

The Art of Memory.

The third Book.

CHAP. I.
Of Repositories.

THE Art of *Memory*, which we now treat of consisteth of *Ideas*, and places, wherein we will first handle the *Reposition of Idea's*, and afterward their *Deposition*.

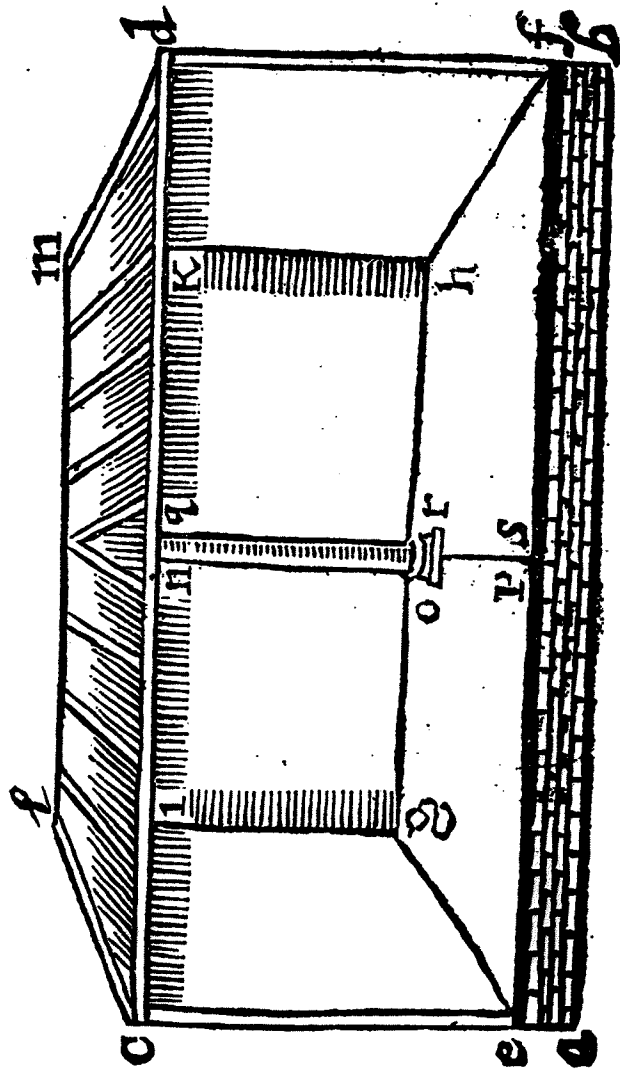
Reposition of Idea's is, when things to be remembred, are charged upon *Memory* by *Idea's*, disposed in certain places of a *Repository*; but before I descend to the manner of *Reposition*, it is necessary for better explanation, to speak of *Repositories*, *Places*, and *Idea's* in distinct chapters.

A *Repository* is an imaginary fabrick, fancied Artificially, built of hewen stone, in form of a *Theater*, the form whereof followeth; 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 *Cypresse* boards, so artificially plained and glewed, that the joynts 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 erreared a *Column*, a foot and half thick, arising up to the *Roof* of the building, almost touching the opposite wall, and deviding it into two equal parts, as the *Groove* divideth the *Stage*; so that by the *Groove*, and

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the *Pillar*, the whole *Repository* is parted
in twain, and consisteth of two *Rooms*,
siding each other, each of them being
six yards long, six yards broad, and
six yards high. For the better under-
standing this invention, I have caused
a *Type* of the *Repository* to be here deli-
neated, the explanation whereof im-
mediately followeth.



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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, *h, 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, *s, 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, wheresoever we are, as oft as we intend to practise this Art; supposing our selves to stand about two yards distant, against the midst thereof.

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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, h*, are Indices of the opposite wall of the left hand part, or second Place or

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rooms of the Repository; and *s, r, h, f,*
the Stage of the same.

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 minde by reflexion 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 fairer they are, are more facilly 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 consequently the things by them signified. *Motion* isto be attributed to *Idea's* of moveable things; quiet to *Idea's* of quiet things, and good or evil favours, to *Ideas* representing things so qualified. Examples of moveable *Idea's*, are Artificers at work in their shops, women daun-

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dauncing, Trees shaken by the wind, Water running from Cocks, and such like. *Idea's* of quiet things, are Hennes laying in their nests, Thieves lurking under bushes, &c. *Idea's* to which sound is ascribed, are a Lion roaring, a Bell ringing, whistling, murmure of Trees, a Quirister singing, a Huntsman 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, unwholsome stink, is to be assigned; so *Idea's* of merry men, require cheerfulness of countenance, of sickmen, pale-ness and sadnesse. After this manner *Idea's* of Edifices, Machines, and all Artificial things whatsoever, ought to be signalised; proportion of form, and splendour of colours, must be attributed to *Pictures*, grace and liveliness of Letters, to *Writings*, glory and excellency of *Wormanship*, to *Engravings*; Finally, every *Idea* must have such illustration as may render it most notable and conspicuous, and seem principally coherent to its nature.

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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*.

CHAP. IV.

Of the Quantitie 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*, *Heaps 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-
creased

created 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 facily represented in a *Picture*: As if the thing to be remembered were a *Battel*, a triumphant *spectacle*, hunting or hawking through *Woods* and *Groves*,
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a Naval conflict, large Territories, Castles, a Mountain, or Church, &c. whose *Idea's* cannot be contained in the memorial places, unless contracted, and aptly and artificially comprized in a Picture, conceited by imagination hanging against the opposite Wall, that so it may be fully comprehended.

CHAP. V.

Of the Position of Idea's.

LET the Position of every *Idea* be such as in vulgar use doth most commonly appertain to the thing signified; Let the *Idea's* of things usually hanged against a Wall, be so disposed in the *Repository*, as Musical Instruments, Arms, Looking-Glasses, Pictures, Brushes, written Tables, &c. Such things as are customarily fastened to, or in a Wall, imagine them accommodated in the *Repository* in like manner, as Title-pages of Books pasted against the Pillar, Proclamations, or printed pages nailed to the Wall, Funeral-Screamers, or Pendants, in the higher part
of

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of the opposite Wall, as you see in Churches: Such things as are commonly set upon shelves, fancy them so 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 so marshalled in the *Repository*, as Victuals, Sums of Money, Table-Boards, &c. such things as lye, 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 underground, 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 onely exercised in this matter; of this sort are Graves, Wells, Wine-Cellars, Metalline-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 Cinamon 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
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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*, where in 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 Skarf on his Arm, tyed in a rose-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 Canvase Coat is imbellished with a border of Purple Velvet: If in the ninth, that his neck is beauti-
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fied

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fied with a very white Orient Pearl; If in the tenth, that he hath a pair of Cinnamon coloured Breeches.

Howbeit, if the *Idea* of its own nature be any ways related to the colour of its *Repository*, whereby it may be presently understood to have the colour thereof, it will need no other attribution: For example, if a Mayor of a City, (who in regard of his Office is dignified with a purple Gown, and Gold Chain) be placed as an *Idea* in the first or fifth *Repository*, there will be no need of Attribution of colour, because the Golden Chain doth manifestly represent the colour of the first *Repository*, the purple Gown the colour of the fifth. In like sort, if a black Bull be placed as an *Idea* in either room of the first *Repository*, his horns must be conceived gilded with Gold; if in the second, with silver; if in the third, black, being the proper colour of that *Repository*, excludeth any other addition: If in the fourth, let him be decked with a Chaplet of blew Flowers; if in the fifth, with a Garland of red Roses, &c. So a Picture imagined to be painted on the opposite Wall of the first *Repository*, must be illustrated with
Gold

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 *Repositories* 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 alwayes some certainty to guide it self, 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 *Repositories* colour to an *Idea*, (of it self not partaking 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

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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 Affections of *Idea's*, in quantity, position and colour; their species follow.

CHAP. VII.
Of *Direct Idea's*.

A *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

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the same form, under which it is naturally apprehended: So a *Goat* is the direct *Idea* of a *Goat*; a *Rhinocerot* of a *Rhinocerot*; a *Peacock* of a *Peacock*; 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 Schollar; An ancient woman in mourning weeds, weeping and wiping her face with an Handkerchief, of a widow: A Virgin apparelled 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 Booke, 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 repositied 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
F 3 a man

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 a man hears the relation of a Naval Battel, 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 minde the Effigies of a Field, replenished with Souldiers marching in Military postures. No precept in this kind is delivered, which Nature it self hath not dictated; but onely to imprint these *Idea's* 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:*

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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 sordid 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-battel drove him and his old Souldiers to flight: Whence that of Lucan concerning Casars repulse.

*Territa quasitis ostendit terga Britanis.
 Unto the Britains found, a frighted backs he shew'd.*

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The *Idea* of this history must be contract-
 ed, 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 *Romans*, are armed and clad more ci-
 villy, their General and Standard-Bear-
 er, with their whole Squadron, giving
 ground, whereby their fellows take an
 occasion of flight; the other part, de-
 signing the *Britains*, in more rude and
 Savage attire, press their flying Enemies,
 and prosecute their victory.

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

An *Ant* is a small Insect, the coldest
 and dryest of all Creatures, and there-
 fore the wisest; for cold and dry do chief-
 ly contribute to Wisdom. The *Idea* of
 this sentence ought to be augmented; for
 the magnitude of an *Ant* is so inconsider-
 able, that being bestowed in a memorial
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 place, it escapeth sight: Therefore I sup-
 pose 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 co-
 lour of the *Repository*, is sufficiently no-
 ted 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.

Ῥαῖς ἐν δειλῇ χεῖρὶ καὶ λαβρῇ πείρῃ.
 Or as *Ovid* hath it in his first Book
De Amore:
Quid magis est durum saxo? quid molli-
us unda?
Dura tamen molli saxa cavantur aqua.
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What is harder then a stone? 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, doth 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.

CHAP. VIII.
Of Relative Ideas.

A Simple relative Idea is, when something to be remembered is expressed by his Correlative. First,

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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 immoveable: *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 *Oppressor*, 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 *Bush*; *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 *Estrich*; *Drunkennesse*, by a noted drunkard; *Impudence*, by a notorious whore; *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 *soule*; a *Serpent* with a tail in his mouth, for a *year*; a *woman* embracing a broken pillar, for *Fortitude*; a *Virgine* 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, bald behind, and holding a Sythe in his hand, for *Time*: A man liding water out of a pond with a Sive, 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 fitly 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

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water findeth 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 shewing 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, black, in the fourth, blew, &c. that the Idea may be some way related to the colour of its place.

Another Example.

The body heated with wine, boileth over with lust. This Sentence may be expressed by an *Idea* of *Lot*, sporting wantonly with his two Daughters in the Grot, is a notable illustration thereof. To this purpose I imagine the Stage of the Memorial place, wherein this Idea is to be conserved, transformed into a Cave,

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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 busie vanity. *Basil* in *Hexamer. Hom. 1*. This may be relatively fancied by the History of *Thales the Philosopher*, about to take a Stars 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 ingeniously exemplified, may be repositied in *Repositories*.

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CHAP. IX.
Of Fictitious Ideas.

A simple *Fictitious Idea*, is when any thing is bestowed by way of a substitute, wherewith it is faigned to have some supposed conveniency; as when a word of *Homonymous* signification, denoting some visible thing in one sense (either in our our own language, or another) is substituted for something invisible or unknown. After this manner proper names are often reserved 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 reposed by a Smith blowing up fire in his Forge. *Pinke*, 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,

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 signifie no visible thing) which divided into parts, signifie one or many things, may be laid up in *Repositories* on the Stage, wall, or hangings in decent order; as these Barbarous words in Latine, *Aperglissus*, by a *Clay banke*, on the right hand whereof (which is towards our left hand) a *Bear* walloweth, and on the left (toward our right hand) a *Sow*. *Tedaspis*, by a *Torch* and an *Asp*, *Bosarnos*, by an *Oxe* and a *Lamb*. *Araphos*, by an *Altar* and a *Light*. *Sustineamus*, by a *Sow*, a *Moth*, and a *Mouse*, according to that noted rle,

trifur edit. pannum, panem quoque sustineamus.

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

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So *Coxcomb* in English, may be represented by two *Cocks* fighting, & pulling each other by the *Comb*. *Birdlington*, by a *Bird*, *Ling fish* so called, and a *Tunne*. *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*, *Lust*, *Feare*, *Avarice*, *Wrath*, &c. But such *Ideas* are by no means to be approved, First, because it is impious, and dangerous to cherish lustfull or scurrulous images in the mind, which infect the soul, and render it more dull in performing its Office. Secondly, it wholly perverteth the natural manner of *Remembring*; 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,

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is therefore done, that being revolved 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 onely to apprehend naked Letters or single words, whose use is not frequent:

CHAP. X.

Of Written Ideas

A Single written *Idea*, is when the thing to be *Remembered*, is imagined to be written with black letters in a plain white Table, four foot square, hanging against the opposite wall of the *Repository*. Written *Idea's* will perhaps at first seem too weak and infirm to prompt the *Memory* with any thing to be remembered; but if all our Rules which are required in disposing written *Idea's*, be strictly observed, you will think otherwise.

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(83)

In every such *Idea*, six things are required.

First, that the Characters (such as are Letters and Arithmetical figures) be supposed of such magnitude, that they may be plainly read by one standing somewhat remote; for so they are most easily attracted by the visual faculty, and transferred to *Memory*, such like writings and inscriptions are frequently seen in walls of Churches and houses.

Secondly, That every *Idea* be conceived written in the same form as are commonly exposed in Books or Paper.

In remembering Proofs, you must fancy the names of the Books abbreviated, as *Gen.* 20. 6. *Rom.* 8. 13. Catalogues of names are distinguished by their descent downward in order, as in the Alphabetical Catalogue of the Heretiques.

- Ætians.*
- Agnostes.*
- Albanenses.*
- Anthropomorphists.*
- Apollinaries.*

G 2

Apel-