you on your leader in Saturday's issue on "The New Science of Healing", which lays so much stress on the adoption of the natural food, i.e., vegetarianism, But for the unfortunate characteristic of this "self-indulgent" age, in which "nothing is more common than to hear men warmly supporting a theory in the abstract without any intention of submitting to it in practice", we should **all be vegetarians**. For, why should it be otherwise when Sir Henry Thompson calls it "a vulgar error" to suppose that flesh foods are indispensable for our sustenance, and the most eminent physiologists declare that **fruit is the natural food** of man, and when we have the example of Buddha, Pythagoras, Plato, Porphyry, Ray, Daniel, Wesley, Howard, Shelley, Sir Isaac Pitman, Edison, Sir W. B. Richardson, and a host of other **eminent men as vegetarians**?

The Christian vegetarian claim that Jesus was also a vegetarian, and there does not seem to be anything to oppose that view, except the reference to His having eaten broiled fish after the Resurrection. The most successful missionaries in South Africa (the Trappists) are vegetarians. Looked at from every point of view, vegetarianism has been demonstrated to be far **superior to flesh eating**. The Spiritualists hold, and the practice of the religious teachers of all the religions, except, perhaps, the generality of Protestant teachers



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shows, that nothing is more detrimental to the spiritual faculty of man than the gross feeding on flesh. The most ardent vegetarians attribute the agnosticism, the materialism, and the religious indifference of the present age to too much flesh eating and wine-drinking, and the consequent disappearance, partial or total, of the spiritual faculty in man. Vegetarian admirers of the intellectual in man point to the whole host of the most intellectual men of the world, who were invariably abstemious in their habits, especially at the time of writing their best works, to demonstrate the sufficiency, if not the **superiority of the vegetarian diet from an intellectual standpoint.**

The columns of the vegetarian magazines and reviews afford a most decisive proof that where beef and its concoctions, with no end of physic thrown in, have lamentably failed, vegetarianism has triumphantly succeeded. **Muscular vegetarians** demonstrate the **superiority of their diet** by pointing out that the peasantry of the world are practically vegetarians, and that the strongest and most useful animal, the horse, is a vegetarian, while the most ferocious and practically useless animal, the lion, is a carnivore. Vegetarian moralists mourn over the fact that selfish men would—for the sake of gratifying their lustful and diseased appetite—force the butcher's trade on a portion of mankind, while they themselves would shrink with horror from such a calling. They moreover lovingly implore us to bear in mind that without the stimulants of flesh foods and wine it is difficult enough to restrain our passions and **escape Satan's clutches**, and not to add to those difficulties by resorting to meats and drinks which, as a rule, go hand in hand. For, it is claimed that vegetarianism, in which juicy fruits find the foremost place, is the safest and surest **cure for drunkenness**, while meat-eating induces or increases the habit. They also argue that since meat-eating is not only unnecessary but harmful to the system, indulgence in it is immoral and sinful, because it involves the infliction of unnecessary pain on and cruelty towards harmless animals.

Lastly, vegetarian economists, without fear of contradiction, assert that vegetarian foods are **the cheapest diet**, and their general adoption will go a long way towards mitigating, if not altogether suppressing, the rapidly growing pauperism side by side with the rapid march of the **materialistic civilization** and the accumulation of **immense riches in the hands of a few.**

**Here is a suggestion of how you could link the keywords with each other:**

A steaming plate of spaghetti that keeps changing its form on a dinner table (**food reform**) turns itself into a planet where a number of people with big broccoli heads start dancing hand in hand (**all be vegetarians**). In the middle of the planet there is a tropical forest with large fruit trees that are eaten by a group of men (**fruit is the natural food**). As these man put on togas and PhD caps, their heads also become broccoli (**eminent men as vegetarians**). Then they move to the very top of a tall podium overlooking a group of people eating hamburgers on the bottom level (**superior to flesh eating**). The broccoli-headed people start growing enormous brains and fly away (**superiority of the vegetarian diet from an intellectual standpoint**). They land in a boxing ring where they start eating salads, which cause their muscles to expand rapidly (**Muscular vegetarians demonstrate the superiority of their diet**). A red devil appears on the ring and tries to catch the broccoli heads, but they drive away in a Cadillac (**escape Satan's clutches**) to a hospital where a beautiful nurse is caring for an incredibly drunk man (**cure for drunk-**

eness). The doctor comes in offering a plate of meat and vegetables for one dollar (**the cheapest diet**). In formal dress and full jewelry, Madonna dances into the room, buys the meat for ten million dollars, and starts singing “Material Girl” (**materialistic civilization**). She then goes to a castle full of gold and treasures where Uncle Scrooge and Bill Gates are shaking hands (**immense riches in the hands of a few**).

## TEXT 2

Selections from *The Art of War* by Sun Tzu (translated by Lionel Giles):

Sun Tzu said: All warfare is based on deception.

Hence, when **able to attack**, we must seem unable; when using our forces, we must **seem inactive**; when we are near, we must make the enemy believe we are far away; when far away, we must make him believe we are near.

Hold out baits to entice the enemy. Feign disorder and crush him. If he is secure at all points, be prepared for him. **If he is in superior strength, evade him**. If your opponent is of choleric temper, seek to irritate him. Pretend to be weak, that he may grow arrogant. If he is taking his ease, give him no rest. If his forces are united, separate them. Attack him where he is unprepared, appear where you are not expected.

These military devices, leading to victory, must not be divulged beforehand. Now the general who wins a battle **makes many calculations in his temple** where the battle is fought. The general who loses a battle makes but few calculations beforehand. Thus do many calculations lead to victory, and few calculations to defeat.

Sun Tzu said: Whoever is first in the field and **awaits the coming of the enemy**, will be fresh for the fight; whoever is second in the field and has to hasten to battle will arrive exhausted. Therefore, the clever combatant imposes his will on the enemy, but does not allow the enemy’s will to be imposed on him.

By holding out advantages to him, he can cause the enemy to approach of his own accord; or, by inflicting damage, he can make it **impossible for the enemy to draw near**. If the enemy is taking his ease, he can harass him; if well supplied with food, he can starve him out; if quietly encamped, he can force him to move.

Appear at points which the enemy must hasten to defend; march swiftly to places where you are not expected. An army may **march great distances without distress**, if it marches through country where the enemy is not.

You can be sure of succeeding in your attacks if you only **attack places which are undefended**. You can ensure the safety of your defense if you only hold positions that cannot be attacked. Hence that general is skillful in attack whose opponent does not know what to defend; and he is skillful in defense whose opponent does not know what to attack.

O divine art of subtlety and secrecy! Through you we **learn to be invisible**, through you inaudible; and hence we can hold the enemy’s fate in our hands. You may advance and be absolutely irresistible, if you make for the enemy’s weak points; you may retire and be safe from pursuit if your movements are more rapid than those of the enemy.

If we wish to fight, the enemy can be forced to an engagement even though he be sheltered behind a high rampart and a deep ditch. All we need do is attack some other place that he will be obliged to relieve. If we do not wish to fight, we can prevent the enemy from engaging us even though the lines of our encampment be merely traced out on the ground. All we need do is to **throw something odd and unaccountable in his way**.

By discovering the enemy's dispositions and remaining invisible ourselves, we can keep our forces concentrated, while the enemy's must be divided. We can **form a single united body**, while the enemy must split up into fractions. Hence there will be a whole pitted against separate parts of a whole, which means that we shall be many to the enemy's few. And if we are able thus to attack an inferior force with a superior one, our opponents will be in dire straits.

**The spot where we intend to fight must not be made known**; for then the enemy will have to prepare against a possible attack at several different points; and his forces being thus distributed in many directions, the numbers we shall have to face at any given point will be proportionately few.

**Numerical weakness** comes from having to prepare against possible attacks; numerical strength, from compelling our adversary to make these preparations against us. Knowing the place and the time of the coming battle, we may concentrate from the greatest distances in order to fight.

But if neither time nor place be known, then **the left wing will be impotent to succor the right**, the right equally impotent to succor the left, the van unable to relieve the rear, or the rear to support the van. Though the enemy be stronger in numbers, we may prevent him from fighting; scheme so as to discover his plans and the likelihood of their success.

Rouse him, and learn the principle of his activity or inactivity. **Force him to reveal himself**, so as to find out his vulnerable spots. Carefully **compare the opposing army with your own**, so that you may know where strength is superabundant and where it is deficient. In making tactical dispositions, the highest pitch you can attain is to conceal them; conceal your dispositions, and you will be safe from the prying of the subtlest spies, from the machinations of the wisest brains.

How victory may be produced for them out of the enemy's own tactics--that is what the multitude cannot comprehend. All men can see the tactics whereby I conquer, but what **none can see is the strategy** out of which victory is evolved.

**Do not repeat the tactics** which have gained you one victory, but let your methods be regulated by the infinite variety of circumstances. He who can modify his tactics in relation to his opponent and thereby succeed in winning, may be called a heaven-born captain.

**Here is a suggestion of how you could link the keywords with each other:**

A General on a horse raises a large red sword in front of his army (**able to attack**), but suddenly collapses on a yellow sofa and lies down like a dead man (**seem inactive**). Suddenly, the general stands and rises his boot to crush a small rat, but the rat quickly escapes (**he is in superior strength, evade him**). The rat enters a Greek temple and starts pressing all the buttons of a big calculator (**makes many calculations in his temple**). Outside

the temple a red cat is watching an enormous clock and waiting for the rat to come out (**awaits the coming of the enemy**). Behind the cat there is the Great Wall of China, which protects the cat from a troop of barking dogs that are trying to catch him (**impossible for the enemy to draw near**). The cat wears high red boots that help him walk great distances effortlessly (**march great distances without distress**). The cat enters a Gallic village where every house except one has a mosquito net. The one unprotected home is attacked by a huge storm of mosquitoes (**attack places which are undefended**). In the house there is a super-hero with the power of invisibility who teaches the townspeople how to become invisible (**learn to be invisible**).

Once they are all invisible, they challenge the mosquitoes to a battle (**if we wish to fight**), but the mosquitoes throw millions of yellow pigs in their path and fly away (**throw something odd and unaccountable in his way**). The millions of pigs melt together to form a single giant yellow snowman (**form a single united body**). The snowman jumps into a large empty battlefield full of red blinking question marks (**the spot where we intend to fight must not be made known**). The question marks become 1000 soldiers that encircle a small fort defended by 5 men (**numerical weakness**), but the fort grows enormous two wings and starts flying. The right wing falls and the left is forced to carry the burden to escape (**the left wing will be impotent to succor the right**).

The fort lands on a planet where Luke Skywalker uses the Force to take off Darth Vader's mask (**force him to reveal himself**). Then Darth Vader takes a gigantic scale and puts all the imperial troops on one side and the rebels on the other (**compare the opposing army with your own**). The imperial troops start playing basketball and make sure that the rebels cannot see their coach's blackboard (**none can see is the strategy**). The coach holds in his hands two boards with the same tactic, but he throws one away (**Do not repeat the tactics**).

### TEXT 3

#### Chapter 1 from *Moby Dick* by Herman Melville:

**Call me Ishmael.** Some years ago—never mind how long precisely—having little or **no money in my purse**, and nothing particular to interest me on shore, I thought I would sail about a little and **see the watery part of the world**. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily **pausing before coffin warehouses**, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically **knocking people's hats off**—then, I account it high time to get to sea as soon as I can. This is **my substitute for pistol and ball**.

With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me. There now is your **insular city of the Manhattoes**, belted round by wharves as Indian isles by coral reefs—commerce surrounds it with her surf. Right and left, the streets



take you waterward. **Its extreme downtown is the battery**, where that noble mole is washed by waves, and cooled by breezes, which a few hours previous were out of sight of land. Look at the crowds of water-gazers there. **Circumambulate the city of a dreamy Sabbath afternoon.** Go from Corlears Hook to Coenties Slip, and from thence, by Whitehall, northward. What do you see? — Posted like silent sentinels all around the town, stand thousands upon **thousands of mortal men** fixed in ocean reveries. Some leaning against the spiles; some seated upon the pier-heads; some looking over the bulwarks of ships from China; some high aloft in the rigging, as if striving to get a still better seaward peep. But these are all landsmen; of week days pent up in lath and plaster—tied to counters, nailed to benches, clinched to desks. How then is this? **Are the green fields gone?** What do they here? But look! **here come more crowds**, pacing straight for the water, and seemingly bound for a dive. Strange! Nothing will content them but the extremist limit of the land; loitering under the shady lee of yonder warehouses will not suffice. No. They must get just as nigh the water as they possibly can without falling in. And there they stand—miles of them—leagues. Inlanders all, they come from lanes and alleys, streets avenues—north, east, south, and west. Yet here they all unite. Tell me, does the **magnetic virtue of the needles of the compasses** of all those ships attract them thither?

Once more. Say you are in the country; in some high land of lakes. **Take almost any path you please**, and ten to one it carries you down in a dale, and leaves you there by a pool in the stream. **There is magic in it.** Let the most absent-minded of men be plunged in his deepest reveries—stand that man on his legs, set his feet a-going, and he will infallibly lead you to water, if water there be in all that region. Should you ever be athirst in the **great American desert**, try this experiment, if your caravan happens to be supplied with a metaphysical professor. Yes, as everyone knows, meditation and water are wedded forever. But **here is an artist.** He desires to paint you the dreamiest, shadiest, quietest, most enchanting bit of romantic landscape in all the valley of the Saco. What is the chief element he employs? **There stand his trees**, each with a hollow trunk, as if a hermit and a crucifix were within; and here sleeps his meadow, and there sleep his cattle; and up from yonder cottage goes a sleepy smoke. Deep into distant woodlands **winds a mazy way**, reaching to overlapping spurs of mountains bathed in their hill-side blue. But though the picture lies thus tranced, and though this pine-tree shakes down its sighs like leaves upon this shepherd's head, yet all were vain, unless the shepherd's eye were fixed upon the magic stream before him.

Go visit the **Prairies in June**, when for scores on scores of miles you wade knee-deep among Tiger-lilies—what is the one charm wanting?—Water—there is not a drop of water there! **Were Niagara but a cataract of sand**, would you travel your thousand miles to see it? Why did the poor poet of Tennessee, upon suddenly receiving two handfuls of silver, deliberate whether to buy him a coat, which he sadly needed, or invest his money in a pedestrian trip to **Rockaway Beach**? Why is almost every robust healthy boy with a robust healthy soul in him, at some time or other crazy to go to sea? Why upon your first voyage as a passenger, did you yourself feel such a mystical vibration, when first told that you and your ship were now out of sight of land? Why did the old Persians hold the sea holy? Why did the Greeks give it a separate deity, and own brother of Jove? Surely all this is not without meaning. And still deeper the meaning of that **story of Narcissus**, who because

he could not grasp the tormenting, mild image he saw in the fountain, plunged into it and was drowned. But that same image, we ourselves see in all rivers and oceans.

It is the image of the ungraspable **phantom of life**; and this is the key to it all. Now, when I say that I am in the habit of going to sea whenever I begin to grow hazy about the eyes, and begin to be over conscious of my lungs, I do not mean to have it inferred that I **ever go to sea as a passenger**. For to go as a passenger you must needs have a purse, and a purse is but a rag unless you have something in it. Besides, passengers get sea-sick—grow quarrelsome—don't sleep of nights—do not enjoy themselves much, as a general thing;—no, I never go as a passenger; nor, though I am something of a salt, do I **ever go to sea as a Commodore, or a Captain, or a Cook**.

I abandon the glory and distinction of such offices to those who like them. For my part, I abominate all honorable respectable toils, trials, and tribulations of every kind whatsoever. It is quite as much as I can do to take care of myself, without taking care of ships, barques, brigs, schooners, and what not. And as for going as cook,—though I confess there is considerable glory in that, a cook being a sort of officer on ship-board—yet, somehow, I never fancied broiling fowls;—though once broiled, judiciously buttered, and judgmatically salted and peppered, there is no one who will speak more respectfully, not to say reverentially, of a broiled fowl than I will. It is out of the idolatrous dotings of the old Egyptians upon broiled ibis and roasted river horse, that you **see the mummies** of those creatures in their huge bakehouses the pyramids. No, when I go to sea, **I go as a simple sailor**, right before the mast, plumb down into the fore-castle, aloft there to the royal mast-head. True, they rather order me about some, and make me jump from spar to spar, **like a grasshopper in a May meadow**. And at first, this sort of thing is unpleasant enough. It touches one's sense of honor, particularly if you come of an old established family in the land, the Van Rensselaers, or **Randolphs**, or Hardicanutes. And more than all, if just previous to putting your hand into the tar-pot, you have been lording it as a country schoolmaster, making the tallest boys stand in awe of you. The transition is a keen one, I assure you, **from a schoolmaster to a sailor**, and requires a strong decoction of Seneca and the Stoics to enable you to grin and bear it.

But even this wears off in time. What of it, if some old hunks of a sea-captain orders me to get a broom and **sweep down the decks**? What does that indignity amount to, weighed, I mean, in the scales of the New Testament? Do you think the archangel Gabriel thinks anything the less of me, because I promptly and respectfully obey that old hunks in that particular instance? **Who ain't a slave?** Tell me that. Well, then, however the old sea-captains may order me about—however they may thump and punch me about, I have the satisfaction of knowing that it is all right; that everybody else is one way or other served in much the same way—either in a physical or metaphysical point of view, that is; and so the universal thump is passed round, and **all hands should rub each other's shoulder-blades**, and be content. Again, I always go to sea as a sailor, because they make a point of paying me for my trouble, whereas they never pay passengers a single penny that I ever heard of. On the contrary, passengers themselves must pay. And there is all the **difference in the world between paying and being paid**. The act of paying is perhaps the most uncomfortable infliction that the two orchard thieves entailed upon us. But being paid,—what will compare with it? The urbane activity with which a man receives money

is really marvelous, considering that we so earnestly believe money to be the root of all earthly ills, and that on no account can a moneyed man enter heaven. Ah! how **cheerfully we consign ourselves to perdition!**

**Here is a suggestion of how you could link the keywords with each other:**

The love of your life is driving away in a Ferrari. As you beg for your love to call or to send you an e-mail (**call me Ishmael**), you turn your heavy purse upside down and shake it but only a small button falls out (**no money in my purse**). The button rolls towards a little man who is observing the stormy ocean with a shiny telescope from the top of the lighthouse (**see the watery part of the world**).

On the lighthouse's ground floor, Dracula is relaxing with a long cigarette in his open coffin (**pausing before coffin warehouses**) while passengers on a train departing nearby start knocking the hats off of people walking on the platform (**knocking people's hats off**). On the same platform John Wayne is riding a cow and trying to trade his pistol and bullets for a big steak (**my substitute for pistol and ball**). Suddenly the island of Manhattan starts floating away from New York (**insular city of the Manhattoes**) where a huge battery is recharging from a tree in the heart of Times Square (**its extreme downtown is the battery**). The Square is invaded by a crowd of people running the New York marathon and listening to Black Sabbath (**circumambulate the city of a dreamy Sabbath afternoon**). The thousands of people are running so fast that they almost die (**thousands of mortal men**), but when they stop to rest at a golf course, the greens start floating away (**are the green fields gone**).

The greens become a football field where noisy crowds are pressing in to see the Super Bowl (**here come more crowds**). The referees have compasses with such powerful magnetic needles that they attract the Titanic from the bottom of the ocean (**magnetic virtue of the needles of the compasses**). People start exiting the Titanic from all possible routes, but the captain is blocking one of the portals (**take almost any path you please**). One of the passengers takes a large magic wand out of his pocket and makes the captain disappear so that the people can pass (**there is magic in it**). A bright yellow airplane flies above the Titanic toward an oasis in the Mojave Desert (**great American desert**) where a painter with a French accent is adding a green mustache to the Mona Lisa (**here is an artist**). There is a Joshua tree shouting and running around which suddenly stops and stands still (**there stand his trees**).

A multi-colored snake winds around the tree in an amazing way (**winds a mazy way**) and reaches the top of the tree where a hanging calendar open itself on the June page, revealing a beautiful picture of American Midwest prairies (**prairies in June**). The wind blows the picture to the waters of Niagara Falls, which suddenly turn into sand and fall into desert dunes (**Niagara but a cataract of sand**). The dunes become a beach where a group of people start playing a massive hard rock concert (**Rockaway Beach**). The singer takes an ornate mirror and starts kissing his image passionately (**story of Narcissus**). The image becomes a cold, white statue, but soon comes to life when it is reanimated by a howling, flying phantom (**phantom of life**).

The statue walks to the pier and boards a massive cruise ship by handing an orange ticket to the welcoming crew (**go to sea as a passenger**). An officer jumps into the sea to rescue

a Commodore 64, and he throws it to the Captain, who starts cooking it in a large boiling pot (**go to sea as a Commodore, or a Captain, or a Cook**). In the boiling pot you can see ten swimming mummies that jump out and start running after your neighbor (**see the mummies**) who eats a big can of spinach and turns himself into Popeye (**go as a simple sailor**). He walks to a meadow where a red grasshopper named May (**like a grasshopper in a May meadow**) is escaping from a group of predatory dolphins, who later fly away randomly into the sky (**Randolphs**).

The dolphins land on the roof of a school, which becomes a boat and starts sailing on the ocean (**from a schoolmaster to a sailor**). A green witch lands on the deck of the ship and start sweeping with her broom (**sweep down the decks**) but a Roman centurion comes to the deck and puts heavy chains on her and the rest of the crew (**who ain't a slave**), and the prisoners start to rub each other's shoulder blades with coarse, dirty hands (**all hands should rub each other's shoulder-blades**). An extremely tall man enters and gives a paycheck to one of the slaves, who in turn hands it to a nearby small man (**difference between paying and being paid**). The small man buys a sports car and drives with a beautiful cheerleader to Las Vegas (**cheerfully we consign ourselves to perdition**).

## TEXT 4

Final chapters from the dialogue *Crito*, by Plato (translated by Benjamin Jowett):

Socrates: Then consider the matter in this way: Imagine that I am about to **play truant** (you may call the proceeding by any name which you like), and **the laws and the government** come and interrogate me: "Tell us, Socrates," they say; "what are you about? are you going by an act of yours to overturn us--the laws and the whole State, as far as in you lies? Do you imagine that a State can subsist and not be overthrown, in which the decisions of law have no power, but are set aside and **overthrown by individuals?**"

What will be our answer, Crito, to these and the like words? Anyone, and especially a **clever rhetorician**, will have a good deal to urge about the evil of setting aside the law which requires a sentence to be carried out; and we might reply, "Yes; but the State has injured us and given an **unjust sentence.**" Suppose I say that?

Crito: Very good, Socrates.

Socrates: "And was that our agreement with you?" the law would say; "or were you to abide by the sentence of the State?" And if I were to express astonishment at their saying this, the law would probably add: "Answer, Socrates, instead of opening your eyes: you are in the habit of asking and answering questions. Tell us what **complaint you have to make** against us which justifies you in attempting to destroy us and the State? In the first place did we not bring you into existence? Your father married your mother by our aid and begat you. Say whether you have any objection to urge against **those of us who regulate marriage?**"

None, I should reply.

"Or against those of us who regulate the system of **nurture and education of children** in which you were trained? Were not the laws, who have the charge of this, right in com-

manding your father to train you in music and gymnastic?”

Right, I should reply.

“Well, then, since you were brought into the world and nurtured and educated by us, can you deny in the first place that you are our **child and slave**, as your fathers were before you? And if this is true you are not on equal terms with us; nor can you think that you have a right to do to us what we are doing to you. Would you have any right to strike or revile or do any other evil to a father or to your master, if you had one, when you have been struck or reviled by him, or received some other evil at his hands?—you would not say this? And because we think right to destroy you, do you think that you have any **right to destroy** us in return, and your country as far as in you lies? And will you, O professor of true virtue, say that you are justified in this? Has a philosopher like you failed to discover that **our country is more to be valued** and higher and holier far than mother or father or any ancestor, and more to be regarded in the eyes of the gods and of men of understanding? also to be soothed, and gently and reverently entreated when angry, even more than a father, and if not persuaded, obeyed? And when we are punished by her, whether with imprisonment or stripes, the **punishment is to be endured in silence**; and if she leads us to wounds or death in battle, thither we follow as is right; neither may anyone yield or retreat or leave his rank, but whether in battle or in a court of law, or in any other place, he must do what his city and his country order him; or he must **change their view** of what is just: and if he may do no violence to his father or mother, much less may he do violence to his country.”

What answer shall we make to this, Crito? Do the laws speak truly, or do they not?

Crito: I think that they do.

Socrates: Then the laws will say: “Consider, Socrates, if this is true, that in your present attempt you are going to **do us wrong**. For, after having brought you into the world, and nurtured and educated you, and given you and every other citizen a share in every good that we had to give, we further proclaim and give the right to every Athenian, that if he does not like us when he has come of age and has seen the ways of the city, and made our acquaintance, he may go where he pleases and take his goods with him; and none of us laws will forbid him or interfere with him. Any of you who does not like us and the city, and who wants to go to a colony or to any other city, may **go where he likes**, and take his goods with him. But he who has experience of the manner in which we order justice and administer the State, and still remains, has entered into an implied contract that he will do as we command him. And **he who disobeys us** is, as we maintain, thrice wrong: first, because in disobeying us he is disobeying his parents; secondly, because we are the authors of his education; thirdly, because he has made an agreement with us that he will duly obey our commands; and he neither obeys them nor convinces us that our commands are wrong; and we do not rudely impose them, but give him the alternative of obeying or convincing us; that is what we offer, and he does neither. These are the sort of **accusations** to which, as we were saying, you, Socrates, will be exposed if you accomplish your intentions; you, **above all other Athenians**.”

Suppose I ask, why is this? they will justly retort upon me that I above all other men have **acknowledged the agreement**. “There is clear proof,” they will say, “Socrates, that

we and the city were not displeasing to you. Of all Athenians you have been **the most constant resident in the city**, which, as you never leave, you may be supposed to love. For you never went out of the city either to see the games, except once when you went to the Isthmus, or to any other place unless when you were on military service; nor did you travel as other men do. Nor had you any curiosity to know other States or their laws: your affections did not go beyond us and our State; we were your special favorites, and you acquiesced in our government of you; and this is the State in which you begat your children, which is a **proof of your satisfaction**. Moreover, you might, if you had liked, have fixed the penalty at banishment in the course of the trial-the State which refuses to let you go now would have let you go then. But you pretended that you **preferred death to exile**, and that you were not grieved at death. And now you have forgotten these fine sentiments, and pay no respect to us, the laws, of whom you are the destroyer; and are doing what only a miserable slave would do, **running away** and turning your back upon the compacts and agreements which you made as a citizen. And first of all answer this very question: Are we right in saying that **you agreed to be governed** according to us in deed, and not in word only? Is that true or not?"

How shall we answer that, Crito? Must we not agree?

Crito: There is no help, Socrates.

Socrates: Then will they not say: "You, Socrates, are **breaking the covenants and agreements** which you made with us at your leisure, not in any haste or under any compulsion or deception, but having had **seventy years to think** of them, during which time you were at liberty to leave the city, if we were not to your mind, or if our covenants appeared to you to be unfair. You **had your choice**, and might have gone either to Lacedaemon or Crete, which you often praise for their good government, or to some other Hellenic or foreign State. Whereas you, above all other Athenians, seemed to be so fond of the State, or, in other words, of us her laws (for who would like a State that has no laws), that you never stirred out of her: the halt, the blind, the maimed, were not more stationary in her than you were. And now you run away and forsake your agreements. Not so, Socrates, if you will take our advice; do not **make yourself ridiculous** by escaping out of the city. "

For just consider, if you **transgress and err** in this sort of way, what good will you do, either to yourself or to your friends? That your friends will be driven into exile and deprived of citizenship, or will lose their property, is tolerably certain; and you yourself, if you fly to one of the neighboring cities, as, for example, Thebes or Megara, both of which are well-governed cities, will **come to them as an enemy**, Socrates, and their government will be against you, and all patriotic citizens will cast an evil eye upon you as a subverter of the laws, and you will confirm in the minds of the judges the justice of their own condemnation of you. For he who is a **corrupter of the laws** is more than likely to be corrupter of the young and foolish portion of mankind. Will you then flee from well-ordered cities and virtuous men? and is existence worth having on these terms? Or will you go to them without shame, and talk to them, Socrates? And what will you say to them? What you say here about **virtue and justice** and institutions and laws being the best things among men? Would that be decent of you? Surely not.

But if you go away from well-governed States to Crito's friends in Thessaly, where there is great disorder and license, they will be charmed to have the tale of your **escape from prison**, set off with ludicrous particulars of the manner in which you were wrapped in a goatskin or some other disguise, and metamorphosed as the fashion of runaways is--that is very likely; but will there be no one to remind you that in your old age you violated the most sacred laws from a miserable **desire of a little more life**? Perhaps not, if you keep them in a good temper; but if they are out of temper you will hear many degrading things; you will live, but how?--as the flatterer of all men, and the servant of all men; and doing what?--eating and drinking in Thessaly, having gone abroad in order that you may get a dinner. And where will be your fine sentiments about justice and virtue then? Say that you wish to live for the **sake of your children**, that you may bring them up and educate them--will you take them into Thessaly and deprive them of Athenian citizenship? Is that the benefit which you would confer upon them? Or are you under the impression that they will be better cared for and educated here if you are still alive, although absent from them; for that your friends will take care of them? Do you fancy that if you are an inhabitant of Thessaly they will take care of them, and if you are an inhabitant of the other world they will not take care of them?

Nay; but if they who call themselves friends are truly friends, they surely will. "Listen, then, Socrates, to us who have brought you up. Think not of life and children first, and of justice afterwards, but of **justice first**, that you may be justified before the princes of the world below. For neither will you nor any that belong to you be happier or holier or juster in this life, or happier in another, if you do as Crito bids. Now you depart in innocence, a sufferer and not a doer of evil; a **victim**, not of the laws, but of **men**. But if you go forth, returning evil for evil, and injury for injury, breaking the covenants and agreements which you have made with us, and wronging those whom you ought least to wrong, that is to say, yourself, your friends, your country, and us, we shall be angry with you while you live, and our brethren, the laws in the world below, will receive you as an enemy; for they will know that you have done your best to destroy us. Listen, then, to us and not to Crito."

This is the voice which I seem to hear murmuring in my ears, like the sound of the flute in the ears of the mystic; that voice, I say, is humming in my ears, and prevents me from hearing any other. And I know that anything more which you may say will be in vain. Yet speak, if you have anything to say.

Crito: I have nothing to say, Socrates.

Socrates: Then let me **follow** the intimations of **the will of God**.

**Here is a suggestion of how you could link the keywords with each other:**

A child in a garden plays battle with two plastic frogs and a swarming troop of red ants (**play truant** ["**troop-ant**"]). The prophet Moses stops the fight by waving the Ten Commandments in his hands and then walks into the White House (**the laws and the government**) where Indiana Jones is throwing cans of beer over a group of foreign ambassadors (**overthrown by individuals**). One of the ambassadors, the Roman statesman Cicero, is talking with a large portrait of Dr. Martin Luther King (**a clever rhetorician**) when a

devil dressed as a judge breaks in and sends an innocent, beautiful angel to jail (**unjust sentence**).

When in prison, the angel screams at the guards who begin filling out a long complaint form (**complaint you have to make**). The form is taken by two tailors who fly to a wedding and start fixing the dress of the bride (**those of us who regulate marriage**). The bride enters a classroom and starts breastfeeding the students, while the teacher is giving a lesson on geometry (**nurture and education of children**). Then the bride and teacher put heavy chains on a child who starts crying (**child and slave**). The child breaks the chains and jumps over a village of very small people, waving his arms as if to annihilate the village and people (**right to destroy**).

One of the small villagers takes a big sculpture representing the USA and walks into an animated auction at Christies (**our country is more to be valued**), but the auctioneer puts a bandage on the small person's mouth and starts beating him severely (**punishment is to be endured in silence**), and all the people shield their eyes and put on and remove their glasses (**change their view**). The people then take to the streets where they start kicking your car and destroying your house (**do us wrong**). You run after one of them but he jumps on a plane while waving a bright green free pass (**go where he likes**). You ask a small dog to run after him, but the dog refuses, shaking his hairy head (**he who disobeys us**). A large crowd of people arrives and they point their long index fingers at the dog (**accusations**), after which a towering helicopter picks up one of the people and puts him above the Parthenon in Athens (**above all other Athenians**).

Then he descends into the market square and shakes hands with a car dealer (**acknowledged the agreement**). An earthquake forces everybody to leave the city, but a very old man decides to stay seated on his wooden chair (**the most constant resident in the city**). On the roof of his house the Rolling Stones start playing "Satisfaction" (**proof of your satisfaction**) and when a policeman comes to tell them to go away they hang themselves on a branch of a tree (**preferred death to exile**) but the branch breaks and the band runs away singing loudly (**running away**). Then Arnold Schwarzenegger comes along waving a ballot with his name on it (**you agreed to be governed**) but a crowd of people stops him and tears the ballot. The members of the crowd then shake hands with each other (**breaking the covenants and agreements**).

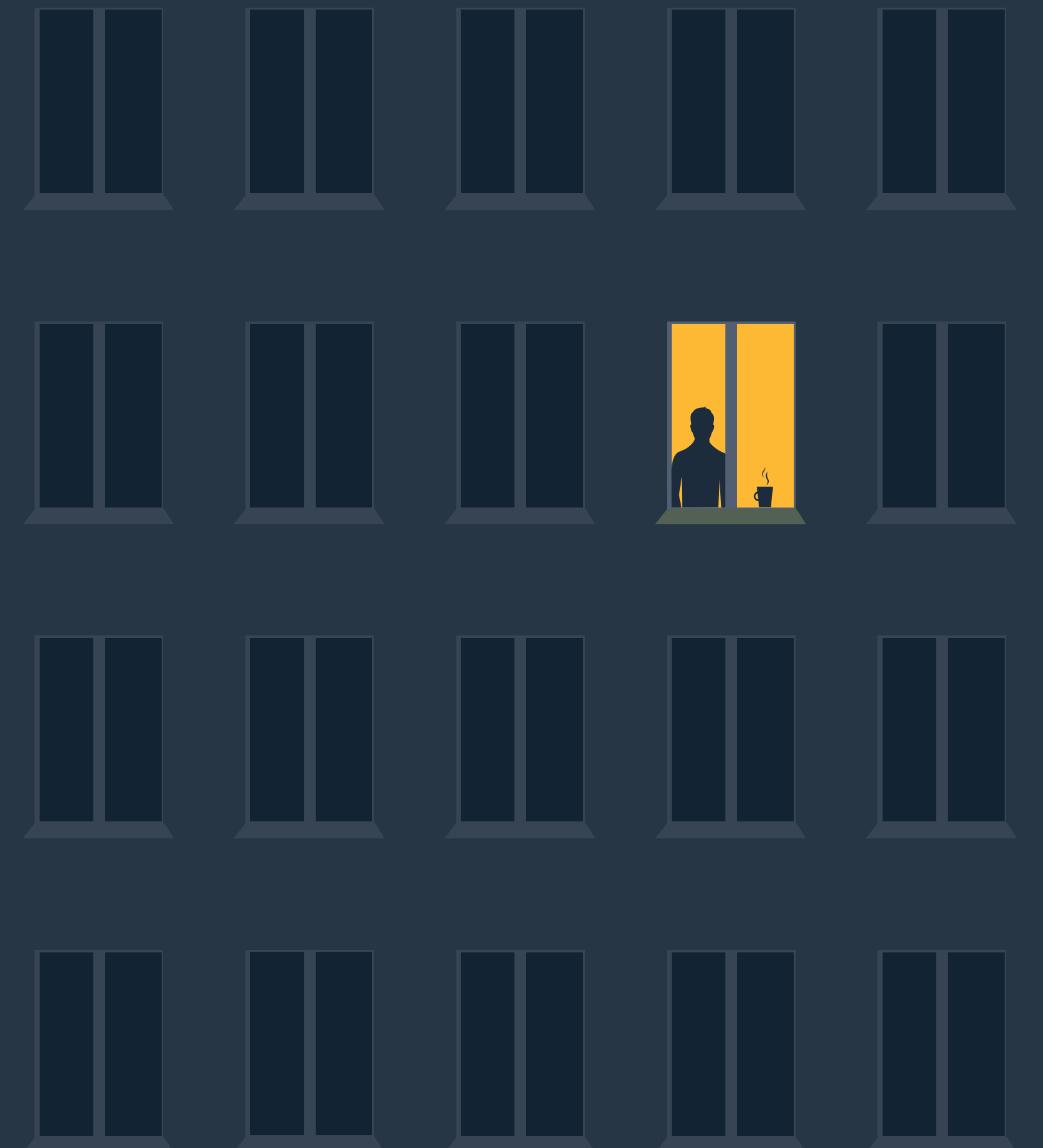
One of the men then sits down and turns into the Rodin statue "The Thinker" with a big number 70 flashing on the front (**seventy years to think**). A fairy lands in front of the man and offers him to choose between a red and a yellow packet (**had your choice**). The man puts on both packets as ear-rings and starts neighing and bucking like a wild horse with the fairy on his back (**make yourself ridiculous**). Then he rides across the Mexican border, where two officers stop him with a large "error" sign (**transgress and err**).

The officers become a large unit of soldiers poised to attack a military base (**come as an enemy**). Moses again comes out of the base with the Commandments, but a soldier puts some acid on them and they start to dissolve (**corrupter of the laws**). The Queen of England takes the laws and puts them in the hall of justice (**virtue and justice**). Behind the hall, a prisoner tries to escape from prison, but is caught by the guards (**escape from**



**prison**). The prisoner is dropped in a big empty cell with a window through which he can see people dancing in a park (**desire of a little more life**).

The people stop dancing and start kissing and hugging the children coming out of the school nearby (**sake of your children**). Then they all walk to the hall of justice, but they have to stop and allow the judge to be seated first (**justice first**). All the men in the crowd take out their pistols and shoot at the judge, while the women start crying (**victim of men**). Finally, the Pope emerges from the hall, holding aloft a very heavy Bible and the people follow him (**follow the will of God**).



Memory is what tells a man  
that his wife's birthday was yesterday.

**Mario Rocco**

# CHAPTER 11

## The Right Numbers

### EVERYWHERE

Numbers are everywhere in our lives – in codes, prices, rates, dates, and in the way we measure time.

With so many numbers in our world, is it really possible to remember them all? Of course it is, if you know how. As before, the method for memorizing numbers is based on the practice of thinking in images. The only difference is that in this case, we will employ a more specific way of crafting the images. Perhaps the procedure will strike you as somewhat complicated at first, but with practice you will soon realize just how simple and entertaining it really is.

The reality in which we live is not only verbal in nature, but also “alpha-numerical.” In other words, our world is comprised of words *and* numbers. For many, numbers and complicated numerical sequences represent, more or less, intangible, abstract entities that can be hard to remember.

The ancient masters of memory devised a series of strategies for associating numbers and letters which can be adapted to today’s society and synthesized into a highly efficient tool called “The Phonetic Alphabet.”

**An important point before you begin:** we have placed this section in the last chapter because it represents the most challenging – while perhaps the most rewarding – aspect of the Golfer Method. If any aspects of the previous chapters are still a little fuzzy, now is the time to go back and revisit them. Once you feel comfortable with the contents of the previous chapters, go ahead and explore this section on memorizing numbers with the Phonetic Alphabet.

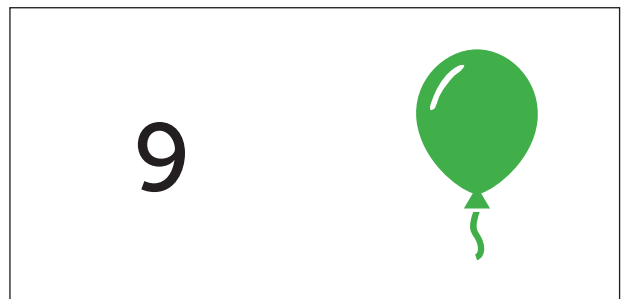
In this section, you will learn to memorize single digits and simple sequences between one and three digits. You will then learn how to apply the same techniques to larger sequences, until you are able to remember a number up to forty digits long! This prospect might appear over-ambitious or perhaps downright absurd. However, give yourself enough time to focus on the methods in this chapter and you will soon see for yourself how simple and manageable number memorization can be.

## **ONE DIGIT**

First and foremost, we will visualize numbers by associating them to a specific *image* and *color*. The image connected to each number has been chosen based on the similarity it shares with the actual graphical form of the number – that is, the *shape* of the number itself will guide us in choosing images. Let's have a look at the numerals 0 – 9, and the respective colors and images affiliated with them.

- 1) **Lilac – candle** (notice how the number 1 stands straight like a candle)
- 2) **Navy (blue) – swan** (notice how, with a little imagination, the graphic form of the number 2 can be seen to resemble a swan with a long, supple neck)
- 3) **Maroon – pitchfork** (similar to the swan and the number 2, the graphic form of the number 3 can recall the shape of a pitchfork)
- 4) **Red – chair** (with a touch of imagination, the form of the number 4 resembles a chair)
- 5) **Fuchsia – seahorse** (the graphic form of number 5 recalls a seahorse)
- 6) **Black – cherry** (the graphic form of the number 6 resembles a cherry)
- 7) **Turquoise – scythe** (the graphic form of the number 7 is similar to a scythe)
- 8) **Grey – snowman** (the graphic form of the number 8 looks like a snowman)
- 9) **Green – balloon** (the graphic form of the number 9 resembles a balloon)
- o) **Saffron – lifesaver** (the graphic of the number 0 recalls a lifesaver candy)

Now, go over the list and focus exclusively on the colors relative to each number, associating them each with the corresponding numeral and image: a lilac candle, a navy-blue swan, and so forth. It is best to practice these numbers in ascending order, in descending order, and then at random.



The second step is for you to go over each of the ten numbers and think about the first letter in the color that you have associated with it. We want to remember the first letter of the color of each number. For example, 1 is L for lilac and 2 is N for navy and so forth.

Notice how the numerals and the corresponding letters actually bear a graphic – and at times a phonetic – resemblance? The numbers actually, for the most part, look like the first letter of the color.

**1** - Resembles the “**l**” in **lilac**

**2** - Resembles the “**n**” in **navy**, if we turn it sideways

**3** - Resembles the “**m**” in **maroon**, if we turn it sideways

**4** - You will notice that the “**r**” in **four** bears the same phonetic resonance as the “**r**” in **red**, and in addition to this, the graphic form of the numeral itself resembles and upturned capital “**R**”.

**5** - Resembles the “**f**” in **fuchsia**;

**6** - Resembles the “**b**” in **black**;

**7** - Resembles the “**t**” in **turquoise**;

**8** - Resembles the “**g**” in **grey**;

**9** - Reflected in a mirror, resembles the “**p**” in **pea** (as in, “green **pea**”).

**0** - the initial “**z**” in **zero** bears a strong phonetic resemblance to the initial “**s**” in **saffron**, and this will suffice in indicating the correspondence between number and letter: hence 0 will always correspond to “**s**”.

These correlations have been distilled and schematized into the following charts:

0 S

5 f

1 l

6 b

2 n

7 T

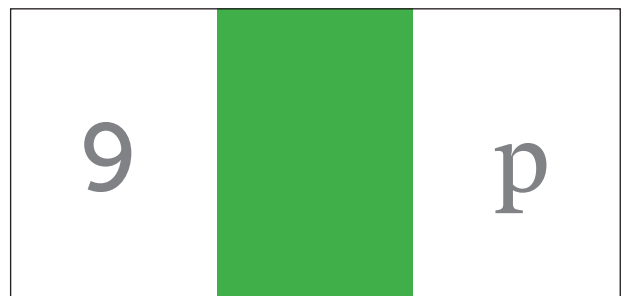
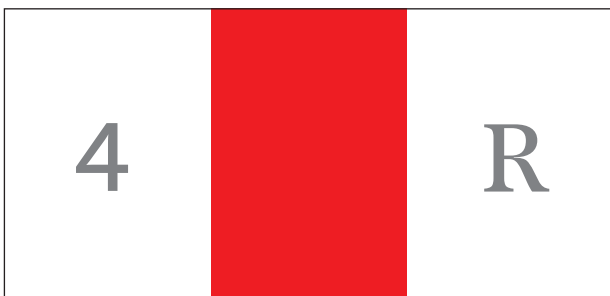
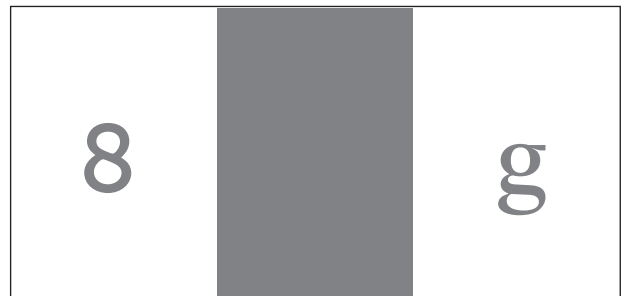
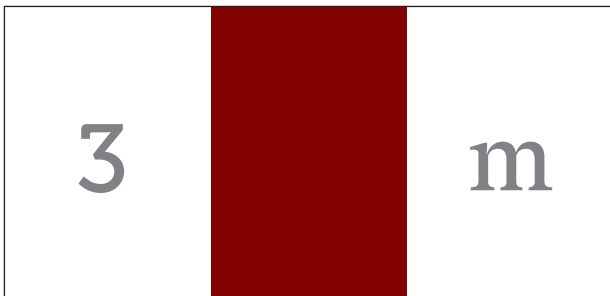
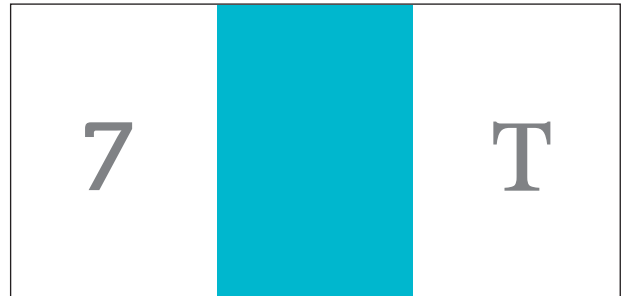
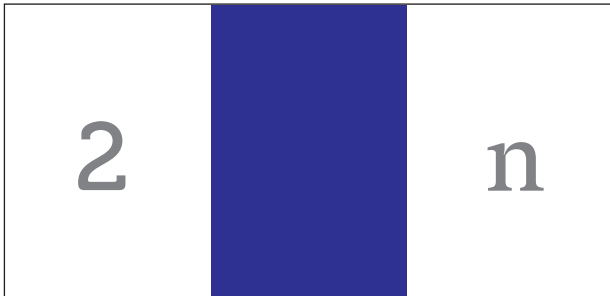
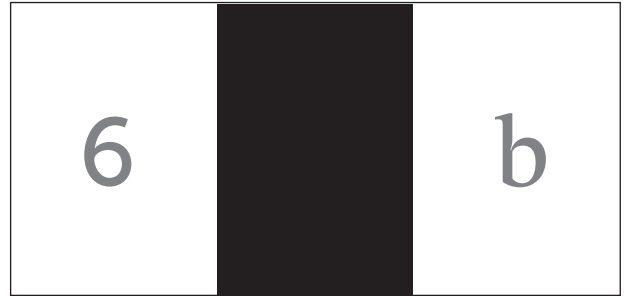
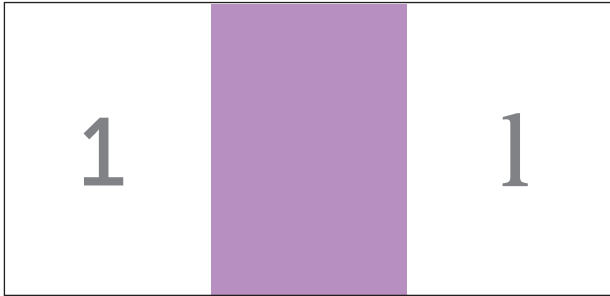
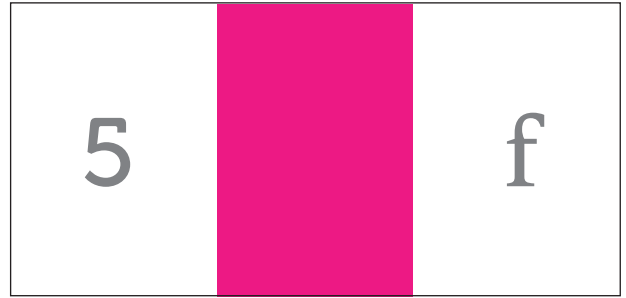
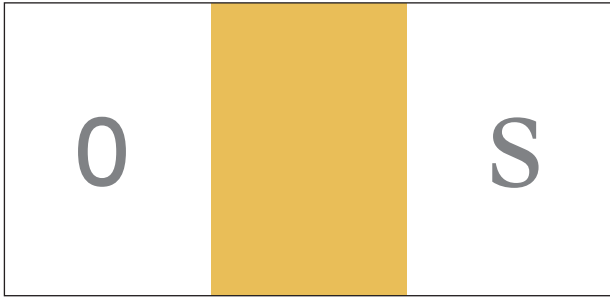
3 m

8 g

4 R

9 p

**MORE MEMORY - GOLFERA METHOD**





Before moving onto the next exercise, go over each specific conversion moving from numeral to letter, letter to numeral, in ascending order, in descending order, and then again at random.

Now, take a shot at reading the following sequence of numbers, converting each numeral into the corresponding letter as you go.

7 9 2 4 3 1 5 9 0 6  
 2 8 4 5 0 6 0 1 9 7  
 8 4 3 2 1 6 5 4 3 2  
 1 0 4 2 9 8 6 4 2 1  
 0 2 1 2 3 4 5 9 8 0  
 4 2 7 4 1 2 9 7 0 6  
 1 4 9 3 8 4 6 2 1 5  
 1 4 2 0 7 0 1 8 4 8  
 1 2 7 9 8 1 6 8 2 7  
 6 4 1 7 0 5 2 5 0 3  
 0 2 6 3 6 2 0 9 5 4  
 0 4 5 0 8 9 1 5 3 6  
 4 8 4 9 4 6 2 7 8 1

## TWO DIGITS...

Now, let's have a look at how to create images for numbers *two* digits long. As strange as it may seem, the following numbers must also be treated as pertaining to the category of two digits: 01, 02, 03, 04, 05, 06, 07, 08, 09 and 00. You will understand why in just a few moments.

The rule for memorizing numbers composed of two digits follows the law of “phonetic conversion”: **For each of the two digits there is a corresponding consonant. The two consonants, when combined with one or two vowels, create a word.**

Once you understand this rule, it will be easy to transition from number to word, from word to image, and back to number again.

In the list that follows, you will find a word in correspondence with every conceivable two-digit number from 00 to 99. Each digit becomes a consonant, and with added vowels, those consonants become a word. That word then becomes the image that it evokes. Note how in the case of words with double consonants (such as in “Lasso” and “Lilly” for

example), they are treated as single consonants. You will also notice how, in some cases, you have a choice between two different possible images. Remember, this list should be treated as a general guideline for you to adapt as you see fit. You are in no way obligated to stick with the images listed below if you feel that others come to you more naturally.

- 00** – S.O.S... someone waving a flag with S.O.S. written on it
- 01** – SeaL... a seal
- 02** – SwaN... a swan
- 03** – SuM... a large division sign
- 04** – SiR... your teacher in high school
- 05** – SaFe... a metal safe
- 06** – SuB... a subway train
- 07** – SooT... a chimney sweep
- 08** – SaGe... The Mahatma Gandhi
- 09** – SoaP... a gigantic bar of soap
- 10** – LaSso... a cowboy's lasso
- 11** – LiLy... a lily
- 12** – Lion... a lion (Simba from the Lion King)
- 13** – LaMa... the Dalai Lama, or the animal which shares this name
- 14** – LaRa... Lara Croft
- 15** – LeaF... a maple leaf
- 16** – LoBe... a monster with gigantic ear lobes
- 17** – LaTe... David Letterman (or the White Rabbit from Alice in Wonderland)
- 18** – LeGo... a child playing with Lego blocks
- 19** – LaP... an Olympic runner sprinting around the track
- 20** – NoSe... an enormous nose (Cyrano de Bergerac)
- 21** – NiLe... a mummy (not the actual Nile, as this would prove too vague)
- 22** – NuN... a nun praying
- 23** – NaMe... a newborn baby who needs a name
- 24** – NeRo... the roman emperor
- 25** – NaiF... a “naïve” little boy (“naïf” is a less common, alternative spelling of “naïve”)
- 26** – NuB... the end of an eraser on a pencil
- 27** – NuT... a peanut

- 28 – NaG... an old female horse
- 29 – NaP... someone having a light snooze
- 30 – MaSs... a church or a priest
- 31 – MuLe... a mule
- 32 – MiNe... a gold mine
- 33 – MoM... your mother
- 34 – MaRio... Super Mario from the videogame
- 35 – MaFia... Marlon Brando playing Don Corleone in *The Godfather*
- 36 – MoBy... Moby Dick, the whale
- 37 – MaT... your front door mat
- 38 – MuG... a coffee mug
- 39 – MaP... a map
- 40 – RoSe... a beautiful rose
- 41 – RoLl... a toilet paper roll
- 42 – RaiN... an umbrella
- 43 – RaM... an angry ram
- 44 – RaRe... a diamond
- 45 – RooF...the roof of your house
- 46 – RuB... Aladdin's magic lamp
- 47 – RaT... a huge rat
- 48 – RuG... a Persian carpet
- 49 – RiP... a tombstone
- 50 – FuSe... someone lighting a dynamite fuse
- 51 – FiLe... an important document
- 52 – FaN... an electric fan
- 53 – FaMe... a particular celebrity you admire
- 54 – FiRe... a big bonfire
- 55 – FiFe... a large flute
- 56 – FiB... Pinocchio's nose growing
- 57 – FooT... an enormous foot
- 58 – FoG... a thick fog
- 59 – FoP... an absurdly extravagant aristocrat

- 60 – BuS... a double-decker bus
- 61 – BalL... a beach ball (a foot ball)
- 62 – BunNy... Bugs Bunny (or a Playmate...)
- 63 – BooM... fireworks
- 64 – BeeR... a pint of beer
- 65 – BeeF... a beefsteak
- 66 – BiB... a baby’s bib
- 67 – BaT... a bat (animal)
- 68 – BiG... Bigfoot
- 69 – BeeP... a beeper
- 70 – ToSs... a coin toss
- 71 – TooL... a huge hammer
- 72 – ToN... a one-ton anvil
- 73 – TaMe... a lion tamer
- 74 – TiRe... a wheel
- 75 – ToFu... a huge block of tofu
- 76 – TuBe... a tube
- 77 – TuTu... a ballerina’s tutu
- 78 – TuG... a game of tug-of-war
- 79 – TaP... a running tap
- 80 – GueSs... a huge question mark
- 81 – GoaL... a soccer player celebrating
- 82 – GuN... someone firing a gun
- 83 – GuM... someone blowing a huge bubble of gum
- 84 – GeaR... a gearshift (or a mechanic)
- 85 – GooFy... Goofy from Walt Disney
- 86 – GaB... a politician with a “gift for gab”
- 87 – GoaT... a goat
- 88 – GaG... a hostage (or a standup comedian)
- 89 – GaP... a gap in the wall
- 90 – PoSe... a model striking a pose
- 91 – PooL... a swimming pool

- 92 – PaiN... someone hobbling
- 93 – PuMa... a majestic puma
- 94 – PooR... a homeless person
- 95 – PuFf... your grandfather puffing on his pipe
- 96 – PuB... a local pub
- 97 – PiT... a huge pit
- 98 – PiG... a pig (Miss Piggy)
- 99 – PoPe... the Pope

Once you are able to move between any two-digit number and the corresponding image with ease, most of the work is done. All that's left is joining the images up two by two, as you have already done when memorizing sequences of words.

Let's try out a few examples. Imagine that you want to memorize the following numbers:

#### **ATM code**

8367

#### **Reservation booking**

8224754577

#### **Cost of a new Mini-Cooper**

\$23,000

In the case of the ATM code, visualize a *credit card*, which starts to blow an enormous *bubble of gum* (83) which explodes all over a *bat* (67).

For the reservation booking, begin by evoking an appropriate image for the specific reservation in question. For example, for a flight reservation imagine a plane, for a car rental reservation imagine a steering wheel, for a hotel reservation, picture a bell boy, and so forth... Next, somehow connect the image you have chosen with a *gun* (82) that shoots at *Nero* (24), who manages to dodge the bullet by ducking behind an enormous block of *tofu* (75). The tofu melts on the *roof of your house* (45) where Madonna is rehearsing with a *ballerina tutu* (77).

For the price of a new Mini-Cooper, we need only to focus on the first two numerals, 2 and 3 [=23] (*a newborn baby who needs a name*), and associate them to an image evoked by the car: a new born baby driving a Mini-Cooper. The rest of the number is unnecessary as it can be inferred.

Now, just to make sure that you've grasped the technique for number memorization, it will be good for you to practice with a number composed of at least 15-20 digits. It is unlikely that you'll ever have to memorize a number this long in your day to day life, but for the sake of practice and in order to demonstrate what you have learned so far, this exercise will be very helpful.

Here is an 18-digit number for you to memorize:

25.39.55.24.67.36.21.56.78

The corresponding words shall be: 25 NaïF, 39 MaP, 55 FiFe, 24 NeRo, 67 BaT, 36 MoBy, 21 NiLe, 56 FiB, 78 TuG. In fact, you should be converting the numbers into images the very instant you read or hear them... Of course, you will have to spend some time practicing number conversions in order to become familiar with your images. Commit yourself to learning these first, before moving on. Then, when you think you're ready, connect the sequence of numbers, two at a time, by using the corresponding images.

## **THREE DIGITS!**

The technique for memorizing numbers three digits in length is slightly more involved, but the criteria are quite simple. You must craft an image that corresponds with the word formed by joining the second and third digit in the sequence. You then "color" the image with the color that corresponds to the first digit in the three-digit sequence.

The colors are the same that we worked with above: 0 saffron (like the lifesaver), 1 lilac (like the candle), 2 navy blue (like the swan), 3 maroon (like the pitchfork), 4 red (like the chair), 5 fuchsia (like the seahorse), 6 black (like the cherry), 7 turquoise (like the scythe), 8 grey (like the snowman), 9 green (like the balloon).

This may seem a bit daunting at first. Let's work with a few examples to show you how it works.

- 571 Form the word that corresponds with the second and third digits joined together (71, tool). Then color it with the corresponding color of the first digit (5, fuchsia) – you arrive at the image of *a large fuchsia hammer*.
- 938 Again, find the word that corresponds to the conjunction of the second and third digits (38, mug), and color it with the corresponding color of the first digit (9, green) – *a green coffee mug*.
- 321 Form the word representing the second and third numbers (21, Nile), and color it with the color of the first number (3, maroon) – *a maroon mummy*.
- 991 Think about the word that represents the second and third numbers (91, pool), and color it with corresponding color of the first number (9, green) – *a pool filled with green water*.

- 250 It's getting easier, isn't it? It's almost like a game! For 250, we take the last two numbers (50), think of the word it represents (fuse), then color it with the color of the first number (2, navy blue) – *someone lighting the fuse attached to a navy blue pack of dynamite.*
- 122 Last one....can you do it yourself? Just think of the word representing 22 (nun) and color it with the color of the first number (1, lilac), and bring it to life! *Picture a nun dressed in a lilac habit.*

See how easy it can be? It's simply a question of practice and habit. Starting right now, make yourself comfortable with the conversions from numbers to images. Once you're confident, the next step is to put the technique into practice as often as you can...and keep practicing!

## SUMMARIZING NUMBERS

There are three principal rules in the method for memorizing numbers. Each rule is directly related to whether the number in question is one, two or three digits long.

**Rule # 1** When a number is composed of a single digit, use the visual images (candle, swan, etc.), colors and letters representing the number.

**Rule # 2** When a number is composed of two digits, you employ the law of **phonetic conversion**. Each number has a specific consonant to which it corresponds, which, when joined with one or two vowels, forms a word. Two-digit numbers such as 44, 75, 66, 72 and 77, are represented by images which you generate through phonetic conversion:

44, RaRe

75, ToFu

66, BiB

72, ToN

77, TuTu

... and so forth.

**Rule # 3** When a number is composed of three digits, you add a color to the image. This color represents the first digit of the three numbers. When thinking of the color, you know immediately what the first digit is. You then apply that color to the image that represents the next two numbers. It's very simple when you think about it. For instance, if

404 87 5 247  
000 78 582 65  
321 92 4  
739 3 11  
2211 44 2  
249  
7 1969 6  
292 9871  
13 5213 1848  
3131 8 121 36  
18 49 777 21  
5577





you need to remember the number 177, you could think of a little girl dancing around in a *lilac* colored *tutu*. The 1 is the color and the 77 is the image. See? The more you practice, the easier it will get!

## HOW IT IS DONE...

At this point you may be asking yourself when to use the technique for recalling single digits rather than the one for two or three digits. It really depends on you and how you want to employ the method. A good rule of thumb is to choose the technique in accordance with how a particular number is actually dictated to you at any given time. For example, if someone tells you his telephone number, you can craft the relevant images in keeping with how the digits actually scan when they are spoken (singularly, or in groups of twos and threes).

## TELEPHONE NUMBERS

Let's suppose Lucy tells you her mobile phone number:

773-698-4454

You will notice that the first two sets of numbers are relayed three at a time and the last group four at a time. So, this is how you could remember the phone number:

Imagine Lucy at a circus watching a turquoise lion tamer (773) who is trying to stop a lion from chasing a giant black pig (698). The pig runs off and knocks over a beautiful diamond (44), which bursts into a bonfire (54).

Most of us process telephone numbers in a similar pattern: the three-digit area code followed by the three-digit prefix followed by the final four digits. For the sake of argument, however, you can remember this same number through various different combinations.

For example, perhaps it makes more sense for you to read the same number like this:

77-369-844-54

In this case, you could divide up the numbers and their corresponding images to create an entirely new scenario:

Lucy is wearing a ballerina tutu (77). Her dance is brusquely interrupted when she receives a message on her huge maroon colored beeper (369) about her priceless grey diamond (844) that has just fallen into her fireplace at home (54).

We might even imagine the same phone number given in the following way:

7-736-9-84-454

Imagine Lucy carrying a giant scythe (7) and chasing a turquoise Moby Dick (736). Moby Dick blows a giant green balloon (9) which floats over to a mechanic (84), who is dancing around an enormous red bonfire (454).

So you see, it's really up to you how you go about memorizing a number; simply choose the order of numbers which comes to you most naturally.

## PRACTICAL APPLICATIONS FOR THE MEMORIZATION OF NUMBERS

The ability to remember numbers has endless uses. To give you a rough idea, let's explore just a few of your options.

### HISTORICAL DATES, BIRTHDAYS AND ANNIVERSARIES

Let's begin by supposing that you have to memorize the years in which some of your friends and acquaintances were born, so you never forget their age. An important rule is to **eliminate the unnecessary**. In this case, you drop the first two digits of the year (given that the majority of the people whose birthdays you are trying to remember will have been born during the twentieth century).

This leaves you simply with the final two digits, which you then have to convert into images.

- ✓ **Frank, born in 1974**  
Picture Frank dancing clumsily on the top of a tire (TiRe, 74).
- ✓ **Mary, born in 1953**  
Imagine Mary kissing Will Smith (FaMe, 53).
- ✓ **Helen, born in 1962**  
Envision Helen tackling Bugs Bunny (BuNny, 62).
- ✓ **Barbara, born in 1990**  
Imagine Barbara with a group of models (PoSe, 90).

Now let's have a look at some dates throughout history (three or four digits long). This is an exceptional tool for students of history, but it also works for anyone eager to expand their general historical knowledge.

- ✓ **The Death of Alexander the Great - 323 B.C.**  
Imagine your old friend from school, Alex, inflated to absurdly large proportions, carrying a newborn dressed in maroon (Maroon, 3; NaMe, 23).
- ✓ **The Sack of Rome by the Visigoths - 410 A.D.**  
Envision the Coliseum enclosed in a gigantic sack and a cowboy throwing a red (4) lasso (LaSso, 10) around it.
- ✓ **The Death of Shakespeare - 1616 A.D.**  
Imagine a spear shaking and then suddenly going stiff and collapsing upon a monster with giant earlobes that is playing cards with another one (LoBe LoBe, 1616).
- ✓ **The Declaration of American Independence - 1776 A.D.**  
Imagine the American flag carried by David Letterman (LaTe, 16) tripping over a tube (TuBe, 76).
- ✓ **Election of Pope Benedict XVI - 2005 A.D.**  
Imagine the Pope with a huge nose (NoSe, 20) that opens like a metal safe (SaFe, 05).

Now let's see how the same method can be applied for remembering birthdays.

As you can see, this series of E.M.B.A.S.I. images are affiliated in some way with the historical event itself and then linked to the images generated from the numbers that comprise the actual dates.

### **Fred - 9/8**

Picture Fred attaching big green balloons (9) on a snowman (8).

### **Claire - 4/23**

Envision Claire rocking in a chair (4) with a newborn baby on her head (NaMe, 23).

### **Frankie - 7/21**

Imagine Frankie using a scythe (7) to cut the bandages of a mummy (NiLe, 21).

Let's have a quick look at a few examples for anniversaries. The method, of course, stays the same.

**Engagement anniversary - 5/19**

Imagine a wedding ring with a seahorse image (5) on a finger of an Olympic runner who is running laps (19) and waving.

**The founding of your company - 11/28**

Imagine your company logo on a banner being waved furiously by a lily (11) that is jumping up and down on the back of a nag (28).

**Wedding anniversary - 9/30**

Imagine a bride holding a bouquet of balloons (9), leaning a huge ear towards a priest who's giving a mass (30).

**PIN AND PRIVATE SECURITY NUMBERS**

We all know that it's unwise to carry around a copy of our social security number, our ATM pin number, or any other confidential security number. Many of us, however, will put them in the wallet just the same, because we can't remember them. With these techniques you can keep them safely in your mind. Here are a few examples of phone or credit card PIN numbers.

**8584**

Imagine Goofy (Goofy, 85) driving a tiny car and grinding the gears loudly as he tries to shift (Gear, 84).

**1639**

Imagine a candle (1) dripping wax on a big, black (6) treasure map (MaP, 39).

**0077**

Imagine someone waving a white S.O.S. flag (SoS, 00), while wearing a ballerina tutu (TuTu, 77). If you prefer to memorize single digits instead of two at a time, you can also imagine a lifesaver (0) falling on a ballerina in a saffron (0) tutu (TuTu, 77).

Use the system that first comes to mind. It makes no difference.

Here are some other examples of general security numbers – for example, tracking codes, order IDs, account numbers, etc.

**357846**

Imagine a maroon (3) big foot (Foot, 57) stepping on a grey (8) magic lamp (RuB, 46).

**4821275**

Imagine a red (4) gun (GuN, 82) shooting at a lion (LioN, 12) that was eating some tofu (ToFu, 75).

You could also memorize this code like this:

A Persian carpet (**RuG**, 48) flying and crashing into a mummy (**NiLe**, 21) that falls down into a navy blue (2) piece of tofu (**ToFu**, 75).

### **52848833**

An electric fan (**FaN**, 52) blowing the hair of a mechanic, who is holding a gearshift (**GeaR**, 84) when a bandit sneaks up and gags him (**GaG**, 88) and your mom (**MoM**, 33).

You could also visualize it like this:

A fuchsia (5) nag (**NaG**, 28) gets taken hostage and gagged with a red (4) gag (**GaG**, 88) from your mom (**MoM**, 33).

You can group numbers two by two or three by three, depending on what is easier for you when you hear or read them.

If you haven't already done so, why don't you try to memorize your PIN number and any security number you use frequently? You'd be doing yourself a huge favor!

## **BANK DETAILS**

Here's how you might memorize your bank ID and account number:

### **Bank ID:**

02 46 65

Imagine a naked person in your bank (no dress **code** in the bank will remind you that is the **Bank ID**). This person uses a swan (02), to rub a lamp (46) out of which appears an enormous beef steak (65).

### **Account number:**

23560944

Picture Marlon Brando dressed in navy blue (235) and running to catch a bus (60) in New York City. He hops on the bus and crashes into a homeless man (poor, 94) who's sleeping on a red chair (4).

## **PAGES OF A BOOK**

If you want to remember certain pages of a book (and would rather not fold the pages), simply create an image associated with the title of the book and connect it with however many other images there are relating to the specific page numbers you wish to memorize.

For example, let's say that you were particularly struck by the dialogues on pages 124 and 197 of Oscar Wilde's, *The Picture of Dorian Gray*, and you want to remember them so that you can easily return to them later. Imagine a young Emperor Nero dressed in a lilac robe

(124) holding up a *portrait of himself* (this image alludes to the title of the novel), and then falling in a huge, lilac colored pit (197).

## PARKING

This technique can come in very handy when trying to remember where you've parked your car. Let's say you park your car in 22D, on the 4<sup>th</sup> floor of a multi-story parking garage. Imagine a *nun* (22) stepping out of your car and blessing your friend *Daniel* (or any acquaintance or celebrity whose name begins with 'D'... for section D), who turns around and sits down on a *chair* (4, for the 4<sup>th</sup> floor).

## HOW TO REMEMBER APPOINTMENTS

With the Golfer Method you can rely entirely on your mind to help you remember all the various engagements and commitments that you have scheduled.

All you have to do is follow three easy steps:

1. Create an image for the appointment or commitment.
2. Associate that image with an image relevant to the date set for said appointment or commitment.
3. Associate this last image for the date with an image relevant to the time set for said appointment or commitment.

The images you use for the date and for the time of the appointment are created using the method for number memorization that we've already covered. Let's look at some examples:

**Dentist... Date: 23rd, Time: 3 pm**

Imagine: Your *dentist* cuddling a *new born baby* (23) who picks up a *pitchfork* (3).

**Business Consultant... Date: 10th, Time: 6 pm**

Imagine: Your *business consultant* throwing a *lasso* (10) over an enormous *cherry* (6).

**Mr. Noah... Date: 04th, Time: 9 am**

Imagine: A *boat* (*Noah's Ark*) on a big *chair* (4) attached to a floating *balloon* (9).

**Kate Greenly...1640 Box Step Drive.... Date: 17th, Time: 1:30 pm**

Imagine: A *green kite* (*Kate Greenly*) flies into a monster with enormous *ear lobes* (16), who is mesmerized by an enormous *rose* (40) that gets up out of the soil, steps carefully into a *box* and pretends to be *driving* (*Box Step Drive*). Then David Letterman (17) runs out in front of it and points to a *lilac colored church* (130).

As you can see, it's possible to remember any appointment you wish, alongside any additional information relevant to it, including the day, the time, names and even addresses! As ever, practice makes perfect.

Let's suppose that we have to learn the following timetable by heart:

<b>Tutorial Prof. Pyle</b>	Monday 9 – 1
<b>Tutorial Prof. Harrow</b>	Wednesday 2 – 9
<b>French History lecture</b>	Monday – Wednesday 4 – 6
<b>Contemporary History lecture</b>	Thursday and Friday 14 – 15
<b>Office opening hours</b>	Monday 8

Here's how you could translate the table into a sequence of images.

- ✓ A *pile carpet* (**Prof. Pyle**) is used to cover up the *moon* (**Monday**) which is covered in *green balloons* (9) illuminated by *a candle* (1).
- ✓ A *harrowing* (**Prof. Harrow**) *wedding cake* (**Wednesday**) is served up on a *swan* (2) suspended on a pile of *green balloons* (9).
- ✓ *Napoleon* starts reading a *story* (**French History**) to the *moon* (**Monday**) who *proposes* (*wedding*; hence, **Wednesday**) to a *chair* (4) that gets attacked by a group of *cherries* (6).
- ✓ *Barrack Obama* (**Contemporary History**) shakes hands with *Thor* (**Thursday**) who starts cooking some *french fries* (**Friday**), when *Lara Croft* (**LaRa**, 14) jumps out of the pan to catch a *leaf* (**LeaF**, 15).
- ✓ An *office block opens up* (**Office opening hours**) to reveal the *moon* (**Monday**) to a snowman (8).

## HOW TO REMEMBER CLIENTS AND BUSINESS NEGOTIATIONS

To ensure that you execute a business deal or negotiation perfectly, it is vital to maintain good relations with the client with whom you are dealing, and to remember exactly what transpired in the last meeting, including any agreements that resulted from it. With this goal in mind, here are three simple steps to follow:

- 1) Come up with an image for the client's name and associate it somehow with the points or elements that you think were key to the last meeting or discussion which was held.
- 2) If need be, convert all relevant numbers (relating, for example to price or quantity) into images.
- 3) Connect all the images into an effectual conglomeration.

In this way, you can synthesize all the information you need into short, manageable lists. Simply associate the first key element of the meeting or discussion with the second, the second with the third, and so on, reaching as far as even twenty elements in succession if need be.

Here's an example:

**Ferrari & Sons, preliminary fee quote settled during first meeting: \$5,500**

Imagine a Ferrari crossing the finish line and a friend playing the fife (FiFe, 55) in celebration.

This simple sequence of images will be sufficient to ensure the retention of the fundamental points of this meeting.

## **HOW TO MEMORIZE SHARE INDEX AND EXCHANGE RATES**

Often, investors need to make important decisions on the spot. In order to be confident in your decisions, you must maintain a sound overview of the market's general movements and be sure that you've covered as many angles as possible.

For this reason, those endowed with the best memories tend to make the best decisions in the financial arena.

Imagine that you want to memorize the following data:

- ✓ NASDAQ - 0.18%
- ✓ S&P - 0.34%
- ✓ Tech Star - 0.15%
- ✓ Dow Jones + 0.23%
- ✓ Dollar/Euro + 1.2188%

Here's how you could channel this information straight into your long-term memory:



For “NASDAQ,” imagine a *NASA astronaut* holding a *duck (Nas-Duck)* who throws a *frisbee (-)*, which knocks over a tower of *Lego blocks (18)*.

Here, you need to focus only on “18” and not the actual number in its entirety: 0.18. Common sense will provide the “0” and the decimal point

To represent “S&P,” imagine *James Bond (esp-ionage)* who throws another *frisbee (-)* to *Mario (34)*. Again, the decimal information is superfluous. Always remember that if something isn’t essential, don’t keep it: *Eliminate the Unnecessary*.

For “Tech Star,” imagine a *star* (or perhaps a Star Wars character) throwing yet another *frisbee (-)* against a *leaf (15)*.

For “Dow Jones”, picture *Indiana Jones* handing a *crucifix (+)* to a *newborn baby (23)*.

To memorize the dollar/euro exchange rate, imagine an enormous version of Uncle Sam walking out of a European bank holding a *candle (1)*. Scared off by the open flame, a *mummy (21)* runs off with a *hostage (88)*. If you’ve visualized everything according to the correct steps, it won’t be difficult to recall the original number: 1.2188%.

The first few times you try this, you’ll find that you’ll have to recreate the images in order to help guide you back to the target number you started with. With time however, you’ll see that you are able to retrieve the numbers directly from your long term memory without needing to use any of the original images.

As before, remember that the images you use constitute nothing more than a *tool* whose unique function is to induce a higher level of neurological activity, which will in turn help to channel the information you acquire directly into your long term memory.

## ELEMENTS IN THE PERIODIC TABLE

Let’s say that we want to remember a few specific characteristics of Aluminum.

The symbol of Aluminum is “Al”, its atomic number is “13”, its atomic mass is “26” and its position in the Periodic Table is indicated by the column marked “III A”.

So here we go!

Your local butcher is using *aluminum foil* to wrap up a *lama (13)* which coughs out the *eraser of a pencil (26)*. Suddenly *three aliens (III A)* arrive in a space ship and beam the pencil.

## MATHEMATICAL FORMULAS

How can we apply the Golfer Method to learning mathematical formulas? Actually, it is simple to memorize even seemingly complex equations with the aid of E.M.B.A.S.I. visualizations. In fact, once you have correctly crafted the images and used them, the formula will remain forever imprinted in your long-term memory.

Let's start memorizing resolution formulas for second-degree algebraic equations:

$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$

Let's see how we can do this...

A man with an enormous *pair of scissors* (**x**) *cuts a table in half* (\_\_\_\_\_). On top of this table there is *Barbara* (**b**) dressed in white with a *black belt* (the black belt alludes to the symbol “-” which precedes the b). Barbara places a *crucifix balanced on a plate* ( $\pm$ ) on the *root* ( $\sqrt{\quad}$ ) of an old tree. Hiding underneath the root we find another girl also by the name of *Barbara* with a *swan resting on her shoulder* (**b**<sup>2</sup>). Next to Barbara, also under the tree root, the *ace of spades* (**ac**) is sitting in a *chair* (**4**) with its feet resting on a *footstool* (-). Underneath the table we find a child named *Alex hugging an enormous swan* (**2a**).

Let's now use the same technique with Weitzenböck's inequality:

$$a^2 + b^2 + c^2 \geq 4\sqrt{3}\Delta$$

*Anthony* (**a**) is carrying a *swan* (**2**) on his shoulder while holding a *cross* (+) in his hand, with which he hits *Barbara* (**b**), who is also carrying a *swan* (**2**) on her shoulder, and who also, in turn, uses a *cross* (+) to hit *Chris* (**c**) and his *swan* (**2**). The swan sticks a *cigarette* in its beak ( $\geq$ ), and the cigarette sets a *chair* (**4**) on fire. The chair is holding up an enormous *root* of a tree where a *pitchfork* (**3**) is hanging. All of a sudden, the pitchfork pops out and turns into a *road sign* ( $\Delta$ ).

In order to fix formulas in your long-term memory, write them out numerous times, paying careful attention to the images associated with each symbol.

### DON'T BE AFRAID TO EXAGGERATE!

As we have seen, images expedite learning by channeling numbers to your long-term memory. From there, you are able to retrieve them without reference to any image whatsoever.

All of the ridiculous, and sometimes even paradoxical, images allow you to embed memories concretely into your long-term memory. The absurd has always attracted the attention of the human mind, on both a physical and emotional level, while at the same time profoundly affecting the sensibilities. In short, “strong” images help to form “strong” memories.

## **IN SUMMARY**

- 1) When the information you wish to remember is comprised of fewer than twenty points or elements, these are to be connected using the appropriate **E.M.B.A.S.I.** images.
- 2) When dealing with numbers, you must convert them into **E.M.B.A.S.I.** images in accordance with the method outlined in Chapter 4.
- 3) When the information you wish to remember involves greater than twenty elements, connect them using the appropriate **E.M.B.A.S.I.** images and integrate them into your set “rooms” in accordance with the method outlined in Chapter 10.



Things that were hard to bear  
are sweet to remember.

**Seneca**

# CONCLUSIONS

Our journey together ends here. Actually, this is more of a beginning than an end! The beginning of your personal journey to discover the greatness of your memory.

I have devoted my life to my method, and this book is the result of my efforts. I hope that this will help you improve your private and professional life.

**Just remember the rules:**

- ✓ Think through images.
- ✓ The images must be E.M.B.A.S.I.
- ✓ The images must be linked in pairs.
- ✓ If the pieces of information are more than twenty in number, they must be located inside your “rooms.”
- ✓ It is important to know the precise order of the rooms.
- ✓ Every image needs to be visualized in an instinctive way and only for a fraction of a second.

Lastly, do not forget to visit [www.giannigolfer.com](http://www.giannigolfer.com) to keep improving your memory and to get free updates and learn about new strategies.

It has been my greatest pleasure walking with you this far. Now it is up to you.

Yours,





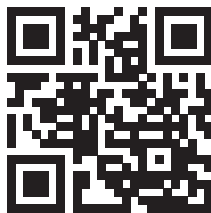


# ATTENTION!

This book is similar to a driving school **manual** which provides driving **theory instruction only**.

In order to **understand how to learn faster and more efficiently, register for the live training course as a gift for you** in appreciation for purchasing the More Memory Manual.

Go to **GolferMethod.com** and **reserve** your free spot now.



*Cjs*

