

Memory Parlors and The Art of Memory
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Objective:

To introduce participants to the ancient “Art of Memory” and show how the notion of the “Memory Parlor” adapts some of the principles of this Ancient Art.

Question #1: What is the “Art of Memory”?

Answer to Question #1: The ancient Art of Memory consists of principles designed to enhance one's natural memory by harnessing the power of visualization and order.

**Remembering “ordered sequences” of words (oratory, poetry, etc.) was a principal concern of the Ancient Art*

Classical Rules of the Art of Memory

Rule #1 “FORM BACKGROUNDS” “ <i>Locī</i> ”	Form proper backgrounds by finding a place, moderate in size, with few inhabitants.
Rule #2 “FORM IMAGES” “ <i>Imagine agentes</i> ”	Use striking <i>imagines agentes</i> , i.e., striking images of human beings engaged in some activity.
Rule #3 “ORGANIZE IMAGES”	Place the striking <i>imagines agentes</i> on the backgrounds, so as to create an ordered sequence.
Rule #4 “REPEAT”	Meditate and reflect frequently on the ordered sequence of striking <i>imagines agentes</i> .

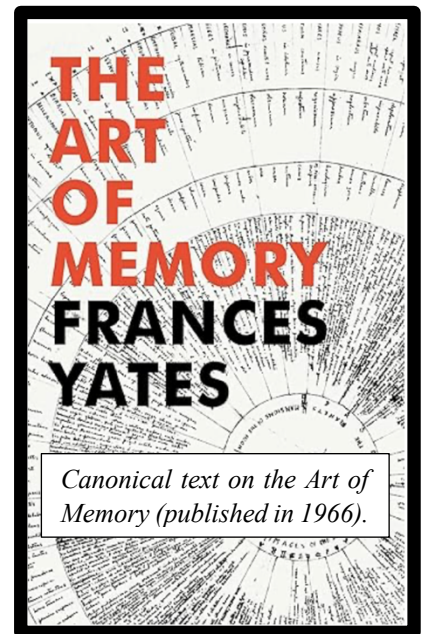
Question #2: What is a “Memory Parlor” and how is it related to the “Art of Memory”?

Answer to Question #2: The “Memory Parlor” seizes on “peace and justice history” (which includes the History of Ideas; The History of Ethics; International History; Women’s History; the History of Public International Law; Public History, etc.).

By seizing on “peace and justice history,” the Memory Parlor seizes on *chronological order*. It also seizes on *visualization*, topic to be discussed at a different time.

“People in the past all did great things and they must be strung on a string like beads. Who does the stringing? I must do it” (Ham Sok Hon, 1987).

**A chronological ordering of elements/persons from peace and justice history has a certain power.*



Some chronological orders from peace and justice history:

Example #1 (from *Ryuichi Shimoda et. al. vs. The State* (1963))

“ Listed chronologically, the following may be cited as relevant to the present case:

In 1868—St. Petersburg Declaration renouncing the use, in time of war, of explosive projectiles under 400 grammes weight.

In 1899—Convention relative to the laws and customs of war on land, concluded at the First Hague Peace Conference, and its annex, Regulations respecting the laws and customs of war on land.

Declaration concerning the prohibition of the use of bullets which expand or flatten.

Declaration concerning the prohibition of the launching of projectiles and explosives from balloons.

Declaration concerning prohibition of the use of projectiles the object of which is the diffusion of asphyxiating or deleterious gases.

In 1907—Convention relative to the laws and customs of war on land, which was concluded at the Second Hague Peace Conference (the revision of the Convention of the same name concluded at the First Hague Peace Conference).

Declaration concerning the prohibition of the launching of projectiles and explosives from balloons.

In 1922—Treaty relating to the use of submarines and noxious gases in warfare.

In 1923—Draft Rules of air warfare.

In 1925—Protocol for the prohibition of the use of asphyxiating, poisonous or other gases and bacteriological methods of warfare.

Example #2: “Order of Procedure” from the “Forward Into Light Pageant” (performed in 1924)

*The Torch of Liberation** is placed upon the *Altar of Humanity*. The Torch is then passed to 7 different women from different historical epochs:

Egyptian History: Queen Tiy of Egypt (1398-1338 BC),

Biblical History: Queen Tiy passes the Torch to Queen Vashti (486-465 BC)

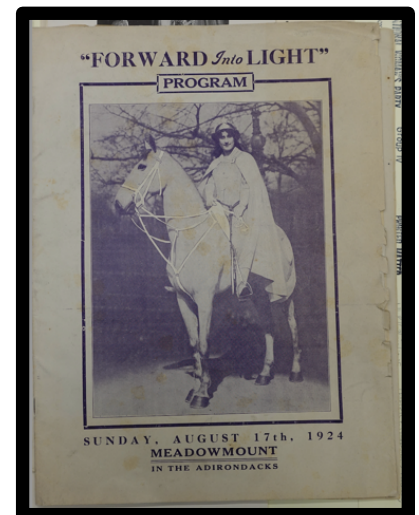
Grecian History. Queen Vashti passes the Torch to Sappho (630-570 BC)

Roman History. Sappho passes the torch to Hortensia (42 BC)

English History. Hortensia passes the Torch to Mary Wollstonecraft (1759-1797)

American History. Mary Wollstonecraft encounters Lucretia Mott (1793-1880), Elizabeth Cady Stanton (1815-1902), and Susan B. Anthony (1820-1906) and passes the torch to Lucretia Mott.

Modern History. Lucretia Mott passes the Torch to Inez Milholland (1886-1916) who then places it upon the Altar where it awaits a hand worthy to bear it on.



The “Forward Into Light” pageant also harnessed the power of visualization insofar as the above ordered sequence was “brought to life” through a visual procession (note that Greek history /Sappho occurs prior to biblical history, so the above order is erroneous if construed chronologically).

*Some have interpreted the “Torch of Liberation” differently, and as a “Torch of bigotry” (see my “drawer” on “Materials” page/Day 1 at conscienceinaction.com.)