The Art of Memory.

The third Book.

CHAP. I.
Of Repositories.

The Art of Memory, which we now treat of consists of Ideas, and places, wherein we will first handle the Reposition of Ideas, and afterward their Deposition.

Reposition of Ideas is, when things to be remembred, are charged upon Memory by Ideas, disposed in certain places of a Repository; but before I descend to the manner of Reposition, it is necessary for better explanation, to speak of Repositories, Places, and Ideas in distinct chapters.

A Repository is an imaginary fabric, fancied Artificially, built of hewn stone, in form of a Theater, the form whereofofolloweth; suppose the Edifice to be twelve yards in length within the walls, in breadth six yards, and

and in height seven yards, the roof thereof flat, leaded above, and pargetted underneath, lying wholly open to view, without any wall on that side supposed next us: Let there be imagined a Stage of smooth gray Marble, even and variegated with a party coloured border, which Stage is to be extended over the whole length and breadth of the building, and raised a yard high above the Level of the ground on which the said Edifice is erected: Let all the walls, that is, the opposite wall & two ends be wainscotted with Cypress boards, so artificially plained and glazed, that the joints be indiscernable; suppose also a Groove or Gutter cut in the middle of the Marble Stage, three inches broad, extended from the opposite wall to the higher side of the Stage, whereby it is exactly divided into two equal parts, and that upon the further end of the said Groove, there is erected a Column, a foot and half thick, arising up to the Roof of the building, almost touching the opposite wall, and dividing it into two equal parts, as the Groove divideth the Stage; so that by the Groove, and
the Pillar, the whole Repository is parted in twain, and consists of two Rooms, sliding each other, each of them being six yards long, six yards broad, and six yards high. For the better understanding this invention, I have caused a Type of the Repository to be here delineated, the explanation whereof immediately followeth.
(56)

The Letters, $a, b, c, d$, shew the length of the Edifice, $a, c, b, d$, the height, $a, e, b, f$, the height of the Stage, $g, i, k, h$, are boundaries of the opposite wall, $e, c, i, g$, the side wall upon the left hand, $b, k, d, f$, the side wall of the right hand, $c, l, m, d$, design the Roof, $g, i, n, p$, the opposite wall of the first Room, $e, g, o, p$, the Stage of the first Room, $r, q, k, h$, the opposite wall of the second Room, $f, r, h, f$, the Stage of the second Room, $n, o$, the Pillar dividing the opposite wall, $o, p$, the Groove wrought into the Stage.

A Repository according to this fashion, is to be represented before the eyes of our minde, whereby we are, as oft as we intend to practice this Art; supposing our shelves to stand about two yards distant, against the midst thereof.

CHAP. II.

Of Places.

A Place (as to our consideration) is an apt space in a Repository, designed for reception of Ideas.

There are onely two Places in every Repository of equal form and magnitude, that is the two rooms of each Repository determinated as aforesaid by the Pillar and Groove.

That place is said to be the former, which is on the right hand of the Repository, that which is on the left hand; the latter; That part of the Repository is said to be on the right hand, which is opposite to the left hand of a man standing against the middle of the Repository, that on the left hand which is opposite to the right.

Thus in the Scheme exhibited in the former Chapter, the letters, $g, i, n, o$, demonstrate the opposite wall of the right hand part, or first Place or room of the Repository, and the letters, $e, g, o, p$, the Stage thereof; so $r, q, k, b$, are Indices of the opposite wall of the left hand part, or second Place or...
room of the Repository; and \( f, r, b, f \), the Stage of the same.

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CHAP. III.

Of Idea's in General.

An Idea is a visible representation of things to be remembered, framed by a strong imagination, by help whereof the mind by reflection calleth to memory, together with the Idea, the thing represented. Idea's are to be vested with their proper circumstances, according as their natures require, for like as Writings, the fatter they are, are more facilely read; so Idea's, the more aptly they are conceived, according to the exigency of their nature, are more speedily recalled to minde; and also consequent-ly the things by them signified, Motion to be attributed to Idea's of moveable things; quiet to Idea's of quiet things, and good or evil savours, to Idea's representing things so qualified, Examples of moveable Idea's, are Artificers at work in their shops, women daun-
dancing, Trees shaken by the wind, Water running from Cocks, and such like. Idea's of quiet things, are Henns laying in their nests, Thieves lurking under bushes, &c. Idea's to which found is ascribed, are a Lion roaring, a Bell ringing, whistling, murmur of Trees, a Quiristor singing, a Huntman hollowing, &c. Moreover, if Perfume, burning in a Chafing-dish, be used for an Idea, a sweet and pleasant odour must be attributed thereto, on the contrary to vaults under ground, a filthy, unwholesome stink, is to be as-
signed; so Idea's of merry men, require cheerfulness of countenance, of sickmen, palenesse and sadness. After this manner Idea's of Edifices, Machines, and all Artificial things whatsoever, ought to be signified; proportion of form, and splendour of colours, must be attributed to Pictures, grace and liveliness of Letters, to Writings, glory and excellency of Warmanship, to En-
gravings; Finally, every Idea must have such illustration as may render it most notable and conspicuous, and seem principally coherent to its na-

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(60)

But before I proceed further, it is expedient to take into consideration, the common Affection of Ideas, their Species, shall succeed after, in a more proper place.

The common Affections of Idea's are three: Quantity, Position, and Colour.

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(61)

creased to a multitude, that it may be better viewed at a distance, which else being small, would not fall under cognizance; as if the thing to be deposited in the Repository, were a Penny, a Pearl, a Grain of Mustard-Seed, or a Spider, which are so small, that disposed in a Room of the Repository, they escape the sight of a man standing before the Repository: In such cases, instead of one Penny, imagine a heap of Pence new coined; instead of one Pearl, a multitude of Pearls; instead of one Grain of Mustard-seed, fancy certain Bushels scattered about the Stage; and for one Spider, suppose a multitude creeping about the opposite Wall.

A contracted or lesser Idea is, when the thing to be remembered is so great, that it cannot be comprehended in its proper natural quantity, within such narrow limits as a room of a Repository, & is therefore imagined to be portrayed with elegant lively colours, in a Picture fixed to the opposite Wall. Thus space of places how far soever distant, & all great things, may be facilely represented in a Picture: As if the thing to be remembered were a Battel, a triumphant spectacle, hunting or hawking through Woods and Groves, a Na—

CHAP. IV.

Of the Quantities of Idea's.

An Idea in respect of Quantity, is either equal, greater, or lesser then the thing represented.

An equal Idea is, when the thing represented, is bestowed in a Place of the Repository, in its proper and due magnitude, as being neither too great to be contained therein, nor so small it cannot be discerned by one standing before the Repository; such are Chairs, Pictures, Tables, Beds, Hoops of Stone, Piles of Wood, two Combatants in a single Duel, and the like.

An augmented, or greater Idea, is when the thing to be remembered, is in—
of the opposite Wall, as you see in Churches: Such things as are commonly kept upon shelves, fancy them to be placed in the Repository, as Vessels of Gold, Silver, Glasses, Books, Mercery Wares, &c. Such things as are usually placed on a Table, conceive them to be marshalled in the Repository, as Vittuals, Sums of Money, Table-Boards, &c. Such things as lie, or are any ways situated on ground, must be so placed in the Repository, as heaps of Wheat, a Cradle, Chest, Table, living Creatures, whether standing, sitting, or lying, &c. Such things as are frequently under ground, are to be supposed under the Marble-Stage; for though they escape the eye of a man standing before the Repository, yet they cannot be concealed from the eyes of his mind, which are ever exercised in this matter, of this sort are Graves, Wells, Wine-Cellar, Metaline-Mines, Subterranean Passages, through which streams have their course, as Blood in the Veins, &c. Like method is to be observed in site and position of all other things.

CHAP.
CHAP. VI.
Of the Colours of Repositories and Idea's.

Here you are to be admonished, that though every Repository is supposed to be uniform in Building; yet they are distinguished from one another by the pillar in the middle of every Repository, which must be imagined of several colours; as if you use ten, that which you design for the first, must be conceived to have a Golden Pillar; the second a Pillar of Silver: the third of black Stone; the fourth of blew Stone; the fifth of red Stone; the sixth of yellow Stone; the seventh of green Stone; the eighth of purple Stone, the ninth of white Stone, the tenth of Cinnamon colour. Now for distinction sake, Gold is called the colour of the first Repository; Silver the colour of the second Repository; black of the third Repository, and so successively as before. If you use more than ten Repositories, you must repeat the same colours over again, as before; so that the eleventh is imagined to have a golden pillar, the twelfth a silver pillar, the thirteenth a black pillar, the fourteenth a blew pillar, and so the rest in order. After the same manner every Idea must be conceived cloathed, adorned, or some way illustrated with the proper colour of the Repository, wherein it is imagined to be placed. Take an example or two for better explanation: Suppose a Saylor in a Canvase Suit be retained for an Idea in the first Repository, I represent him standing there with a Golden Chain over his shoulder like a Belt: if in the second, imagine he weareth a Silver Chain about his neck, with a Whistle fastened thereto: If in the third, that he hath black Boots on his legs; if in the fourth, that he hath a blew Scarf on his Arms, tied in a rofe-knot: If in the fifth, that he wears a Red Monmouth Cap on his head: If in the sixth, that he swaggereth with a yellow Feather in his Cap: If in the seventh, that he hath a Green Silk Garter on his right Leg: If in the eighth, that his Canvas Coat is embelished with a border of Purple Velvet: If in the ninth, that his neck is beautified...
Gold in some convenient place: If in the opposite Wall of the second Repository, with silver, of the third, with black, &c.

This attribution of a Repository's colour, is of marvellous use, both to keep in mind the Idea's themselves, as also their order; hereby the mind re-perusing Idea's formerly bestowed, hath always some certainty to guide itself, and recollect any Idea at present latent; because it's unquestionable, that the missing Idea is either wholly, or at least in part, illustrated with the proper colour of its Repository.

Moreover, in attributing a Repository's colour to an Idea, (of itself not pertaining thereof,) you must be careful that the colour of the Repository be accommodated to the most eminent part of the Idea, or as near as may be: If the History of the Prophet Jonah thrown into the Sea by Mariners, be used as an Idea, it must be represented in a picture according to the third Chapter preceding, in which, though the Whale, Sea, Ship & Land are to be portrayed, yet the Effigies of Jonah himself is the most remarkable part of the picture, because Jonah is of the History there painted: If
therefore this Story be to be deposited in the first Repository, let the border of his Gown be supposed of Gold; if in the second, of Silver; if in the third, let the Gown be fancied black; if in the fourth, blew, &c. so the top of a heap of Wheat is the most conspicuous part; therefore if a heap of Wheat be placed in the first Repository, imagine a Golden Streamer two foot long fixed in the top of the Heap; if in the second Repository, let the Streamer be Silver; if in the third, black; if in the fourth, blew, &c.

Thus much may suffice for common Affectioh of Idea's, in quantity, position and colour; their species follow.

CHAP. VII.
Of Direct Idea's.

An Idea is simple or compound: A simple Idea is uniform, and is fourfold, direct, relative, fictitious and written.

A Direct Idea is when a visible thing, or conceived under a visible form, is bestowed in the Repository, according to the

the same form, under which it is naturally apprehended: So a Goat is the direct Idea of a Goat; a Rhinoceros of a Rhinoceros; a Peacock of a Peckock; a Dove of a Dove. Thus a Majestical man adorned with a Scepter, Imperial Diadem and Robe, is the Idea of a King: A person arrayed in Academical habit, of a Scholar: An ancient woman in mourning weeds, weeping and wiping her face with an Handkerchief, of a widow: A Virgin arrayed like a Nun, of a Nun: A Satyr, as the Poets describe them, of a Satyr: So a Temple is the direct Idea of a Temple, a Book of a Book, a Bed of a Bed, a Sheath of a Sheath, an Image of an Image, a picture of a picture, an Epistle of an Epistle, a Bond sealed of a Bond: So good Angels and Spirits, though they be incorporeal and invisible, (seeing they are commonly conceived under visible forms) may be represented as the other. To conclude, the minde of man doth naturally & immediately present direct Idea's of all visible things, or such as are conceived under a visible form, that it is in vain to excogitate any, but rather use those that offer themselves. If a man
(70)

A man hears the relation of a Naval Battle, doth not he presently seem to behold the Sea, Ships, smoke of great Ordnance, and other things obvious in such matters. If speech be made of mustering an Army, doth not the hearer form in his mind the Effigies of a Field, replenished with Souldiers marching in Military postures, No precept in this kind is delivered, which Nature itself hath not dictated; but onely to impress these Ideas more deeply in memory, we bestow them methodically in some place, lest otherwise they be forgotten through light apprehension. To explain this more evidently, I will use an example.

An Example of remembering a History.

Diogenes the Cynick entering Plato's Hall, when he saw the Table covered with a rich Carpet, the Shelves glittering with Silver, Gilt Cups, Vessels, and other sumptuous furniture, laid hold of the Carpet with all his might, threw it to the ground, and trod thereon with his feet, saying, I tread upon Plato's pride: To whom Plato replied, But with greater pride. The Idea of this Story is not so great, but that it may admit Reposition in its equal quantity: Therefore I suppose in the place of the Repository where it is to be bestowed, that there is a Table covered with a rich Carpet, which a fordid fellow in beggarly Raiment, throws on the ground, a grave man clothed in honest sober apparel looking on. The attribution of the colour of the Repository is not to be forgotten: If therefore it be the first Repository in which this Idea is to be placed, I imagine the Carpet to be embellished with a fringe or border of Gold: If in the second, of Silver: If in the third, of black: If in the fourth, of blew, and so forth in the rest.

Another Example.

When Caius Julius Cesar first invaded Britain, the inhabitants taking arms set upon him, and in set-battle drove him and his Souldiers to flight: Whence that of Lucan concerning Cesar's repulse,

Territa questis offende terga Britonis,

Unto the Britains found, a frighted back he shew'd.
The Idea of this history must be contracted, because it cannot be contained in the memorial place in its due magnitude. C. 4. Therefore I imagine the representation of a sharp Battel, fairly interwoven in the hangings, doth cover the half portion of the opposite Wall, either on the right or left hand, not omitting the fit attribution of the Repositories colour; wherein one part of the Combatants personating the Roman, are armed and clad more civilly, their General and Standard-Bearer, with their whole Squadron, giving ground, whereby their fellows take an occasion of flight; the other part, designing the Britain, in more rude and Savage attire, press their flying Enemies, and prosecute their victory.

An example of a Sentence to be remembred, the Subject being visible.

An Ant is a small Insect, the coldest and dryest of all Creatures, and therefore the wisest; for cold and dry do chiefly contribute to Wisdom. The Idea of this sentence ought to be augmented; for the magnitude of an Ant is so inconsiderable, that being bestowed in a memorial place, it escapeth sight: Therefore I suppose an Ant-heap in the middle stage of the memorial place, seeming almost black with Ants, swarming hither and thither; As for assignation of colour if this Idea be placed in the third Repository, the colour of the Repository, is sufficiently noted by the blackness of the Ants; if in the seventh, by the greenness of the Ant-hill; so that there needeth no addition of colour, if placed in the third or seventh Repository: But if it be designed to the first Repository, let a Triangular Golden Streamer be supposed fixed in the Ant-hill, a foot high; if in the second, a Silver Streamer; if in the fourth, a Streamer of blew Silk; if in the fifth, of red; if in the sixth, of yellow; if in the eighth, of purple; if in the ninth, of white; if in the tenth, of Cinnamon colour.

Another Example.

"Paus inveh viis ex vacuo:" Or as Ovid hath it in his first Book De Amore:

Quid magis est durum saxo? quid mollissimis unda?

Dura tamen mollis saxa cavantur aqua.

What
What is harder then a stome? then water soft?
Yet Stones are worn by Water dropping oft.
   Either sentence signifying the same thing, are disposed after a like manner, by supposing a Leaden Spout, sustained by an Iron Prop, fastened in the upper part of the opposite Wall of the Repository, both discharge plenty of water upon the Marble Stage, which is worn beneath with the continual drip: In this case the prop of the Spout may exhibit the colour of the Repository.

   All Histories, Actions, Fables, common Affairs; all visible things, or conceived under a visible form; finally, All sentences whose subject is visible, may be disposed in Repositories by Direct Ideas, in equal, augmented or contracted quantity.

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CHAP. VIII.
Of Relative Ideas.

A Simple relative Idea is, when something to be remembred is expressed by his correlative.

First, when the Cause is signified by the effect; as Melancholy by a sad man, with his hat pulled over his eyes, his arms folded a cross, his eyes looking on the ground, standing immovable: The Spring by Green Meadows and Flowering trees; Winter by houses, Plants, earth, and all other things covered with Snow, and rigid with Frost: Gluttony by a Fat man, vomiting half digested morsels.

Secondly, when the effect is signified by the Cause, as you did note the oppression of the poor, by some eminent Oppressour, generally spoken against for his unjust accumulation of riches: blasphemy by some notorious blasphemer, whose discourse is frequently forced with impious oaths.

Thirdly, when the Subject is noted by an Adjunct, as Regal dignity, by a Scepter and Crown; a Tavern, by a Bulb; Exorcisme, by a Figure or charm; the Planets and twelve houses, by their proper characters appropriated unto them.

Fourthly, when an Adjunct is signified by the Subject; as Cold, by Ice; heat, by fire; light, by a candle; love, by a heart,
heart, the seat of affection; pride by a Peacock spreading his tail; Gluttony, by an Eel; Drunkenness, by a noted drunkard; Impudence, by a notorious where; Avarice by a rich man counting money, &c.

Fifthly, when one like thing, is put for another, as Parallel Circles, for the world; a clean writing book, for a soul; a Serpent with a tail in his mouth, for a year; a woman embracing a broken pillar, for Fortitude; a Virgin veiled, holding a drawn sword in her right hand; & a pair of ballances in her left, for Justice; a winged old man, having long hair in the forepart of his head, held behind, and holding a Sythe in his hand, for Time: A man hiding water out of a pond with a Sieve, for a fool undertaking an impossible thing, &c.

Sixthly, When a sentence is denoted by some particular example, by which the truth thereof is notably demonstrated, as, No Element is qualified with gravity in its proper place: This Philosophical axiome may be fully illustrated by a man diving under water, who so long as he is in the water, is not sensible that is ponderous, but out of the wa-

water fildeth experimentally a pail full of water heavy: The quantity of such Ideas is equal, for I imagine all the Stage of the Memorial place, where this Idea is to be represented, converted into a Bath, with a capacious Marble Cistern, a foot thick round about, filled to the brim with fair water, in the middle whereof a naked man standeth upright, lifting a Tankard of water with both his hands, as if he were hewing it: If this Idea be placed in the first Repository, the Tankard must be supposed of Gold; if in the second, of Silver, in the third, of Potters earth, Jack, in the fourth, blew, &c. that the Ideas may be some way related to the colour of its place.

Another Example.

The body heated with wine, boileth over its stuff. This Sentence may be expressed by an Idea of Lot, sporting wanton with his two Daughters in the Grot, a notable illustration thereof. To his purpose I imagine the Stage of the Memorial place, wherein this Idea is to be conserved, transformed into a Cave, as
as it were framed out of a natural Rock; and seem to behold Lot reveling with his two Daughters: Here Lot's outer Garment must be deemed to bear the Repositories colour.

Another Example.

Judicial Astrology is a bulle vanity. Basil in Hexamer. Hom. 1. This may be relatively fancied by the History of Thales the Philosopher, about to take a star's height with an Astrolabe in a clear night, who being somewhat heedless of his station, fell into a Ditch, for which he was worthily derided of a Woman standing by; because he did so curiously mind things over his head, he did neglect those under his feet.

In brief, if any thing may be readily understood by its Correlative, the same may be used for a relative Idea, by which kind of Idea, all kind of Hieroglyphicks and innumerable sentences ingenuous ly exemplified, may be reposited in Repositories.

A simple Fictitious Idea, is when any thing is bestowed by way of a Substitute, wherewith it is fain'd to have some supposed conveyancy; as when a word of Homonymous Signification, denoting some visible thing in one sense (either in our own language, or another) is substituted for something invisible or unknown. After this manner proper names are often referred in Memory: as in Latine, Ramus, a mans name, may be signified per ramum viridem, a green branch; Remus, per remum, an Oare; So in English, Smith a mans name, may be reposited by a Smith blowing up fire in his Forge. Pinkes, by the Flower so called: Carpenter, by one of that trade plaining boards: Penelope, by the Picture of Penelope and her web: Lucrece, by the Picture of the Roman Lady so called, procuring her own death. Thus Strangers names may be conserved by friends,
(80)

ends or acquaintance of the same name; as John a strangers name, by a brother or friend so called; so Grace, signifying favour, may be retained by Grace, a womans name.

Thus words or names (which at large signify no visible thing) which divided into partes, signify one or many things, may be laid up in Repostories on the Stage, wall, or hangings in decent order; as these Barbarous words in Latine, Apergisus, by a Clay banke, Satus, on the right hand whereof (which is towards our left hand) a Bear walloweth, and on the left (towards our right hand) a Sow. Tedaspis, by a Torch and an Aspis, Bosaniss, by an Ox and a Cusus, Lamb. Araplos, by an Altar and a Horse. Light. Sustineamus, by a Sow, a Moth, and a Mouse, according to that noted verse,

Sow eate, Bran, a Moth Cloth, a Mouse Bread.

(81)

So Coxcomb in English, may be represented by two Cock fighting & pulling each other by the Comb. Birdlington, by a Bird, Ling fish so called, and a Tanne. Harbottle, by a Hare and a Bottle, &c.

Some men to fix single words and letters more firmly in memory, use the images of men and women for substituted Ideas of Letters, and for animation (to use their own phrase) attribute actions to them, whereby the minde may be provoked to the affections, Mercy, Mirth, Luft, Fear, Avarice, Wrath, &c. But such Ideas are by no means to be approved. First, because it is impious, and dangerous to cherish fullfull or securulous images in the mind, which infect the soul, and render it more dull in performing its Office. Secondly, it wholly perverts the natural manner of Remembrings, for Nature teacheth men from their infancy, by the images of men, to apprehend men, not letters, which order to infringe, is all one as to unteach Nature, which is both dangerous and difficult. Thirdly, too much time is lost in animation of such Ideas, which, G
(82)
is therefore done, that being revol-
ved in Memory, they may be more
deeply engraven. Lastly, it is vain
and altogether unprofitable, to frame
an Alphabet of living Creatures, and
learn them by heart, seeing they serve
only to apprehend naked Letters or
single words, whose use is not fre-
quent.

CHAP. X.
Of Written Ideas

A Single written Idea, is when the
thing to be Remembered, is imagi-
ned to be written with black letters in
a plain white Table, four foot square,
hanging against the opposite wall of
the Repository. Written Ideas will per-
haps at first seem too weak and infirm
to prompt the Memory with anything
to be remembered; but if all our Rules
which are required in disposing writ-
ten Ideas, be strictly observed, you will
think otherwise.

(83)
In every such Idea, six things are re-
quired.
First, that the Characters (such as
are Letters and Arithmetical figures)
be supposed of such magnitude, that
they may be plainly read by one stand-
ing somewhat remote; for so they are
most easily attracted by the visual fa-
culty, and transferred to Memory, such
like writings and inscriptions are fre-
cently seen in walls of Churches and
houses.
Secondly, That every Idea be con-
ceived written in the same form as are
commonly exposed in Books or Paper.
In remembering Proofs, you must
fancy the names of the Books abbrevi-
ated, as Gen. 20. 6. Rom. 8. 13. Cata-
logues of names are distinguished by
their descent downward in order, as in
the Alphabetical Catalogue of the He-
retiques.

Ætians.
Agnotes.
Albanenses.
Anthropomorphists.
Apollinaries.