



*Ars Mnemonica ,*  
*sive*  
**H E R D S O N U S**  
**B R U X I A T U S.**

**P**Ost imperfectum Smerdin ,  
& abolitum imperium  
Medorum , ita inter sex  
Persas ( Otanes enim jus  
suum reliquis , cum con-  
ditione tamien , cesserat ) primores ,  
Magique trucidati authores convenisse  
refert Herodotus , ut Sole exidente ,  
equos concenderent , inq ; suburbanis  
vectarentur : Cujuscunque autem eo-  
rum equus primus omnium hinnisset ,  
is in locum Cambysis , summam rerum  
administraret . Erat Dario , uni ex sex  
B illis ,

Lib. 3<sup>o</sup>

8385-a.g.

K. Kershaw (H)

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Atri Cantabri-  
giensi Charis-  
simæ hanc ar-  
tem Memo-  
riæ localem,  
pleniū & luculentius ex-  
positam quam ante hac;  
*Henricus Herdsonus* hujus ar-  
tis Professor per Publi-  
cam Authoritatem in Aca-  
demia Cantabrigiensi, cum  
summo Amore dedicat et  
consecrat.



*Ars Mnemonica,*  
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Lib. 32

illis, equis, nomine Oebares, vir admodum industrius, quem ille à reliquis digressus, quid de regni negotio inter se decrevissent, edocet, cumque soleritiam aliquam coiurans, iubet qua regnum obtinere præ cæteris possit. Cui vicissim Oebares: Si in hoc, inquit, rei cardo versatur, ut rex sis, vel non sis jubeo te bono animo esse, inque potiendo imperio vehementer confidere. Nocte igitur ingruente unam equarum, ab equo Darii maxime adamatam, in suburbana dicit, ibique alligat. Quo facto equum Darii quoque adducit, eumque circumagens, identidem equæ admoveat, ac tandem admittit. Postero die simul atque illuxisset, sex Persæ ex convento adfuere, equis suis insidentes: Cumque in suburbanis ultra citroque circumiecti ad locum, in quo Oebares equam alligaverat, pervenissent, equus Darii statim hinnire cœpit, sique dominum suum clamore isto ad imperii majestatem evexit.

Hæc historia, quantam ad reminiscientiarum artem comparandam, momenti habeant loca, belle ostendit. Cum enim hic locus in causa fuerit, quamobrem equus, animal irrationalis, memoria

riam rei, quæ circa illum, nocte prædente acta fuisset, repetierit, ac proinde ad delectationis præteritæ cogitationem, vocem emiserit: quanto magis existimandum est, mentibus nostris occursura esse facta & res, si, in quibus gestæ illæ sunt, loca oculis vel animo saltem proposita habuerimus: præsertim si vehementer nos afficiant, cujusmodi fere sunt insignes & novæ, quippe diutius in memoria hærentes: cum contra usitataram facilius nos capiat oblivio. Quis enim eorum est, qui in regno Neapolitano semel tantum viderunt grottam illam, seu specum decantatam, spirantem auram venenatam lechiferamque, ut ad loci hujus sive specus memoriam repetitam, non simul etiam recordetur eorum, quæ canis ibidem fuerit perpessus, ut pote qui immensus continuo omni vita, quoad sensum, orbari: extractus vero, & in lacum vicinum immersus, reviviscere sit solitus? Quis eorum, qui urbis illius, Montefiascon Italij dictæ, reminiscuntur, quæso est, ut non simul etiam generosissimi & suavissimi illius vini, quod ibidem nasci ac bibi solet, *In descrip. itineris.* reminiscatur? Cæterum cum hæc Romæ omnia

*Delit. Ital.  
iu descrip.  
regni Ne  
apolitani.*

omnia sensus nostros exteriores egregie incurant, plurima vero sint, quæ ipsos plane subterfugiunt, quorum tamen memoria repetenda est: paulo altius telam ordiri ac philosophari, consultum mihi esse videtur.

Rex quis, cui vel ob morbum, vel ob infidias, vel propter cœli inclem tam, aliamve quamquam causam, pedem e regia offerre, forsque progredi non licet, nihil eorum, quæ in regno suo geruntur, immediate potest scire, nisi id mediate, hoc est, per satrapas, præfectos, quæritores & satellites, aliosve ministros suos cognoverit. Quorum proinde opera etiæ carere nequeat: non tamen æqualem omnes & singuli apud ipsum merentur fidem, cum aliis alio, hac semper sic magis aut minus dignior: neque etiam ad omnium relata & sermones æquabiliter attendit, aut hæc memoriaz infigit, cum iisdem inæquabiliter moveatur & vultum commutet.

Simili propemodum ratione animus noster, corporis ergastulo inclusus, & quodammodo incarceratus, exque se se nihil agiturus, suos habet satellites & ostiarios, quorum familiario necessario utitur.

titur. Hi sunt quinque illi sensus exteri, visus nimirum, auditus, gustus, tactus, & olfactus: horumque instrumenta, oculi, aures, lingua, cutis & narres. Quicquid ergo animus vult intelligere & comprehendere, id unius janitorum prænominatorum ministerio ut fiat, necesse est. Atque hinc est, quod vulgo dici consuevit: Nihil in intellectum cadere, quod non prius in sensum ceciderit. Differunt vero hi janitores inter se multum auctoritate, testimonique sive nuntii gravitate. Quanquam enim omnes æquali & indefesso studio, sensibilia forinsecus occurrentia domino suo indicent: fidem tamen non omnibus is adhibet æquabilem & unam. Certissimam vero scientiam sumit ex sensu visus, quippe quem scit & exquisitus reliquis plerique cognoscere, fideliusque præterea ad se continuo deferre.

Non expedit, res ipsas, sed earum duntaxat imagines seu species ad regem a ministris transportari: ut si v. g. venator aliquis aprum insignis & rarae magnitudinis venabulo transfixerit, idque regi suo significare voluerit: non opus est, ut feram ipsam ei (sermo

autem est de rege, qui certis de causis  
nunquam in publicum prodit ) coram  
præsentem exhibeat; sed sufficit, ejus-  
dem formam, numerum, longitudi-  
nem, latitudinem, profunditatem, co-  
lorem, locum item in quo capta sit, ali-  
asq; circumstantias retulisse, ex quibus  
figuram seu simulachrum, a pro prius  
abstractum, etiam rex ipse facile ani-  
mo concepi. idq; ne memoria elaba-  
tur, et rata velatamento annotat.

*Vid. Aristotelem l. 2 de isti satellitibus, non res quidem ipsas, ex Animo. c. 12 de cera & annulo.*

Ad eundem modum commemorati-  
torem l. 2 de isti satellitibus, non res quidem ipsas, ex-  
empli causa, hastam aliquam prælon-  
gam, aut lapidem animo, sive, ut spe-  
cialius & distinctius loquamur, sensu  
communi vel interno : ( neq; enim  
hujusmodi admittit ) sed species tan-  
tum & imagines ijsdem abstractas,  
quam possunt celerrime adferunt. Quas  
ille omnes quidem facile admittit, non  
tamen sine discrimine retinet: quan-  
doquidem eas, a quibus videlicet ve-  
hementer afficitur, firmiter insidere  
sinit, inq; memoria, veluti in thesauro  
recondit: illas vero, a quibus scilicet  
parum aut nihil movetur, leviter sal-  
tem adhærescere, aut prorsus etiam eva-  
nescere permittit. Quæcunq; igitur  
in

in memoria firmiter reconditæ imagi-  
nes permanserint: ex haud aliter ani-  
mum, ac si res, quibus abstractæ fue-  
runt, ipsæ, oculis nostris obversaten-  
tur, ad recordandum excitare solent.

Ex hac doctrina manifestum sit, quam  
multum referat in hac arte scientia re-  
cte & dextre fabricandi imagines, non  
qualvis, sed quæ illico occurrere cele-  
riterque percutere animum possint:  
id est, quæ sunt actione quapiam insig-  
nes, bene visibles, variae, inuitatae,  
ridiculae, justam magnitudinem haben-  
tes, incredibiles, plurimum lætitiae aut  
tristitiae afferentes &c. Cum igitur hic  
sine imaginibus nihil fiat, plurima ta-  
men sint, quorum imagines sunt om-  
nino nullæ: sequitur, res, proprias  
formas externas habentes, facilis,  
quæ vero nullas habent, difficilis, aut  
nullatenus fortasse, ut aliquib. videri  
posset, comprehendendi ac rememorari.  
Quomodo enim hisce imaginem ab-  
strahas, quam nunquam habuerunt?  
An quisquam nudo uestes potest detra-  
here? Sciendum proinde hujusmodi re-  
bus imagines ante, quam eas abstraham-  
us, aliunde comparandas & inutuo  
acciendas esse: alias nunquam sensi-

bus nostris obtemperaturis, memoriāmq; non nisi maximo labore ingressuris. Quid, quod etiam si in memoriam tandem summo conatu fuerint devolutæ, ocyssime inde ferantur præcipites; penitusq; cum nullæ harum sint formæ visibles, sensum illum interiorem insigniter afficientes, oblitterentur, & evanescant. Testantur id pueri, qui decuplo citius memoriae mandant Anglicana vel Latina, quam Græca vel Hebraica, aliave ignorantum linguarum scripta, a quibus nulla simulachra possunt colligere.

Vera esse quæ dixi, Ethnici omnes comprobant, qui cum veram & genuinam formam incorruptibilis (& infigurabilis) Dei ignorassent: gloriam ejus in efformatam imaginem corruptibilis (& figurabilis) hominis & volucrum, & quadrupedum, & reptilium mutarunt, colentes res conditas, & eis, præterito conditore, servientes. Christus, Salvator noster potuisset simpliciter discipulos suos ad humilitatis studium, mutuoq; amandum adhortari. Quod tamen solum non fecit: sed etiam humiliationis, mutuiq; famoris exemplum, signum, figuram, imaginem, speciem

Rom. 1.  
v. 23. & 25.

speciem, characterem sive simulachrum evidens ipsis reliquit, pedes eorum lavando & abstergendo. Sciebat enim hominis memoriam circa sensibilia esse potentem atq; diuturnam: sine his vero labilem & momentaneam. Maxime igitur sensibiles imagines cum sint, non immerito propter res memorandas in hac arte traduntur esse inventæ. Mortis figura proprie nulla est, & sine hac tamen ægre in memoriam revocatur. Mutuatam ergo cum cernimus, ejus memoriam protinus subit. Et hæc causa est, cur Christus dica ut mortem deglutivisse, pro mortem viciisse: sensibilior namq; multe est mortis effigiatæ, quantumvis falso, deglutitio, quam non effigiatæ superatio: nosq; idcirco ad recordandum reddit promptiores, expeditioresq;;

Etsi enim hujusmodi imagines impropriae & fictæ sint: a que tamen atq; veræ & propriæ hic prosunt: siquidem idem utrarumq; finis est, reminisci videlicet earum rerum, quarum sunt simulachra seu species, sive propriæ sive alienæ & mutuo sumptuæ illæ fuerint. Quiemadmodum & qui mendacium (id enim quoq; Herod in Thalia. Dario teste, quando-

quandoq; expedit) dicit, & qui veritate in loquitur, ad eundem tæpe scopum collinant & perveniunt: quippe cum ij, qui mentiuntur, tunc mentiātur, cum persuadendo sunt quippiam lucifactori: & qui veruan dicunt, ideo dicant, ut veritatem dicendo, aliquod lucrum consequantur.

Sicuti etiam alius huc, aliis illuc magis est proclivis: ita quoq; non raro falsa sive impropria imago in hac arte pro vera sumitur: prouti videlicet hac vel illa artifex magis afficitur: vel prouti hanc aut illam, rebus rememorandis facilius & commodius novit abstrahere. Adde, quod nonnunquam magis etiam percillantur ijs, quæ falso, quam quæ vere cernimus: ut cum pueri larvatum aliquem exhorrescunt, & fugiunt, quem alias nihil timere, sed potius expetere atq; amplecti consuevere.

Illam ipsam quoq; causam esse arbitror, quonobrem Deo, & angelis, oculos, aures, nares, brachia, genua, pedes, aliasq; corporis animalis partes, sacra scriptura attribuat: nimirum quo naturæ & res divinæ, tanquam spirituales, infigurabiles, insensilesq;, per

per sensibilia ista eo melius ad sensum communem deferantur, delata memorie committantur, & commissa inde rursus, quando opus est, promptius reddantur. Ita cum D. Paulus scribit: Quapropter etiam Deus ipsum (Christum) in summam extulit sublimatam, ac donavit ei nomen, quod est supra omne nomen: ut ad nomen Iesu omnigenu se flectat cœlestium ac terrestrium, & subterraneorum &c. Non vult angelos revera genua, utpote quibus carent, flectere: sed per hanc ceremoniam sive genuum incurvationem, sensus nostros apprime ferientem, vult indicare summam cœlestium spirituum, erga nostrum Redemptorem Christum venerationem & submissionem.

Nec parum lacis speculatio hæc doctrinæ Sacramentorum affert, in quibus semper res minus sensibiles & spirituales, per magis sensibiles & corporales referuntur. Unde Patres aiunt, Sacraenta omnia constare duabus rebus, terrena, & cœlesti, quarum hanc, tanquam oculis non præsentem, illa oculis præsens, in memoriam nobis reducit. Possimus plurima ex sacris literis exempla in medium adferre, quæ ostendant,

*Philip. 2.  
v. 9. & 10.*

dant, non a Simonide primum, sed longe ante hunc, a Deo ipso, per Moysen, aliosq; artis memorativæ fundamenta jacta, & ab Israelitis ad recordationem & celebrationem variorum Dei operum usurpata fuisse: quæ tamen postea Simonides deum excoluisse & in artem redigisse, professusq; fuisse dicitur. Ut de iride, *Gen. 9..v. 13, 14, 15, & 16.* de statua lapidea, *Gen. 35. v. 14. & 20.* de agno paschali, *Exod. 12. v. 13. & 14.* de peniculamento faciendo in oris vestimentorum, *Num. 15 v. 28. 39, & 40.* de duodecim lapidibus c medio Jardane tollendis, *Iosua 4. v. 3. 4. 5, 6. & 7.* de duodecim lapidibus in medio Jardenis eretis, eodem lib. & c v. 9. de exstructo a Rubenitis altari, *Jos. 22. v. 27, 28.* & sequentibus de laxe sub querue elevato, *Jos. c. ult. v. 26, & 27.* de corona capiti Ichoschahæ imposita, *Zachar. 6. v. 14.* & praecedentibus : de placenta hordeacea, *Ezech. 4. v. 12 &c.*

Cæterum dubitare quis possit, an etiam omnium rerum, quarum nobis revocanda memoria est, species & simulachra inveniri & fingi queant: cui ita respondemus. Sicuti pictores infinitarum

rum imaginum sunt efformatores, cum etiæ quæ in mundo sunt; sive sint visibilia sive invisibilia: sive sint per se figurabilia, sive infigurabilia; exprimere quædantenus per figuræ seu genuinas, seu elementas possunt: Sic animus noster, per facultatem sentientem interiorum, non tantum quævis species, rebus per quinq; illos sæpeq; nominatos janitores, sensuumq; externorum instrumenta, abstractas concipere: sed eas etiam postea varie componendo, in infinitum multiplicare potest. Ut si ex homine et pisco, monstra marina, ex homine et quadrupede, satyros, ex homine, equo et ave, centauros alatos, vel alia animalia alata, rationeq; prædicta fingamus: similiq; mixtione quantumlibet imaginaria, ex paucis infinitas species, varie combinando conjungendoq; educamus: quemadmodum etiam ex paucis elementis seu literis, plurimarum, imo omnium linguarum dictiones, multipli & varia coordinatione & dispositione componuntur. Animi etenim ea natura est, semper ut moveatur: motio autem hæc quid quofo est aliud, nisi simulachra rebus distracta non tantum recipiendi; sed ex ijdem

ijsdem plura quoq; fingendi & compo-  
nendi potestas?

Supra dictum fuit, janitores præ-  
stantia & nobilitate differre, nec æqua-  
lem omnes apud dominum suum mac-  
reri fidem: sicut etiam ex regijs mini-  
stris, regi alius alio magis & citius per-  
suadet. Qui enim sibi visa refert, lon-  
ge præfertur ei, qui ex aliorum relatu.  
Ut propterea in hac quoque arte veri-  
fissime dicatur: Pluris esse testem ocul-  
atum unum, quam auritos decem: qui  
audiunt, audita dicere: qui vident  
plane scire. Sensus quidem externi  
omnes sunt mobiles, facileq; decipi  
possunt: (sicuti quandoq; etiam rex  
a fidei perspectissimæ ministris falli-  
tur)minus tamen inter omnes fere oculi:  
qui & remotissimæ celerrime accu-  
ratissimeq; comprehendunt, efficaci-  
usq; longe reliquis, animo imprimunt,  
si præsertim figura, magnitudine &  
motu, exagitationeq; quadam insigni  
afficiantur: unde etiam expeditius spe-  
cies ijsdem abstractæ, & reconditæ, in  
memoriam redire solent.

Etsi igitur maximam partem ex au-  
ditu & visu, rerum species architec-  
tum, distinctionesq; accipiamus: ta-  
men

Plaut. in  
Truc.

men uter sensus alteri præpolleat,  
quantamq; in hac arte prærogativam  
oculi præ auribus habeant, non tan-  
tum ex dictis, sed etiam ex D. Thomæ,  
Apostoli historia liquet. Is reliquis  
discipulis uno ore omnibus Dominum  
resurrexisse asleverantibus, non solum  
non credit, sed neque alijs plurimis  
idem affirmaturis credere vult, prius-  
quam visus sensu id cognoverit: Nisi  
videro, inquit, in manibus ejus vesti-  
gium clavorum, & immisero digitum  
meum in vestigium clavorum, & im-  
misero manum meam in latus ejus, ne-  
quaquam credam. Evidem non visu,  
sed tactu præterea Christum cognos-  
cere Thomas primo expetivit: sed  
credibile est, eum sensu visus solo fu-  
isse contentum, quando videlicet Chri-  
stum, clavorumq; ac lanceæ vestigia in  
manibus ac latere ejus vidisset: nec  
cupivisse tactu iusuper ea omnia explo-  
rare. Id quod colligo ex verbis ipsius,  
in qua subito, post visum nempe, non  
autem tactum (quod moræ longioris  
opus est) Christum erumpit, dicendo:  
Domine mi, & Deus mi, Colligi-  
tur idem quoq; ex verbis Christi, ita  
Thomam ulterius alloquentis: Quia  
vidisti

vidisti me, Thoma credidisti : Beati qui non viderunt & crediderunt. Quibus simul innuit Salvator, majors operis atque artis esse, ex auditu aliquid credere, quam ex visu : intellectumque ac memoriam nostram circa res vias, ut pote (licet nunc ita loqui) sensibilissimas, multo esse faciliorem atque potentiem.

Ex commemoratis hactenus constat, nihil in toto mundo esse, sive substantia sic, sive accidens, quod non possit formari vel repræsentari, dummodo specie aliqua sensibili, seu propria, seu aliunde petita, fuerit donata : illis tamen figuris, quas oculorum sensu abstraxerimus, reliquis : illos etiam locos, quos oculis aliquando nostris lustraverimus, imaginariis longe esse nobiliores melioresque.

Veruntamen non satis est rerum memorandarum formas seu imagines, qualescumque sane eadem sint, inventisse, quippe necessario in materia, quam informant, consistentes. Quicquid autem ex materia & forma conflatum est, id sine loco, in hac nostra præsertim arte, imaginari, intelligere aut recordari velle, extremæ esset dementia.

mentia. Locis igitur formæ sive species illæ sunt affigendæ : quæ proinde loca ad rerum rememorandarum species se habent, sicut tabula, charta aut paries ad sculpendas sive pingendas literas : siquidem hæ, absque illis nec scribi, nec legi, nec quicquam certi significare possunt. Ut vero, si locis seu tabulis inscriptas illas intucamur, reminiscimur atque comprehendimus ea, quorum gratia sunt pictæ vel cœlatæ : ita non minus ex imaginibus, certis in locis positis recordamur earum rerum, a quibus ipsæ fuerunt antea abstractæ, seu propriæ, seu figuratae, mutuove acceptæ fuerint. Sicut enim cum speculum inspicimus, figuram nostri, rerumque aliarum in conclave contentarum videmus, abeentes vero inde nullas amplius imagines cernimus : ita ad respectum locorum, quæ notissima esse opportet, species iisdem appensas, & consequenter ea, quorum sunt species, ocyssime persequimur. Contra autem si loca non advertamus, neque quas gerunt imagines, neque ea, quorum sunt imagines, recte unquam meminisse poterimus? Ecquis capit pisces extra aquam, locum

cum ipsis destinatum et necessarium? Quis volucres in aere sine loco certo vagantes? Ex vase petitur ac bibitur vinum: ex loculo argentum: ex capsula absynthium. Quæ actiones omnes eo sunt promptiores, quo scilicet loca nobis sunt promptiora, magisque obvia. Tardæ vero, aut nunquam obeuntur, locis incertis, procul admodum dissipatis, aut nunquam omnino cognitis. Quis possit usus esse librorum acervorum atque confuse jacentium? Aut quæ utilitas mercium, nondnm explicatarum, inque certis locis dispositarem? Quis fructus thesauri in ædium tuarum loco quodam, quem ignoras, absconditi? Ituri cubitum si vestes exutas in locis notis ac certis reposuerimus, mane easdem nullo negotio inde repetimus: contra si ex ebrietate, vel alia quapiam de causa, loca, in quibus illæ a nobis repositæ sunt, non observaverimus, multum profecto temporis in recuperandis et inveniendis illis, cum tædio sape consumimur. Si faber instrumenta (præcipue si multa sint) in locis certis ordinata beneque digesta habeat, absque ulla ferme præmedicatione eorum unumquodque

com-

comprehendere, & ad usum transferre potest: idque soli ordini acceptum merito fert, propter quem loca in hac arte etiam fuerunt excogitata: quemadmodum typi, qui sine ordine, sine locis nihil conferre typographis, & prodesset possunt, manifestissime id declarant.

Cæterum non est necesse, ut loca in hac nostra arte luci diurnæ, oculisque externis sint præsentia: sed præstat potius ea esse artificialia, & a nobis inventa mille loca sine confusione aut mentis perturbatione per unicam regulam discipulis nostris celerrime demonstramus, quæ intēnis oculis efficiacius patent, & ut omnibus meis discipulis pateant. Accipite omnia Anglice in fine Libri. In hisce locis ponuntur et exhibentur figuræ sive imagines iisdem affictæ, resque simul ipsæ, quarum illæ imagines existunt. Neque hæ solæ, sed plures etiam ipsis affines: ex memoria siquidem unius venimus in memoriati alterius. Ut si quis meminit Lucretiæ, facile etiam meminit Sexti Tarquinii, qui vi eam stupraverat. Meminit item mortis, quam illa sibi ipsi voluntariam fero in præsentia

C 2

mariti

mariti et amicorum, ut animum inviolatum et pudicum ostenderit, accersiverat. Et in hujusmodi exemplis per unicam regulam hujus artis mnemonicæ excellentia patet. Sed cognita est solummodo novis et nostris discipulis. Quando Democedes duo aurarum compedium paria recordatur, recordatur etiam Darii, a quo: causæ item, ob quam illa acceperat, quod videlicet Dario somnum, quem medici Ægyptii conciliare non poterant, conciliaisset: aliarumque simul rerum, circa se, Darium, aliosque gestarum. Tragicarum illarum nuptiarum, anno præcedente 1609. die 6. Februarii, Erfordii celebrati inceptarum memoriam nondum annisimus, quando ex subita & improvisa domus ruina viginti homines miserrium interitum habuere. An igitur cujusquam oculis aut menti, domus ista collapsa possit occurrere, ut non simul clavis adeo miserandæ memoria ipsi refricitur, in qua tot nuptiales, quorum novem mariti, sex uxores, duæ viduæ, puella septennis, & ancilla una, una cum sponsa ipsa

— *Dictu lacrimabile* —  
occubuerunt: utque non summe admiretur

miretur de infantulo plane relicto insolum, quem ancilla prædicta & trucidata in ulnis suis gestaverat? Non reor.

Quæri autem hoc loco possit, cum non nisi præsente luce Solis vel ignis, species rerum sensibilium visu abstrahamus, quomodo hæ sensui interiori possint ingeri, cum ab oculis nostris remotissimæ, aut in obscurissimis tenebris positæ sint, nec luce illa externa gaudcent. Pro qua quæstione solvenda sciendum, quod quemadmodum visus noster externus, per lucem quoque externam informatur: ita visus noster internus, interno lumine. Hoc ergo ipsum est, quod absentium rerum figuræ sensui interno visibiles reddit, quo dormientes somniantesque videamus, quoque non tantum oculis prædicti, verum etiam orbi, rerum sensibilium simulachra percipiunt. Quæ licet sint formæ, ut Peripatetici volunt, in potentia sensus communis sive interni, posteaquam a sensibus externis introductæ fuerunt, reservatae: negari tamen non potest, visibilitatem atque præsentiam illarum, a seminibus quibusdam lucis, non tam aliunde acceptis,

acceptis, quam innatis, spirituiq; animali insitis, originem ducere atq; emanare. Quod non usquequaq; mirum videbitur ei, cui ob confusione aliquam forem, de nocte præsertim factam, scintillæ ex oculis erupere: qui gemmas, animaliumq; quorundam oculos, sub densissima noctis caligine, lucem effundere noverit: qui lucem sole priorem tuisse, posterioremq; fore ex Francisco Vallesio, alijsq; didicerit: quiq; deniq; hominem esse microcosmum, & idcirco necessario vestigium sive exemplar mundi & lucis externæ intra se possidere sciverit.

Pro colophone addam simile, quod cum locorum tum imaginum, imo totius fere artis usum declaret, probe considerabant ij, qui memoriam nativam, artificiosa nobilitare atq; amplificare cupiunt. Sit exempli gratia pater aliquis, qui de sua facie constare apud liberos, nepotesq; suos velit, & propterea pictorem accessitum cureret. Hic patri formam, accedente luminis externi beneficio, oculis suis abstractit, inq; loco seu tabula vivis coloribus artificiosissime exprimit. Quam quotiescunq; & quamprimum intuentur

*De sacra  
Philosoph.  
in cap. I.  
Genes.*

tur nepotes seu liberi, occyssime patris & avi, a quo illa detracta fuerat, memoriam recolunt, licet maximo locorum intervallo distet, aut etiam plane demortuus sit. Quinimo non solius faciei sive personæ, verum etiam multorum, ab hac egregie, & cum insigni aliqua affectione circa se aliosq; gestorum, una reminiscuntur. Quamvis autem in pingendo sive repræsentando simulachro alius alio sit felicior, aliud etiam simulachrum alio repræsentatu sit facilius vel difficilis: nihilominus tamen finem propositum, is, qui absterrat voluit, per illud consequitur: ut cunq; sane non secundum omnia semper rei respondeat.

Ita igitur anima quoq; nostra rebus sensibilibus, quarum memoriam apud suas facultates retinere vult, sensus externos, visum potissimum, imagines abstrahere, in loca certa artificiose respondere atq; statuere jubet: ad quæ si illæ præcipue memoratrix quæ dicitur, reflectatur (reflectuntur tautem quam facile) non tantum imaginum, sed etiam ipsarum rerum, quarum imagines sunt vel esse debent, celeriter mem inisse possint.

Pater	Anima
Facies	Res Memoranda
Liberi ac nepotes	Facultates
Pictor	Sensus externus
Tabula	Locus
Effigies	Simulacrum
Recordatio	Recordatio.

Quæ vero per se insensibiles, infigurabilesq; res sunt, quarumq; formam oculi nunquam viderunt, ijs ex omnigena combinatione & multiplici dispositione imaginum, prius sensu externo a rebus corporeis abstractarum, introductarum & reservatarum, speciem aliquam affingere, affectamq; iterum ijs adimere, atq; loco certo alligare potest: ad quem si reminiscendi facultas respiciat, non solummodo speciem illam ementitam, sed etiam rem ipsam, cui detracta fuerat, plurimaq; ad hanc attinentia, æque fere meminit & persequitur, atq; si res vera specie fuisset praedita. Sic enim & pictor post non multarum rerum sensibilium abstractas imagines, eas in infinitum potest multiplicare, diversas diversis rebus applicando, quo res insensibiles etiam

etiam per picturas quodammodo reddat sensibiles, incorporeasq; quamvis mentiendo exprimat corporeas. Quinquam in excogitandis & exprimendis simulachris, non par sit pictorum (sicuti neq; animorum) solertia: neq; etiam rerum figurandarum eadem conditione & promptitudo.

## T A B U L A P R I M A . D E N U M E R I S .

*Numerus simplex & compositus.*

1. Culter, Gladius, Pilces, Columna, Hasta, Baculus, Candela, Bombarda, Sagitta, Panes similaginei seriatim dispositi.
2. Serpens, Anser, Anas, Cygnus
3. Cornetta, Numella explicata.
4. Cingulum retortum, Forceps, Lacucus reflexus.
5. Anguilla, tortuosa, Circulus inversus sine axe.
6. Testudo Funiculus cum nodo, Kazo Italorum.
7. Gnomon seu quadra fabrorum, Genu flexum, Muscarium.
8. Serrum contortum, Arenarium, Cucurbita

Cucurbita duos ventres habens, Fer-  
rum, quo vitra decurrentur, Ocularia.

Clava, Pomum cum pediculo. Pyram  
oblongum, Pedum Episcopi, Pedues  
pastorale, Laqueus, quo capiantur ca-  
nes.

### C O N S O N A N T I A.

*U*nus. Unicornu, Unio, Ungula,  
Undulata, Uncus, Unguentum, Unguis,  
Unda.

*D*uo. Duernio, Duplarium, Dura-  
cina, Ducatus,

*T*ria. Triticum, Tribulom, Tribu-  
lus, Tripes, Tridens, Triton, Tricæ, Tri-  
bunal, Triremis.

*Q*uartuor. Quadra, Quasillus, Qia-  
drangulus, Quadrigæ.

*Q*uing;. Penna, Quinquefolium,  
Pentum, Penula.

*S*ex. Sedum, Securis, Seta, Sericum,  
Sevum.

*S*eptem. Septemvir, Sepes, Sepul-  
chrum.

*O*cto. Octernio, Occa, Occiput,  
Oculus, October, Ocymum.

*N*ovem. Noverca, Novacula, No-  
væ, November.

### R E S C E R T I N U M E R I.

*V*num. Deus, Phœnix, Sol, Poly-  
phemus, monoculus, Homo unius pe-  
dis.

*D*uo. Parnassus biceps, Brutum  
cornutum, Tabuæ Mosis, Puniceps,  
Forpex, Furca bicuspis, Patibulum  
duarum columnarum, Homo auticus  
Plinianus.

*T*ria. Tridens. Cerberus triceps,  
Tripus, cui cerei applicantur, Patriar-  
chæ tres, Trifolium, Triangulus, Pa-  
tibulum trium columnarum, Sellum  
trium pedum, Equus currum trahens,  
Instrumentum fabrorum.

*Q*uartuor. Animal quadrupes, Fri-  
tillus, Craticula, Quadrans, Tessera,  
Feretrum, Instrumentum, super quo  
farina & aqua miscentur, Currus Hol-  
landicus: vel aliis siue temone.

*Q*uing;. Pes quinq; digitorum,  
Manus, Libri Mosis, Chirotheca, E-  
quus currum trahens. Peæten quinque  
dentum, Currus cum temone, Mitra  
certæ formæ, Vas Pulverarium stan-  
num cum circulo, Testudo progrediens  
amputata cauda, Vir extensis brachijs  
&

& cruribus in calendario, Mus major caudæ longæ.

*Sex.* Hydriæ sex Cananæ, Mare singulis sex horis refluxus, Stella, Quadrupes cornutum, Testudo progrediens.

*Septem.* Planetæ septem, Hepha-phylum, Electores septem, Candelabra aurea septem, Stellæ septem in manu.

*Oktō.* Currus a quatuor equis tractus, Cancer, Scorpio,

*Novem.* Musæ novem, Canis novem annos fere non excedens, Terga novena boum,

### I N S C R I P T I O.

#### Numerus.

*Major:* Latinus, I. II. III. IV. V. &c.

*Peregrinus,* I. 2. 3. 4. &c.

*Coloris vel Simplicis:* ut albi, flavi, rubei, viridis, &c.

*Compositi:* ut albi cum maculis nigris, rubri cum maculis cæruleis, nigri, cum maculis albis, &c.

*Compositus,* Crux Rusticorum, Fundamentum, super quo ligna dissecantur, Verticillus semitarum, Notæ unitatis cum annulo, circulo pomo, &c.

*Decem*

*Decem. Consonantia.* December, Decipulum.

*Res certi numeri.* Præcepta Decalogi decem, Tribus decem Rechabhamo deficientes, Manus ambæ, Pes uterque, Moneta Bohemica major decem nummos valens.

*Viginti, Triginta, Quadraginta;* eodem modo, quo decem formantur.

*Quinquaginta.* Octea, Pes minor cum cruce, Securis, Gnomon, Figura numeri 5. & literæ o.

*Centum.* Semicirculus, Luna corniculata, Cornu venatoris, Arcus, Equus per duos circulos saltu vectus, Forma numeri 1. & literarum o. o.

*Quingenta.* Arcus Turcicus, Instrumenta literam D. denotantia, Figura numeri 5. & literarum o. o.

*Mille.* Anchora, Notæ aliæ M. literæ Millepedæ, Equus per tres circulos saltu vectus, Formæ numeri 1. & literarum o. o. o.

*Ex dictis facile est colligere, qui reliqui numeri compositi formantur. Cum vero numeri quinarii multis sit in hac arte usus, libet dispersas & varias ejus imagines in unum hic colligere.*

N U -

## NUMERUS QUINARIUS.

*Res figure similis.* Anguilla tortuosa, Circulus inversus sine axe.

*Consonantia.* Penna, Quinquefolium, Pensum, Penula.

*Res certi numeri.* Virgines quinque, prudentes oleum habentes, fatuae sine oleo; Pes quinque digitorum, Moneta Bohemica minor quinque nummos valens, Manus, Libri Mosis, Chirotheca, Equus currum trahens, Quinque panes hordeacei, Pecten quinque dentium, Currus cum temone, Mitra certæ formæ, Boum quinque juga, Vas pulverarium stanneum, quadratum cum circulo in medio illius; Testudo progredivs amputata cauda, Vir extensis brachiis & cruribus in calendario, Mus major caudæ longioris, Cantio quinque vocum, Fenestra quinque partium, Coena communitatis.

*Inscriptio facta colore vel,* Uno: Albo, Aureo, Rubro, Viridi, Coeruleo, &c.

*Pluribus.* Albo & rubeo, Nigro & albo, Viridi & flavo, Aureo & nigro, &c.

*Et jam aggrediamur ipsam Artis Memoriae medullam sive compendium Artis Memoriae.*

Intellectus versatus circa nota quædam subjecta, quibus deinde subnectit alia, quæ nota non sunt per debitam quandam actionem.

Primum illud relatum dicitur receptaculum, aut locus: secundum correlatum dicitur imago aut similitudo rei propositæ ad concipiendum; ipsa actio est connexio sive relatio.

*Subjectum tres conditiones habere debet.*

I. Ut sit notum; ex eo enim innotescit ignotum.

II. Subjecta sint inter se distincta; sic enim ipsæ etiam imagines apte distinguuntur. Qnod si distinctio aliquando subjectis desit, mente effingenda est, apponendo in eum locum vel animal aliquod, vel plantam, vel iumentum.

III. Loca bene sine ordinata, sive id

id fiat sine numero, sive cum numero : Numerum autem feliciter exprimimus procedendo per Elephantum vel simiam.

Varietas subjectorum magna est, tanta videlicet, quanta rerum nobis notarum. Commode autem in tres classes dispartiri potest :

1. Naturalia continebit receptacula.

2. Artificialia.

3. Imaginaria.

Ex naturalibus commodissima sunt homines eorumque partes, quibus succedunt bestiae, plantae, & mineralia : nullum vero aut exiguum usum praebent ccelum & elementa, cum quia pauca, tuam quia minus distincta.

Artificialia sunt templa, aedes, cubicula, officinae, frontes aedium, plateae, statuae, picturæ, alphabeta virorum, feminarum, animalium, instrumentorum

Numeri reales, alphabeta realia, monetae, insignia, vocabula nota ex grammaticis, duodecim menses, Decalogus, duodecim signa Coelestia, Passio Christi, liber aliquis notus, ordo personarum in Curia vel inter professores, vel alibi.

In

In planis effinginus vel Elephantem, vel duplicatus Elephancem, ut fiat simia, vel halecem, vel etiam afnum, quibus annexere possumus homines, bestias, animalia, imo totas familias & picturas omnis generis. Corpus etiam vacuum bifariam dividiri potest, & unum corpus intra aliud ponit.

Imaginaria receptacula ex arbitrio nostro fingi possunt in aliquo castro : sed quia difficultas oboritur non levius, cum in effingendis, cum retinendis singulis partibus magni ædificii : Satius est prioribus duabus speciebus contentum esse.

Imagines omnes sint visibles, corporeæ, materiales, singulares nobis notæ,

Substantiæ incorporeæ, modo pictoribus usitato finguntur. S. Sanctus specie columbae, qua *Mat. 3.* comparuit, Deus pater tanquam senex, ut est *Apocalypsi.* 4. Anima rationalis instar infantis ex ore sursum evolantiæ, aut instar umbræ humanae.

Personæ si notæ sint, per se, vel per imaginem, vel per picturam, vel per res gestas, vel etiam per alijam ejusdem nominis, vel si hæc omnia desint, tanquam vox incognita, reponuntur.

D

Sub-

Substantie omnes, ut mineralia, plantæ, animalia, si nobis sint incognitæ, tanquam barbaræ voces effinguntur.

Accidentia omnia plerumq; per sua subjecta, quandoq; per causam efficientem, rarissime per effectum, sape per relationem concipiuntur.

Numeri ex rebus, quibus insont commendantur memoriaræ: quales sunt 1. Phoenix, 2. Janus, 3. Cerberus, 4. mensa 5. Manus 6. hydrix, 7. Argus: Tum figuræ numerorum materialiter redditæ plurimum huc faciunt: ut abenus D. Solea equina C. Ocrea L. crux X. furca Z baculus item annulus vel ovum O. cornu venatoris 9. horologium arenarium 8. perspicilla 8. Ascia, hamus, flagellum, gromon 7. fistula utricularis, tomex, Ventriculus, cochlea retorta 6. serpens, 5. sella plicatilis 4. tridens, 3. olor aut ciconia five pelicanus 2. gladius, 1. Sic componendo, aunulus dito applicatus significat, 10. ciconia devorans serpentem, 25. Quid item præstant nomina propria, ut Joannes, Isaac. 15. Laurentius, Martinas, 9. & Animalia cum numeris significant, in cuius locum

Quantitas  
discreta.

cum deposita fuerant: ut apes significant duas simias.

Alphabeta insuper virorum, sceminarum, bestiarum, instrumentorum idem præstant. Tandem excogitare licet res varias, quæ nobis certos numeros significabunt, ut Petrus denotet 7. vel 11. vel 10. ut placet.

Lineæ rectæ baculis aut hastis; oblique circulis æneis, ligneis præfigurantur: anguli distentis crurib. circini aut grallis: triangulum harpa: quadratum mensa; circulus pileo rotundo, horologio pensili de collo: cubus tessera. conus pileo hispanico: cylindrus per sacram: parallelæ orbitis Viarum.

I. Habitus omnes scientiarum, artium, virtutum, vitiorum, Potentiarum, vegetativarum, sensitivarum, rationales, itemq; perturbationes finguntur apud pictores in libris Emblematum, Hieroglyphicis, & ubi vis in omnibus picturis, per homines quibus insunt: ut Aristoteles Physicam, Archimedes mechanica, Minos Justitiam, Bacchus Ebrietatem, Lynceus acumen videndi.

II. Per animalia eadem finguntur; ut leo fortitudinem, lupus crudelitatem, Formica diligentiam, Polypus mutabilitatem significabit. D 2 III. Per

Substantie omnes, ut mineralia, plantæ, animalia, si nobis sint incognitæ, tanquam barbaræ voces effinguntur.

Accidentia omnia plerumq; per sua subjecta, quandoq; per causam efficientem, rarissime per effectum, sape per relationem concipiuntur.

Numeri ex rebus, quibus insont commendantur memoriaræ: quales sunt  
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Quæritas  
discreta.

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III. Per ea quæ similitudinem aliquam habent cum significatis. Quemadmodum enim serpens caudam suam devorans Aegyptiis annum significabat, sic anchora spem denotat.

IV. Fæminæ certo habitu instrumentis & objectis repræsentant prædicta omnia: ut Justitia denotatur per virginem, quæ portat gladium & lacentem: Invidia per vetulam, quæ cor abrodit: Reliquæ qualitates patibiles per subjectum præcipuum commodissime efformantur: ut lux sole, albedo nive, sonus magnus fulmine, odor bonus Moscho, sapor amarus absynthio, felle, calor igne, frigus glacie, humili humiditas aqua, siccitas lapide, pondus saxo, asperum cortice arboris.

Dictiones barbaræ seu incognitæ aliquando habent affinitatem cum alio vocabulo in eadem lingua, ut Claudius; aliquando in diversis linguis, ut Beth Hebrei domus, nobis lectum. Lehen est panis Hebreis, nobis feudum.

2. Quandoq; inverti potest dictio, ut aliquid significet; ut Roma, amor.

3. Dictiones parvæ patiuntur appositionem literæ, Syllabæ, vel syllabarum,

rum, in fine vel principio aut medio: ut, in incus, Marcianus, ergo tergo.

4. Dividitur dictio in plures dictiones significantes, ut Domicianus, Biledulgerit, Barnagasco, Salmonastar.

5. Divisio fiat in syllabas, ut Gal, ba.

6. Complicando hos modos, ut Nebucadnezar.

7. In singulas literas fiat divisio; Literæ a, sive materiales id est vel homines, vel bestiæ, vel istrumenta; ut Noe.

Relationes per extrema sive terminos suos retinentur. Interdum ipsa vocabula relationum nobis imaginem aliquam suppeditant, ut fit plerumq; in vocabulis artium & sententiarum. E. g. conjunctio per jugum boum, adverbium per verbora, interjectio per ictum lapidis intelligitur.

Sic in Dialecticis concretum per glaciem, divisio per cultrum, descriptio per pennam, euunciatio per nuncium, veritas per veru, affirmatio per simiam, sorites per soricem innuetur.

Ita in Juris-prudentia stipulatio per stipulas, usu capio, per ursum capere, obligatio per funem: In Metaphysicis

Ens per anatem, bonus per fabas, necessarium per rete, potentia per poculum, potum, actus per acta Apostolorum.

Ex arbitrio nostro effingimus rem, quæ similitudinem habet cum vocabulo proposito: ut paupertas exprimitur per lapidem qui retrahit subvolare conantem. Sic syllogismus per hastam quæ adversarium feriat; Sic infinitum potentia, conscientia per veritatem adumbratur.

Actiones immanentes plerunq; nostræ originis vocabulis perdiscuntur, ut discere, quasi aliquid in cerebro seminare, discurrere, considerare, quasi astra intueri, cogitare, quasi comprimere cerebrum, enuntiare, foras emittere nuncium, frui fructibus videlicet.

Loquelæ vocabula per varios gestus exprimi possunt, Copulatio actionibus conatur, quæ sint vehementes, novæ, ridiculæ, terribiles, admirabiles, & præterea loco diligentia singulari adaptatae.

Species actionum uicatiiores & utiliores hæ sunt: calefacere, frigefacere, humectare, siccare, putrificare, illuminare, colorare. Ex motu locali vero

vero casus ab alto in motu naturali: Animalis motus hæc suppeditat vocabula; Ire, currere, saltare, insilire, repere, volare, natare. Motus violentus hæc continet; trahere, trudere, pellere, verberare, projicere, jaculari, volvere, rotare, portare, equitare, vehere, navigare.

## AVTORES.

Profsunt Hieroglyphica Pierij. Et Emblemata Alciati. Comes Natalis in explicandis fabulis Poeticis. Textor & similes : Adagia Erasmi, & similitudines , item picturæ. Cicero in Oratore. Author ad Herennium, Quintilianus, Rhetores omnes, Ravennas, Margarita Philosophica , Mergius, Gratarolus , Joannes Austriacus, Rosellius, Notanes, Lullus, Syntaxis Gregorij Tolosani , Marfotus, Chartiludium Logicum Muneri.

I M-

IMPERATORES  
ROMANI.

C	Julius Cæsar.	1
	Octavius Augustus.	2
	Tiberius	3
	Caius Caligula.	4
	Claudius.	5
	Nero.	6
	Sergius Galba.	7
	Sylvius Otto.	8
	Vitellius.	9
	Vespasianus.	10
	Titus Vespasianus.	11
	Domitianus.	12
	Nerva.	13
	Trajanus.	14
	Hadrianus.	15
	Antoninus Pius.	16
	Marcus Anrelius, & Verus.	17
	Commodus.	18
	Pertinax.	19
	Julianus.	20
	Severus, Niger, & Albinus.	21
	Caracalla, & Geta.	22
	Opilius	

## (42)

<i>Opilius Macrinus.</i>	23
<i>Heliogabalus.</i>	24
<i>Alexander, Severus.</i>	25
<i>Maximinus, &amp; Maximinus.</i>	26
<i>Gordianus Senior.</i>	27
<i>Gordianus Junior, Balbierus &amp; Pupienus.</i>	28
<i>Philippus Pater, et Philippus filius.</i>	29
<i>Decius Pater, &amp; Decius filius.</i>	30
<i>Gallus &amp; Volusianus.</i>	31
<i>Acilianus.</i>	32
<i>Valerianus.</i>	33
<i>Gaius.</i>	34
<i>Claudius.</i>	35
<i>Quintilius.</i>	36
<i>L. Domitius Aurelianus.</i>	37
<i>Tacitus.</i>	38
<i>Fiorianus.</i>	39
<i>Probus.</i>	40
<i>Carus, Carinus, Numerianus.</i>	41
<i>Diocletianus &amp; Maximianus.</i>	42
<i>Constantinus, Galerius &amp; Maximianus Paster.</i>	43
<i>Constantinus, Magnus, &amp; Maxentius, &amp; Lucinius.</i>	44
<i>Constans, Constantius, &amp; Constantius.</i>	45
<i>Julianus Apostata.</i>	46
<i>Florianus.</i>	47
<i>Valens</i>	

## (43)

<i>Valens, &amp; Valentinius.</i>	48
<i>Gratianus &amp; Valentinianus II.</i>	49
<i>Theodosius magnus.</i>	50
<i>Arcadius &amp; Honorius.</i>	51
<i>Theodosius Secundus, &amp; Valentinianus.</i>	52
<i>Martianus.</i>	53
<i>Leo &amp; Zeno.</i>	54
<i>Anastasius.</i>	55
<i>Justinus.</i>	56
<i>Justinianus magnus.</i>	57
<i>Justinus Secundus.</i>	58
<i>Tiberius Secundus.</i>	59
<i>Mauritius.</i>	60
<i>Phocas.</i>	61
<i>Heraclius.</i>	62
<i>Constancinus, Heraclionas &amp; Martina.</i>	63
<i>Constans.</i>	64
<i>Constantinus pogonatus.</i>	65
<i>Justinianus Secundus.</i>	66
<i>Leontius &amp; Tiberius tertius.</i>	67
<i>Philippicus.</i>	68
<i>Anastasius Secundus.</i>	69
<i>Theodosius III.</i>	70
<i>Leo Isauricus, Isaurus.</i>	71
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### In Arte differendi.

Raymundi Lulli ars magna, cum commentario Agrippæ. Syntaxis artis mirabilis Tolosani. D. Thomæ summa 4. fol.

### In Historicis.

Florus. Carionis Chron. Millenarii Dressleri, Aeneides Sabellici, Chronotheatrum Ursi pro 2. T. I. Universal 2. Tres partes. Asiam. Af. Eur. Magini Geographia, NB. SAB.

(46)

*Subjecta generalia & prima*

Ens Nihilum.	
Deus.	
Creatura.	
Angelus.	
Corpus simplex.	
Cœlum.	
Corpus	Elementum.
	Mixtum.
	Fossile.
	Vivens.
	Planta
	Animal.
	Bestia.
	Homo.
Ens	Deus.
	Creatura
	{ Spiritus
	{ Corpus
	{ Simplex
	{ Mixtum
	{ Fossile
	{ Vivens
	{ Cœlum
	{ Elementum
	{ Elementum
	{ Bestia
	{ Homo

*Attri-*

(47)

*Attributa sive Adjuncta vel Prædicata  
generali & prima Entis, vel sunt abso-  
luta, vel potestariua, vel relata.*

Unum.	Simplex.
Multa.	Compositum.
Magnum quantum totum, nu- merus.	Finitum. In infinitum.
Perfectum	
Bonum	Entitativum, quod in sua essentia bonum est, Jucundum Utile.
Verum. Pulchrum.	
Existens.	Substantia, in & per se. Accidens, in alio.
Actus potentia, cui adest, vel jungitur. Durans, s. æternum. Ubique.	

*Finis.*

P R I V A T I O.

(48)

	Finis.
	Efficiens.
Cau- lati- vum:	Cognoscens, mensurans verum. Vivens. Amans. appetens. Significans.
Se- cunda Pote- stati- va.	Intellectuale: Dei Ang. Sensitivum. Hominis. Bestiarum. Naturale re- liquorum.
Cau- sabi- le.	Effectus , principia- tum. Mutabile , immuta- bile. Necessarium contin- gens. Possibile , impossi- bile. Cognoscibile. Appetibile. Significabile.

Tertia

(49)

	Idem
	Non idem.
	Aqua- le.
Tertia Rela- ta.	Ide- quale
	Majus.
	Minus.
	Prin- cipi- um:
	Prius.
	Non si- caul.
	Posteri- us.
	Ordo
	Me- dium.
	Finis.

Ego

Ens vel affirmative definitur, quod habet essentiam, vel negative, quod non est nihil.

Relatio est affectio mutua duorum entium. Relatum est per se, vel per accidens.

Per se relatum est, ut Scriba respectu Scripturæ.

Per accidens relatum est, ut si dico, Musicus scribit.

Quale interdum accipitur pro omni attributo Entis; ut qualis est homo? Magnus, perfectus, &c. Interdum opponitur quanto.

Unum est ens indivisum scilicet actu: estque vel simplex, nempe unopus indivisibilis; vel compositum, ut magnum, totum, numerus.

Magnum est, divisibile in partes quantas. Numerus est unum ortum ex unione & collectione unitatum. Totum est unum ortum ex unione Entitatum, quæ entitates dicuntur partes.

Perfectum est quicquid habet, quod habere debet, vel cui nihil deest.

Bonum est, quod congruit, vel convenit Enti, vel quod communicat cuivis Enti entitatem suam.

Pulchrum est bonitas externa Entis.

Veritas

Veritas est similitudo & Identitas objecti sive rei cognitæ, cum imagine sive specie, quæ est in potentia cognoscente: vel est, quando rem ita, ut est, accipimus.

Existencia est ultimus actus Entis: Sicuti Essentia est primus actus sive perfectio entis; vel, existentia est quando res est extra suas causas.

Existens vel existet uno tantum momento, vel pluribus, quæ duratio appellatur.

Potentia est, quæ relationem habet ad actum; actus vero est perfectio potentiarum. Ens a. in potentia est, quod habet illam potentiam.

Potentia est activa, vel passiva.

Activa est, a qua fluit actio.

Passiva, quæ recipit actum sive formam, sive quamlibet entitatem. Potentia comes est privatio.

Td n<sup>e</sup> seu Ubertas est, [quando res existit in altero Ente.

Causa est, quæ suum esse communicat effectui. Materia quidem & Forma seiphas communicant: efficiens vero non quidem seipsum dat effectui, sed tamen eandem essentiam largitur: ut, Petrus non dat Paulo suam Petreitatem,

tatem ; dat tamen humanitatem : Finis autem dat seipsum realiter & intentionaliter.

Efficiens est quæ producit effectum per actionem.

Cognoscere est rem aliquam apprehendere.

Mensurare est per aliquid nobis notum & unum, rei alicujus quantitatem explorare.

Amare est ad bonitatem alicujus rei inclinationem & propensionem habere.

Vita est agitatio, sive motus entis a seipso.

Significare est, habere in se attributa, per quæ aliud attributum cognoscitur

Mutabile est Ens, quod cum formam, sive quantitatem habeat, eandem potest amittere, & aliam assumere ; itaque mutatio & introductio novæ formæ pereunte priore.

Mutatio est vel ad Ens, vel nihilum ; idque vel quoad Essentiam, vel quantitatem, vel qualitatem, vel ubi ; unde oritur generatio corruptio, augmentatio, diminuio, loci mutatio.

Necessarium est, quod se aliter habere non potest, & in negativis dicitur impossibile.

Possibile est, quod cum non sit, poterat tamen esse.

Contingens est, quod cum sit, tamen poterat non esse.

Idem ens est alteri, vel eadem sunt, quæ unam habent essentiam.

Diversa sunt, quæ plures vel diversas habent essentias.

Aequalia sunt, quæ unam habent quantitatem.

Inæqualia sunt, quæ distinctam habent quantitatem.

Similia sunt, quæ habent eandem qualitatem.

Dissimilia sunt, quæ diversam habent qualitatem.

Simul, quæ habent unum tempus aut ubi.

Nihil sive privatio omnibus attributis sese admiscet ; inde enim Ens magnum dicitur Infinitum vel finitum ; unum vel multa ; perfectum imperfectum ; bonum malum ; actu vel potentia ; ubique vel alicubi ; æternum vel duratione finitum ; mutabile vel immutabile ; pulchrum vel

( 54 )

vel deforme; æquale vel inæquale.

Infinitum est, cui nihil addi potest: vel in quo semper licet aliquid ultra sumere, vel quod purum est Exs sine ulla privatione.

Finitum autem est, quod habet terminum, vel quod plus Entitatis habere potest.

---

Unum

---

( 55 )

Unum.

Indivisum.

Ipsa res.

Indivisible

---

monas

Ipsa res  
Divisibile.

---

numetus.

Totum est Quintuplex.

1.                   Essentia  
 Metaphysicum. { Existentia  
 iterum duplex.    { Genere      { animalitate.  
                       { Differentia { ut homo { rationalitate

2.                   3.  
 Integrale ex quantis Physicum { Materia sive { ut homo  
 vel magnis.        constat { potentia { anima et  
 pr....-. fin. ex    { Forma sive actu { corpore.  
 med.                ○

4.  
 Universale  
 Genus Species

5.  
 Potestativum.  
 Subjectum.  
 Accidentia.

E 4.

Pri-

(56)

Privatio	Absentia Nihilum	vel	Entitatis.	alicu- actus.	Sub- jus in- jecto
			formæ. perfectionis habitus.		

aliquo Ente  
Finis Cui. Homo.  
Finis Cujus. Sanitas.

\* quod potest habere illam  
Entitatem. &c.

Subjectum	potentia	privatio	apitudinem i. e. re-	sig-
			lationē ad actum. abientiam actus. ni- absentiam actus. fi-	

potentiam actus,  
apitudinem.

Causa finalis.

Finis	Res ipsa, pomum.
	Potentia attrahendi per bonitatem. Attractio ipsa metaphorica.

Actus voluntatis interni vel eliciti Sex.	Velle, appetere finem, sive bonum.	Intendere finem per media.	his se miscet actus Imperatus. habens in omnes potentias hominis Imperium.
			Consentire in media Eligere media. Uti mediis. Frui fine.

sensum  
motum loca-  
lem

Intellectum.

Beati-

(57)

Beati-  
tudo

Finis Cui. Homo.

Finis Cujus. Sanitas.

Homo sanus ex

utroq;.

Efficiens.

Subjectum

Petrus scribens suppositum ut quod  
Petreitas, natura, essentia.

Anima

Corpus

Partes Physicæ.

Fundamen-  
tum.

Instrumenta

Interna, adnata supposito  
partes ejus integrantes.

Externa, penna.

Relatio

Actio ipsa, nempe scribere.  
Modus, i. e., omne attributum actioni;  
bene perfecte, &c.

Res, s. scriptum, Epistola.

Mate-

## Materia.

*materie recipi*  $\left\{ \begin{array}{l} \text{Charta} \\ \text{Potentia passiva recipiendi} \\ \text{ipsam recipere.} \end{array} \right\}$  *Character for- posse recipi receptio.*  $\left\{ \begin{array}{l} \text{Relatio} \\ \text{receptio.} \end{array} \right\}$  *Character for- posse recipi recipi.*  $\left\{ \begin{array}{l} \text{ma-} \\ \text{recep-} \\ \text{tum.} \end{array} \right\}$

## FORMA.

*Informans perfections.*  $\left\{ \begin{array}{l} \text{Character posse informare, actuare} \\ \text{actuare s. informare} \end{array} \right\}$  *Relatio in- formatio seu perfectio.*  $\left\{ \begin{array}{l} \text{Relatio in-} \\ \text{formatio} \\ \text{seu perfectio.} \end{array} \right\}$   
*Charta*  $\left\{ \begin{array}{l} \text{posse perfici, &} \\ \text{Informatum mate-} \\ \text{actuari, Informa-} \\ \text{ri. s. actuari.} \end{array} \right\}$  *Informatum mate- actuari, Informa- tria vel subjectum.*  $\left\{ \begin{array}{l} \text{Informatum mate-} \\ \text{actuari, Informa-} \\ \text{ri. s. actuari.} \end{array} \right\}$

## COMPOSITVM.

*Materia*  $\left\{ \begin{array}{l} \text{Forma} \\ \text{posse facere} \\ \text{facere.} \end{array} \right\}$  *Relatio Compositio Constructio.*  $\left\{ \begin{array}{l} \text{Compositum.} \\ \text{posse fieri.} \\ \text{fieri.} \end{array} \right\}$

## EFFICIENS RES.

*posse facere facere, preparare.*  $\left\{ \begin{array}{l} \text{Relatio materia res} \\ \text{materiae possit effectio.} \end{array} \right\}$  *res possit fieri.*  $\left\{ \begin{array}{l} \text{fieri.} \end{array} \right\}$

## Efficiens Relatio &amp; Forma.

1. Preparat vel facit materiam.
2. Formam in materiam introducit.
3. Compositum efficit.

Efficiens

Iden-

## Identitas.

*Idem*  $\left\{ \begin{array}{l} \text{Jesus} \\ \text{essentia} \\ \text{Una,} \end{array} \right\}$  *identi- tas*  $\left\{ \begin{array}{l} \text{Christus} \\ \text{essentia} \\ \text{relatio Una} \end{array} \right\}$  *Idem,*

*Non identitas, Diversitas, Distinctio.*

*Diversione*  $\left\{ \begin{array}{l} \text{Lucifer} \\ \text{natura} \\ \text{hæc.} \end{array} \right\}$  *Michael*  $\left\{ \begin{array}{l} \text{relatio} \\ \text{natura} \\ \text{diversitas illa} \end{array} \right\}$  *Diversum*

*Equalitas.*  $\left\{ \begin{array}{l} \text{Aequalitas} \\ \text{relatio} \\ \text{30 Unitas.} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{Aequalitas} \\ \text{30 unitates} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{Pretium} \\ \text{qua,} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{Pretium} \\ \text{qua,} \end{array} \right\}$

*Inequalitas.*  $\left\{ \begin{array}{l} \text{Goliah} \\ \text{Longitudo} \\ \text{10 pedum} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{relatio} \\ \text{minoritas David} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{Longitudo} \\ \text{minoritas 5 ped} \end{array} \right\}$

*Similitudo*  $\left\{ \begin{array}{l} \text{nix} \\ \text{color} \\ \text{albedo} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{relatio} \\ \text{Similitu-} \\ \text{da} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{Saccarum} \\ \text{Color} \\ \text{albedo} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{Simile.} \\ \text{albedo} \end{array} \right\}$

*Dissimilitudo.*  $\left\{ \begin{array}{l} \text{Diogenes} \\ \text{habitus animi} \\ \text{Dives cogitatione} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{relatio} \\ \text{dissimili-} \\ \text{tudo.} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{Alexander} \\ \text{habit. animi} \\ \text{pauper cogit} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{diffi-} \\ \text{mili-} \\ \text{tudo.} \end{array} \right\}$

Spe

*Species distinctionum.*

1. ratione, i.e. ab intellectu nostro, ut in deo æternum, ubique, omnipotens.
  2. In re ipsa.
  3. genere, hortus, arbor vita.
  4. Specie, Salvia, ruta.
  5. numero, Adam, Eva, omnia singularia.
- |             |                |
|-------------|----------------|
| Caussis     | fine           |
|             | materia.       |
| effectu     | forma.         |
|             | efficiente.    |
| Subjectis.  | Perfectione.   |
|             | Bonitate.      |
|             | Pulchritudine. |
| attributis. | Veritate.      |

Entia differentia.

1. unum multis opponitur. Disparata repugnantia: Lapis, lignum, penna.
2. relative opposita, pater, filius,
3. contrarie vel adverse, calidum frigidum.
4. Privative opposita. Visus cæcitas. Contradicторie. Vides s, non videns, hoc non hoc.

Divi-

*Divisio efficientis.*

- |                                    |   |
|------------------------------------|---|
| sui ipsius et ratione              | una, multæ.   |
|                                    | subjecti magna, parva.  |
| Potentia.                          | bona, mala.   |
|                                    | Perfecta, & Imperfecta durans, &c.  |
| actionis                           | Perfecte, Imperfecte, Bene, male, diu.  |
|                                    | Effectus  |
| materiæ, preparans, materiam       | universalis, singularis ens creare, generare, magnitudinem augere, qualitatem alterare, (nuere, ubi mouere, mutare loco). |
|                                    | bonam malam   |
| formæ, Introducens formam.         | bono fine, malo.  |
|                                    | Finis   |
| propter unam vel multas ob causas. |   |

Divi.

## Divisiones Boni.

Unum,	Existens actu
multa,	Existens potentia
Simplex,	substantiale.
Compositum,	accidentale:
magnum	durans.
Parvum:	non durans. s. t ē-
Finitum	præsens (porancū
Bonum Infinitum	absens.
vel est totaliter	finis. medium:
partialitar,	efficiens.
entitativum s. honestum	effectus.
jucundum,	cognoscens.
utile,	non cognoscens.
Perfectum,	mensurans.
Imperfectum,	non mensurans.
Verum,	appetens.;
falsum,	non appetens.
Pulchrum,	amans.
deforme,	non amans.
existens.	Vivens.
Non existens.	Non vivens.

Sig-

Significans  
non significans.  
mutable,  
immutabile,  
necessarium,  
contingens,  
Possibile,  
Bonum Impossibile,  
vel est cognoscibile,  
incognoscibile,  
appetibile,  
non appetibile,  
Significabile,  
non significabile,  
Idem cum altero,  
non idem  
distinctum ab altero ratione.

— re ipsa,  
distinctum ab altero genere:  
— specie.  
— numero:  
dist. ab alt. fine:  
— materia:  
— forma:  
efficiente:  
differ-

distinctum ab altero effectu  
 —— subjectis,  
 —— attributis,

æquale  
 inæquale,  
 æquale in tempore

Primum,  
 medium.  
 ultimum.  
 per se.  
 per accidens.

Bonum  
 vel est

—— loco  
 —— magnitudine.

maius.

minus,

maius perfectione.

duratione.

simile.

dissimile.

Simile perfectione.

duratione.

simil.

non simil.

prius.

posterior. 6 MA 50

propinquior.

remotum.

meditatum.

immediatum.

THE

## Ars Memoriae.

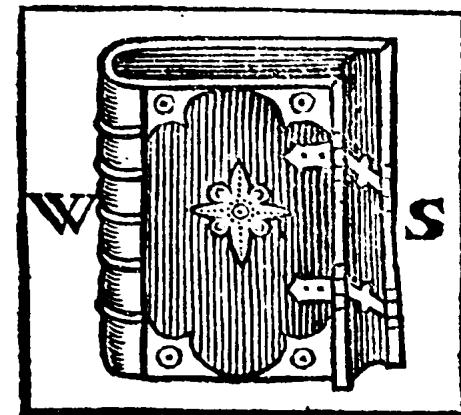
THE ART OF

# M E M O R Y

made plain.

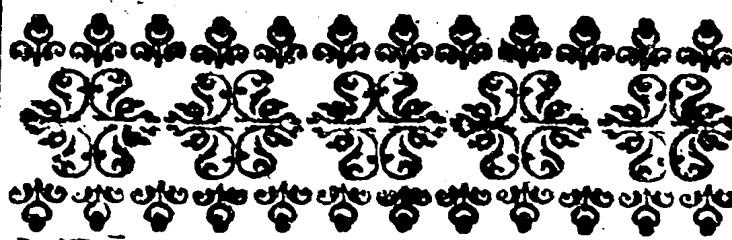
By Henry Herdson.

Late Professor by Publike Authority, in the  
 Universitie of Cambridge.



LONDON,

Printed for William Shears at the Bible  
 in St. Pauls Church-yard, neer the  
 little North-doore, 1654. LL



TO  
MY DEAREST

Mother, the Vniversity of  
Cambridge, all the good  
of this life, and eter-  
nall Life.

**M**y dearest Mother, let  
the lovingest, though  
least deserving of your  
true sonnes, present you with one  
sparkle of living fire, raked up  
in your ashes, O your own ashes!  
The Phœnix of Christendome,  
that never shall be put to death:  
The Angels of Heaven may  
sooner be extinct, then this Phœ-

## THE EPISTLE

nix: Be not discomforted that  
the Sunne is beclouded , the  
Clouds are but for a time.  
Bee not forgetfull, nor faith-  
lesse ; but rather accept this my  
little Booke , the Prospective  
Glasse, I send you to view the  
Art of Memory by. If you look  
on it at the wrong end, unto the  
ignorant it will appear in a smal-  
ler volume, then in its poore Octa-  
vo: But if you looke on it at the  
right end with the right eye , it  
will grow bigger then your Ex-  
pectation. He that hath but one  
eye I know will almost love it:  
Hee that hath but halfe an eye  
cannot despise it : But hee who  
by wilfulnesse & malice , will  
put both his eyes out, may stare  
in

## DEDICATORIE.

in his conceits ; and the next  
messe of his own cooked Broath,  
his hollow throat sinkes downe:  
he can as well crum his porrage  
with his eyes , as condemne my  
Art of Memory : And let it bee  
enough to choak him , that Lu-  
men ex ipso bono est, &  
bonitatis Imago. But you  
who are ingenuous Academicks :  
The God of Heaven and Earth,  
send you eyes , Ears, and all  
your Senses, with all futable ob-  
jects, that piously may delight  
you in them all.

So prayeth your true  
Lover &c Servant,  
HENRY HERDSON.

---

*CLAVICULA, SIVE*

*Explicatio Libri:*  
The Key or Explication  
of the Booke.

(C.C. Chambers.)

(H H.Houses.)

(D. Door. (W. Wall : )

(S. Sided.)

(R. Repository.)

(Augule, Corner.)

(Center, the Middle in the  
Quadrangule.)

(Quadrangule, 4. Corners.)

(Cœlum versus above to-  
wards Heaven.)

(Juxta terram, below the  
ground, or earth.)

(Paries, Wall or Side.)

(P P. Places.)

THE



## THE ART OF MEMORY.

*LECTIO PRIMA*

*Partis Theorice.*



Ee that desireth this art  
or any other, must  
bring along with him  
two things.

1. Love of the Arts  
2. Desire of the  
Art, without which no man can learn  
or profit in any Art or Science.

And he must also resolve of a third  
thing, not to undervalue any Art or  
Science by the exility and meanness of  
the grounds of the Art. For Divinity,  
Law, Physick, and the seven Liberall  
Arts, and all other Sciences are pre-

F 4 served

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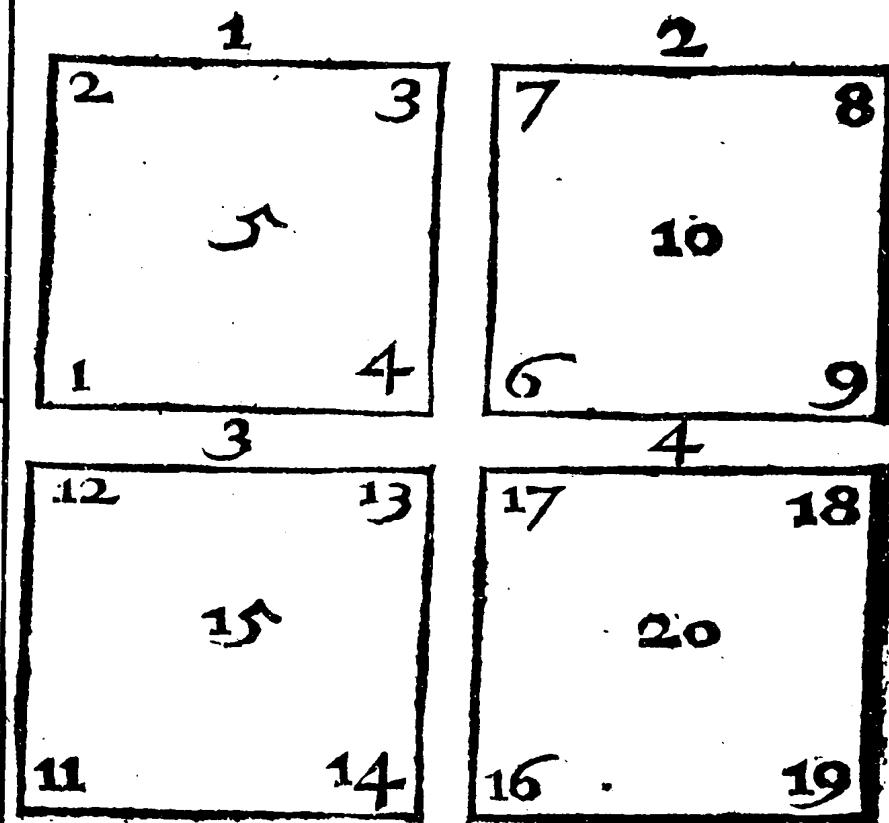
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 Arts , and all other Sciences are pre-  
 served

served in six and twenty Letters, and so transmitted to Posterity, from one Generation to another. Now how plain and mean the six and twenty Letters of the Alphabet be, every one knoweth; so let us also consider, that most rich Stones, and precious Gems are digged out of the earth, and the most stately trees doe grow out of the earth: but if art be not added, wee make no use of these. By Art the stones are separated from the chalk, and fitted by the Artificer for the most sumptuous buildings: the Diamond, Saphire, Rubic, by the hand and skill of the Artificer are inthroned in the purest Gold; also the most harmonious and Ear-pleasing Musick that quickneth up, and enliveneth the drowsie vitals, consisteth but in three Keyes, and six Notes. We might instance the like exility in the Fundaments and grounds of the other Sciences and rarest Arts: Therefore if it be thus in these, he must needs be malicious and unworthy, that will contemne this *Art of Memory* for the meanness of the Fundaments thereof, which be

1. *Repositories.*
  2. *Ideas.*
  3. *Method.*
  4. *The Use or Exercise of them.*
1. The Repositories be C.C. in H. H. which be of two sorts: either,
1. Naturall, which we know: or.
  2. Artificiall, which we imagine and make in our Fancie. And in both of them the Method is according to this Figure.



Enter in at D under the Center of the North W. or S. Then move as the Sun moveth, beginning on the left hand, which is the East side of this C. and imagine this R or C (call it which you will) in every of the 4 WW; or SS. to be every way 10. yards square from Angle to Angle, then make the R. as followeth, viz. the first W which is East C, and ten yards four square from angle to angle) hang'd or clothed with cloth of gold, dividing it into its parts, according to the Method of its Figure; in the first 10. yards square, Paries, which is 1-2-3 4 5 2 W. also 10. yards 4 square, which is South, and adorned with the purest white Linnen or Taffaty, and divided into its five parts also, viz. 6, 7, 8, 9, 10. The third S or W, which is West, of the same Latitude also and clothed with rich Tapestry, and divided into its 5 parts, which be 11, 12, 13, 14, 15. The fourth Paries which is North 10 yards, four square, also hanged with an hanging, beset full of Diamonds, Rubies, Sapphires, and all manner of precious Gems, and divided also into its five parts, viz. 16, 17, 18, 19, 20.

L E C.

L E C T I O II.  
Partis Theorica.

VVhen you are perfect in this place in every Angule of every of these Paries, and in their severall Centers so many large 4 square Tables, viz. In the first Paries of this Repository (which is East, and hanged with cloth of Gold) in the first Augule, *fixta terram*, you have a large four square Table of Gold: In the North-East Angule (which is *Cælum versus*) and the second place) you have a large four square Table, Jet or Ebony (for alwayes let the Colour of the one Table contrary the Colour of the other:) In the fourth Angule, *fixta terram*, (which is also East by South) you have a large four square Table of the purest white Alabaster polished: In the Center of this East Paries, you have a large four square Table also made of Saphire, Marble, Criftals, Diamonds, or what you will: And thus distinguish the other three Paries, or S. S. of this R. in their severall Tables, three wayes.

i. By the matter they are made of, as  
Gold,

Gold, Wood, Stone, &c.

2. By the colour without a Carpet, as red, green, yellow, &c.

3. By the Carpets and Coverings with their colour, as black Velvet, Scarlet, &c. and so they be distinguished, it mattereth not how they be distinguished, so long as they be all large and four square Tables in every of their Angules and Centers.

### L E C T I O . III.

#### *Partis Theoricae.*

After you have this perfect, divide all these Tables in their severall places (as they stand in order) both in their Angules and Centers, into five parts in the lid or top, &c. into five parts by the four feet, and Center below; the top or lid aloft is like to the Scheam of the first Paries, and so are the four foot and Center below: Now the the best method, is to leave out use of four feet and Center below, and to spare them onely for matter of the same nature, that may be added afterward, upon further study and serious deliberation: As no man can say so much

much at one time for his own or others satisfaction, but that he may say for his own content and others satistaction, more and better at another time; because every sence of man is regulated according to the sence of tasting. The pallat delighteth hereafter some things both of dry and moist nourishment, above some things it liketh for present: So always in every thing what man can attain unto in all Arts, Sciences, and Languages. It must be confessed that in these, always *Nos non sumus nos*, what we heretofore approved, upon serious consult, we see ( though that then did passe with us and others ) yet now a better way is opened unto us. *Exempli gratia*, he that is in a tolerable bondage, and therewith contented, yet when his eyes are opened, will rather throw himselfe in the armes of his own Mother, then the unkindly nursings of a fawning step-Mother. So then having divided all these Tables into ten parts, you have in the whole Repository twenty Tables, and in every Table ten places ( though at first opportunity you make use but offive in the leafe of the Table, leaving the lower five

five parts for use as abovesaid, so all the divisions of the twenty Tables are one hundred places in the top, and as many in the bottome, and then you must place a Table in the Center of the flore of this Repository, dividing that as you did the other in which you have ten places more, but in the Center of this Table, tis your cheif care to place the figure of 1. and look upon it when you first come into this Repository. Now this figure of 1. is a burning Taper, placed in the Center of the top of this Table, and that you may the better remember it, imagine it as it burneth casting a sweet perfume all the room over; for the five Sences of Hearing, Seeing, Smelling, Tasting, Touching, are the five excellnt Rules for imprinting things in the memory.

## L E C T I O . I V.

A Fter you have thus done, in the fourth place, put so many of your acquaintance ( I doubt I cannot say freinds ) in the severall Angules and Centers of every of the tops, or lids, or

or leaves of the Table ( call them what you will ) and be sure you know what five freinds are at the first Table, what five at the second, what five freinds or acquaintance at the third, &c. in all four of the Paries twenty Tables, are in this Repository, and five freinds or acquaintance at every Table, for all the bottomes ( viz. ) four feets and Centers you leave empty and unused; so you have 105. freinds or acquaintance in this Repository.

## L E C T I O . V.

T Hen that you may proceed to the practick part of this Art of Memory without losse of time, take the severall characters of the figures, and place them in their order, in the right and left hand of every of your freinds, as they are placed five by five, at every of the large four square Tables, in every of the Angules and Centres of the abovesaid Paries of the Repository.

The Ideas of these you have in this Table of figures ( adding according to your own fancy more Ideas of every figure,

figure, as your fancy and inventio  
please.)

As for the figure of 1. a Candle, a Fish, a Staf, a Dart, &c. For 2. a Swan, a Duck, a Goose, a Serpent: For 3. a Triangle, a Trident, or any thing with three legs: For 4. a Quadrangle, a die, any four square thing: For 5. a Foot of a man, an Hand, a Glove, a Sickle, a Peircer, a Shoomakers Knife, &c, For 6. a Tobacco-pipe: For 7. a Carpenters Iron square, a Raizer bent thus 7: For 8. a pair of Spectacles, a Sea Crab, twin Apples, &c. For 9. a burning Glassse, a riding Stick made of a Reed, twisted at the upper end thus 9 long Peares &c. 10, 20, 30, &c. to a thousand, may be formed from these figures, taking any round for the ciphers 000. as an Orenge, a Ball, &c. so a Candle run through an Orcnge is ten, a Swan with an Orenge in her mouth is twenty: But they may more profitably be made by single Ideas, as a Crosse of Gold, Silver, Wood, &c. for ten; for twenty a Jug, a Dagger, or any thing you will fancy; for thirty a Belclapper, or what you will fancy, so for all the rest of the cardinall numbers,

bers what your fancy will put, because it will be better to have single Ideas for the cardinall numbers.

*This is the Theorick.  
Now for the Practick Part.*

### L E C T I O. I.

*The first Lecture of the Practick Part.*

**N**ow before we can come to the Practick Part, or exercise it selfe, tis necessary that we make some little Preface concerning Ideas.

An Idea is the figure of any thing represented, now the Ideas of things visible are very facile and ready, but the Ideas of those things that be invisible, are to be found out by rule, whereby the Ideas of all things may be had in a readinesse; and for this there is need onely of but one generall rule (which in perfecting this Art I have found out.)

An Idea is twofold:  
First, Proper.

G

Se

## Secondly, Improper.

First Proper, which is the Image of that thing it representeth, as if I put the *Idea* of Christ to represent Christ himselfe.

2. Improper, as if I put the Image of Christ to represent a man; Logicians expresse this in few words; when the Image (say they) of the Individuall is put for the Individuall it selfe 'tis proper; but if it be put for the Species: or *Genus*, 'tis improper. This Division is brought to shew that oftentimes improper *Ideas* are as usefull to stirre up the Memory as proper. A second Division of *Ideas*, is 1. Perfect. 2. Imperfect.

1. *Ideas* are perfect, and such be of rare and excellent things, as of Daniel in the Lyons Den, of *Jonah* in the mouth of the Whale, the tact of *Indith*, *Ester*, *Joseph*, &c.

2. *Ideas* are imperfect, as of obvious and vulgar things, as the rising and setting of the Sun no man admireth, because it is daily, it raineth, it raineth not, &c. The *Ideas* of these be first

first imperfect, but they may presently be made such by some notable attribute, that they may become perfect; as for example, the wind bloweth, the *Idea* is imperfect, but the wind bloweth with such a force, and so tearingly, that Trees are rent up from the ground, and Houses blowne downe, now the *Ideas* are perfect, it raineth, so imperfect; but it raineth so thick that all the streets and wayes are of a swim, and filled with water: Now the *Ideas* be perfect; so the Sun ariseth with a huge great body and red colour, so the *Idea* is perfect. And so wee come now to give the Rules of the Practick part: And first, *de vocabulis intellectis*, of words which wee understand, (for we shall appoint the *Lection* for Words we understand not afterwards;) Words which wee understand are remembred by *Ideas*, put in the places of the ;R: with some famous action attributed, received from Writers sacred, or profane, or invented, and feigned by our selves; (for no intellect word can be spoken but of our selves) we

may presently be able to fancy the perfect *Idea* of it, and apply unto it some notable action.

## L E C T I O N I I .

Of the Practicke Part of  
Sentences.

Sentences, or continued Texts are committed to Memory, and retained: The principall *Ideas* of their Words being put in the Methodicall places of the R. And these being made sure of, they bring the lesse principall Words of the sentence, or text by the helpe of the naturall memory into our Remembrance immediately. Now that we may be able to performe this, wee must observe foure things.

1. Take speciall notice of the principall *Idea* of the whole sentence. And it matters not whether it be the principall or no, so we take it for the principall.
2. Marke diligently the first Word of every sentence; for if returning to the P. P. by the eye of our fancy, we see the first Word and principall

pall *Idea* in every sentence, the naturall Memory wil suggest the rest very safely: for as in Schools, Children, that have got a taske of Verses by heart, if they misse the repeating of them, and the leaſe being doubted, may be but permitted to ſee the firſt Letters that every Verse beginneth withall, they will be able to repeat every one of the Verses both forward and backward, casting their eye upon the Letter that every Verse beginneth withall, the ſame is done here by the eye of Fancy. 3. We must have a great care leſt we take one Synonyma for another, as to ſay *mulier* for *femina*, or silver for money, or a Sword for a Rapier. 4. We must have a care that every Word be repeated in the ſame order it is read, or ſpoken; now this is done by the ſtrong application of the mind unto every Word, and it's Collocation: as also by often exercise, by which alone all this is ſo exactly obtained, that in a ſhort time exerciſing our ſelves herein, wee cannot but admire our progresſe and ſuccesse.

L E C .

## L E C T I O . III.

*Of unknown Words.*

**V**Nknown Words are remembred  
fourcwayes.

1. By the Harmonie of Words, which various Languages; have one with another, as the English word *Riche*, brings into my mind the Hebrew word *Riach*, &c.
2. From the sound or echo, as *England*, *Iseland*, *Presbyterie*, *Presbyter*, &c.
3. From the beginning of the words, as for Back, Backwards.
4. By way of Division, as for Par-rat, a pare, and a Rat.

## L E C T I O . IIII.

*De rebus Communibus, of bus-  
inesses, and ordinary  
imployments.*

**A**S in the sun-shine the shaddowes follow their bodies, so common businesses, and ordinary imployments are

are easily figured out by their proper Ideas, soone placed and certainly retained ; as if a Shop-keeper would beare in mind how many yards of this or that stoffe silke, Velvet, &c. hee hath, it is but fancying in the R. one of his acquaintance clothed with a suit or cloake of the same , and to hold the number of the yards in his right hand, the figure of 40. for 40. yards and if the price of it be 16. per yard , the Figure of 16. in his left hand.

## L E C T I O . V.

*De Memoria Concionum, To remem-  
ber Sermons heard.*

**V**hen wee heare a Sermon, foure Rules are to bee obserued.  
1. Diligent attention. 2. Carefull obseruing the Division of the Parts.  
3. Methodicall Collocation of the Parts in the Places, of the R. 4. serious Me-ditation on the Ideas. If there be but two parts of the Text, place the first in the Center of the South, and the

G 4      second

Second in the Center of the North ; if three parts , place them in the three Center Tables of the East, South , and North ; if 4. in the fourth Center Tables of the fourth Paries. If five Parts, place the fist Part of the Text in the Center of the Flore ; if yours be six Parts , Place the sixth Part in the Center Table of the East W. of the second R. if seven Parts , place the seventh in the Center T. of the South Paries , in the second R. and so go on ; after this manner, if there should bee more Parts, leaving the matter of every part to be expressed, first with its part , so far as the places will reach in the Center Table, which being filled, proceed unto the four Tables of the four Angules, according to their place and number.

## L E C T I O . V I .

De memoria Historiarum ; to remember Histories.

**H**istories be very easie to be remembered : three rules are to be observed.

First,

First, Propound unto your self the History , and Authour of the History , and read some of it in the morning , some of it in the afternoon , and leisurely , and seriously imprint into your mind, the substance and cheif passages of the History by Ideas put in some apt Repository, and you shall have it in readiness by once or twice thinking of it.

Secondly , When you are to remember divers Histories, they are all to be expressed by their singular and proper Ideas , in places by themselves ; After this manner you may remember Scripture Histories in six, seven, eight con- claves ; for example , you may divide the book of *Genesis*, into the History of *Adam, Noah, Abraham, Isaac, Jacob, Joseph*.

Thirdly, If you desire leisurely, and with exactnesse to learn a History , divide it into principall parts, which you may represent by certain persons, giving of them convenient motion ; for example , you may remember the History of *Joseph* if you place the known men of the History, as *Joseph, Jacob,*

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Jacob, Josephs Bretheren, and Pharaoh.

L E C T I O . VII.

De memoria Citationum ; to  
remember Scripture-  
Quotations.

Take for every book of the Bible some freind or acquaintance of the name, near the name, or for the name, as one John for the Gospel of Saint John; one Genne for Genesis; some patient pious man for the book of Job, if you place not one Job you know &c. Then alwayes take the right hand for the Chapter, and left hand for the Verse.

L E C T I O . VIII.

For sure imprinting the Ideas of all things in the memory.

There be two sure directions: The first is called Paradise, which is

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is the applying of the most delightfull things and objects to every of the five Sences, viz. what most affecteth Hearing, Seeing, Smelling, Touching, Tasting.

The other is termed by the name of Hell, which is the applying of the most odious and loathfull objects to every of the five Senses.

L E C T I O . IX.

Of Shorthand-writing.

There is a kind of a Short-hand writing in this Art, by the Ideas of letters objected to the eye of the fancy, as the Alphabet is objected to the sight of the bodily eye. Now for brevity sake, using colours instead of vowels, the eye of a nimble fancy will read any thing by Ideas thus figured, as readily as if it were written in a book, and will retain what thus is written. Now the Ideas of this Alphabet be these, and such like (as your fancy best pleaseth to make chiose of; A. a pair of Compasses so made

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made *b.* a Lute, *B.* a Bow bent with an Arrow in it, *C.* an Horn, &c. and so in like manner, take Instruments or any kind of Ideas for the rest of the letters, which be like the letters; and instead of vowels use these colours, *A.* for white, for *E.* blew, or green, for *I.* red, for *O* black, for *U.* yellow.

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*F I N C I S.*

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