

A Companion to Ramon Llull and Lullism

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Llull's "Great Universal Art"

Josep E. Rubio

4.1 Introduction

The "Great Universal Art" (*Ars Magna Universalis*) is the foundation of Ramon Llull's written works regardless of genre, that is, not only his philosophical and theological texts but also those dealing with scientific topics, as well as his poetic and narrative works. Llull's Art provides a single omnivalent method of generating a theoretically endless number of meaningful propositions. Therefore, as we shall see, although the Art may not be itself reduced to a single text in Llull's corpus, it nonetheless represents a single method, since it is always present either explicitly or implicitly in the whole length and breadth of Llull's extant *oeuvre*.

It is common to find, in different eras or among different scholars, a particular work identified with the Art, with some ascribing "*Ars magna*" inappropriately to texts carrying a different title in the respective critical editions. For example, there are those who take the *Ars compendiosa inveniendi veritatem* or the *Ars demonstrativa* as their starting point for explicating the *Ars Magna*, in spite of the fact that the majority view has always been to equate the *Ars Magna* with the *Ars Generalis Ultima*. Thirty-four years stand between the first and the last of the extant written versions of the Art, according to the catalog of the Raimundi Lulli Opera Latina edition of Llull's works; but, even after the redaction of what, according to Llull himself, was the final and definitive version of the Art, the latter continues to exercise a defining role in shaping all the works that he produced thereafter.

As we have seen, then, critics use the term "Art" in two distinct senses, as a method and as an instantiation of the method in a specific text. The first usage involves the series of elements which are present in all versions of the Art: the exposition of principles divided according to *figurae*, the use of combinatory mechanics, and the proposition and resolution of questions through the combinations of first principles. In the second usage, the method is restricted to a specific formulation thereof, with its own peculiarities, and these allow us to speak of different versions of the Art. Despite the deep strength and unity of its method, perfectly anticipated from the outset, the Art acquires nuances and refinements here and there and is "re-written" in different ways so as better to

address the changing needs both of the moment and of Llull's audiences over time.

So, what is the Art, and what meaning did it have in Llull's own lifetime? Llull himself spoke of a method revealed to him in contemplation, as a "gift of God" (*donum Dei*) in the service of a divine mission to demonstrate the truths of the Christian faith. By its very constitution this "art" can serve as the foundation of any branch of knowledge, but its main purpose, at least for Llull, was missionary. The *Cant de Ramon* [Song of Ramon], a poem in which Llull discusses his system, says:

A new knowledge I have found;
from which one can know truth
and destroy falsehood.
Moors will be baptized
Tatars, Jews, and many in error,
from the knowledge that God has given to me.¹

Posterity has of course effected many differing interpretations of the Art. Above all, the presence of the *ars combinatoria* has stimulated modern readings of the method that view it as an automated mechanism, sometimes referred to as a "mechanical logic" or "thinking machine," capable of solving all problems regarding any topic. And, indeed, the so-called *Ars Lulliana* does possess a special design, remarkable for the cultural epoch in which it was designed, and which makes it in appearance allied to the formal notations of modern symbolic logic. Interesting parallels have even been made with Artificial Intelligence. In particular, the formalization of language via the use of symbolic letters to substitute for concepts and the mechanism of combining figures makes Llull, in the opinion of some experts, a predecessor of modern information technologies.²

Of course, Llull innovated in formal aspects of his Art to such a degree that it became a predecessor of modern logic systems that have nothing to do with its explicit purpose. Such formal innovation was placed in the service of the transmission of content. Llull deployed a unique semiotic system to transmit

1 *Cant de Ramon*, OE 1:1031: "Novell saber hai atrobat; / pot n'hom conèixer veritat / e destruir la falsetat. / Sarraïns seran batejat, / tartres, jueus e mant errat, / per lo saber que Déus m'ha dat."

2 Eusebi Colomer, "De Ramon Llull a la moderna informàtica," *EL* 23 (1979): 113–135, was among the first to study the relationship of the Art to Information Technology, modern symbolic and mathematical logic. See also Alexander Fidora and Carles Sierra (eds.), *Ramon Llull: From the Ars Magna to Artificial Intelligence* (Barcelona: 2011).

the experience of a religious faith otherwise impossible to channel through the usual expressive routes of theological tradition. The insights that underlie the revelation of the Art involve the discovery of an expressive form developed little by little throughout the encyclopedic *Libre de contemplació en Deu* [Book of Contemplation of God],³ the work from which the Art really arises. In this immense mystic encyclopedia, Lull struggles to find a language suitable for enabling communication of the *significationes* that Reason grasps intellectually, a language to reflect, in one mode of meaningful expression, both the *modus essendi* ("the way of being") and *modus intelligendi* ("the way of understanding") of reality.

This language takes shape finally in the Art. From this perspective, that is from the point of view of the exposition of the method, we may attempt a first definition, and affirm that the Lullian Art is a technical language designed for the purpose of communicating rationally the contents of the Christian faith. In this way, the Art is intended to overcome the opposition of Faith to Reason, since according to Lull, Faith can become fully manifest only with the aid of Reason. The Art may thus be defined as a rational mechanism placed in the service of religious faith, both to strengthen and to help propagate it.

Together with this missionary objective, Lull's Art possesses a more general epistemological foundation. The modifier *universalis* means that it intends to be a method upon which all branches of knowledge (*scientiae*) may be predicated, in other words, it represents the realization of the dream of a "universal knowledge" (*scientia universalis*) from the general principles of which derive all the branches of knowledge.⁴ Lull became increasingly concerned with presenting his system as a *scientia universalis* applicable to any branch of knowledge, not merely theological matters. This concern seems to grow as the later versions of the Art are written, to such an extent that the prolog of the *Ars generalis ultima* refers only to the Art's epistemological function. However, the theological and apologetic character remains primary throughout, and indeed may be considered to be Lull's main objective, since in the final analysis, knowledge of the truth, any truth, stands in the service of the absolute Truth of God. The moral imperative of the "first intention" (*prima intentio*), by which Lull understands knowledge and love of God, marks the point on the horizon

3 *Libre de contemplació en Déu*, OE 2:85–1269.

4 Josep Maria Ruiz Simon, *L'Art de Ramon Lull i la teoria escolàstica de la ciència* (Barcelona: 1999), analyzes the epistemological connotations of Lull's engagement with the Aristotelean concept of science. Josep Batalla, "L'art lul·liana com a teologia filosòfica," *Revista de llengües y literatures catalana, gallega y vasca* 15 (2010): 321–344, argues against this interpretation of the Art as scientific method, and for readings that pay more attention to its theological component.

to which all human action should be directed. The Art, before all else, is intended to serve this “first intention.”

Llull insists upon the universal nature of science and the epistemological purpose of the Art. One may reasonably surmise that he did so in order to adapt his discourse to an academic context, a move he thought beneficial for the spread of his ideas, especially in order to anticipate criticism a priori by non-Christian philosophers and theologians, to whom Llull was wont to address his works. From the start, Llull is keen to alleviate prejudice among any audience predisposed culturally or opposed religiously to Christianity, and this is done overtly and explicitly. It is clear that Llull knew that if he strove to anticipate criticism through the pursuit of pure reason, he might hope to produce a communicative act that would penetrate otherwise insurmountable barriers of inter-religious and inter-cultural prejudice. Therefore the Art has no recourse to authorities of any kind, not even the Bible. For all the above reasons, the very notion of a *scientia generalis* fit for the rapid acquisition of knowledge of any aspect of reality can be seen as part of this wider communicative strategy. In the words of Robert Pring-Mill, “the primary apologetic function of the Art was of course masked, if only for tactical reasons, by its more general nature as a universal *ars inveniendi veritatem*.”⁵

So, when studying any version of the Art, one must recognize that Llull’s express purpose of demonstrating faith through reason provides a single and unified method across all works. In this way we avoid falling into the error of thinking that the development of the Art over time radically transforms its primary purpose, or the operation of its premises. Any changes or developments in the original system were conditioned by immutable constants integrated within the Art, which as we shall see, meant that Llull considered any adjustment an improvement, not affecting adversely the structural integrity of the whole, but ameliorating it. It is for this reason that any description of the Art must begin by accounting adequately for the underlying basic Lullian thinking. Taking the longer view, the different versions are “cornerstones of a single edifice,” in the words of Tenge-Wolf.⁶

5 Robert D.F. Pring-Mill, “The Trinitarian World Picture of Ramon Llull,” *Romanistisches Jahrbuch* 7 (1955–56): 238. Viola Tenge-Wolf, in her introduction to the *Tabula Generalis*, ROL 27:28*–32* and 105*–113*, following the same tactical interpretation of the universality of the Art, compares the Lullian exposition of the intentionality of the method in each of the versions of the Art. Johnston, *ER* 17–20, sees Llull’s Art as a development of Saint Bonaventure’s *reductio artium ad theologiam*. Josep E. Rubio, “Contemplation et prière, deux composantes de l’Art lullien,” *Iris: Annales de philosophie* 33 (2012): 59–70, analyzes its mystical contemplative component.

6 *Tabula generalis*, “Introduction Generalis,” ROL 27:113*: “Bemerkenswert ist darüber hinaus, daß in sämtlichen Prologen die einzelnen *Artes* durch Rückverweise auf ihre Vorgängerwerke

First, therefore, to facilitate the exposition that follows, we offer a chronological list of some of the works in which Lull developed the method of his Art. The list below is not exhaustive, containing only the principal works and those secondary ones that depend upon them. Lull rarely let the method remain in its abstract or theoretical form in any of its various versions. Hence, he also wrote texts where the Art is applied to particular sciences, in order to develop and demonstrate the applicability of the method detailed in his core theoretical treatises.⁷

Ars compendiosa inveniendi veritatem (1274)
Quattuor libri principiorum: Liber principiorum theologiae, Liber principiorum philosophiae, Liber principiorum iuris, Liber principiorum medicinae
Ars universalis
Ars demonstrativa (ca. 1283)
Introductoria Artis demonstrativae
Ars inveniendi particularia in universalibus
Liber propositionum secundum Artem demonstrativam
Liber de quaestionibus, per quem modus Artis demonstrativae patefit
Lectura super figuras Artis demonstrativae
Liber chaos
Liber exponens figuram elementalem Artis demonstrativae
Compendium seu commentum Artis demonstrativae
Ars inventiva veritatis (1290)
Quaestiones per Artem demonstrativam seu inventivam solubiles
Ars amativa boni
Tabula generalis
Arbor philosophiae
Arbor scientiae
Brevis practica Tabulae generalis seu Ars compendiosa
Lectura artis, quae intitulata est Brevis practica Tabulae generalis
Ars brevis
Ars generalis ultima (1305–1308)

An important point in the development of the Art occurs in the *Ars inventiva veritatis* of 1290. According to Anthony Bonner's classification, two phases are

so miteinander verkettet werden, daß der Eindruck einer organischen Entwicklung der *Ars* entsteht. Lull konzipiert die einzelnen Versionen der *Ars* nicht als voneinander unabhängige Neuentwürfe, sondern als Bausteine eines wachsenden Gedankengebäudes."

7 Fernando Domínguez Reboiras, "Works," in Alexander Fidora and Josep E. Rubio (eds.), *Raimundus Lullus: An Introduction to his Life, Works and Thought* (Turnhout: 2008), 125–242, provides a full list of works, together with descriptions.

distinguished in the Art's development. The first is known as the "Quaternary Phase," in which the basic principles of the method are organized in groups of multiples of four. The second is known as the "Ternary Phase," so-called because these principles appear in groups of multiples of three. The Ternary Phase begins with the *Ars inventiva veritatis* in 1290.⁸ The differences between the two stages go beyond the numerical structure of the basic principles. On the one hand some changes in the method can already be glimpsed in texts written before the *Ars inventiva veritatis*, which opens the "Ternary Phase." On the other hand, not all the features of the later versions of the Art are present in the *Ars inventiva veritatis*, for example, the ten *Regulae* that play such a decisive role later. On balance, the progression of the Art seems rather to be one of continuous refinement, rather than abrupt changes, although it is true that the division into two stages may indicate otherwise but is completely justifiable given the changes indicated.⁹

4.2 Lull's Art: Guiding Principles

4.2.1 *The Divine Dignities*

All of this began with contemplation. Lull recounts in the *Vita coetanea* how he came to uncover the Art as a formal method after a period of contemplative retreat on Mount Randa near the city of Majorca. Contemplation of the divine is the origin of this revealed method for spiritual advancement. Yet, if this *illuminatio* or *illustratio mentis*, known as the enlightenment on Mount Randa, yielded what we might call the "structural" aspects of his method, we must look earlier for its foundations, its raw material, the intellectual principles and premises that found their definitive form on Mount Randa. The Art was not born spontaneously from a single moment of revelation, but from reflection and contemplation, from the intellectual and emotional effort that Lull lays out in the *Libre de contemplació en Déu*, written well before the first "official" version of the Lullian Art, namely the *Ars compendiosa inveniendi veritatem* of 1274. Gayà Estelrich has observed that "The discovery of the Art, managing to find an 'art and means' for his writing and preaching, is the consequence of a rigorous and intense effort of contemplation initiated with the renunciation of

⁸ Bonner, *SW* 1: 56–57.

⁹ Josep E. Rubio, "Thought: The Art," in Alexander Fidora and Josep E. Rubio (eds.), *Raimundus Lullus: An Introduction to his Life, Works and Thought* (Turnhout: 2008), 243–310, provides a detailed description of each of the versions of the Art. Bonner, *AL* 93–120, amply explains the changes between the quaternary and ternary phases.

his family and property, which, in the mind of the contemplative, is not only its own reward, but always a gift of divine grace."¹⁰

In the *Libre de contemplació* Llull showed how the contemplative process, which exercised such a strong hold over him, is the activity in unison of the three powers that together constitute the rational soul, namely Memory (*Memoria*), Understanding (*Intellectus*) and Will (*Voluntas*). For Llull, contemplation furnishes the appropriate means for examining all human actions, in order better to direct them toward their "first intention" (*intentio prima*). In this way, the practice of contemplation unifies the active and the contemplative lives under a single objective, namely it strives, by understanding God through "necessary reasons" (*rationes necessariae*), to stimulate the growth of love in the human subject as its primary resource, thus enabling man to be guided towards his perfection as a moral agent.¹¹

For this reason, anyone who seeks in the *Libre de contemplació* a poetic spirit waxing lyrical on the topic of his mystical ecstasies, will probably be disappointed by the preponderance of its intellectual element, which always accompanies the emotional effusions that Llull directs to God. To love God one must understand Him. Llull sought through contemplation to enrich his understanding of faith, in order better to strengthen it. He hoped thus to enhance its merit, though paradoxically some of his critics saw his insistence on "necessary demonstrative reasons" as having the opposite effect, diminishing, rather than increasing, his *meritum fidei*.

Llull was well aware of the limits set by God upon mortal understanding. His was an Art that perfectly respected the unknowability of the Divine Essence. But Llull argued that if direct knowledge of God's essence is beyond reach, knowledge of His essential qualities can be gleaned indirectly. Here Llull's contemplative art derives its first axioms, the divine attributes or qualities, which Llull also referred to as "powers" (*virtutes*). These "virtues," "qualities" or "attributes" are a unique essence in God, so the fundamental principle of the Art as

10 Jordi Gayà Estelrich, "Introducció," in Ramon Llull, *Darrer llibre sobre la conquesta de Terra Santa* (Barcelona: 2002), 42: "El descobriment de l'Art, haver aconseguit trobar 'art e manera' per a la seva escriptura i per a la seva predicació, és el compliment d'un esforç rigorós i intens de contemplació iniciat amb la renúncia a la família i als seus béns, la qual cosa, en la consciència del contemplatiu, no és tanmateix mèrit propi, sinó sempre do i gràcia de Déu."

11 Mechthild Dreyer, "Raimundus Lullus, 'Quid sit contemplatio?,'" in Fernando Domínguez Reboiras, Viola Tenge-Wolf, and Peter Walter (eds.), *Gottes Schau und Weltbetrachtung: Interpretationen zum "Liber Contemplationis" des Raimundus Lullus* (Turnhout: 2011), 417–438, sets the Lullian attitude towards contemplation in the wider theological climate of Llull's contemporaries.

stated in the *Libre de contemplació* is the mutual agreement (*convenientia*) of the divine virtues, resulting in the lack of contradiction that obtains between them. This principle leads in turn to the concept of mutual convertibility which lies at the heart of his proposal for argumentation *per aequiparantiam*, based on the identity of essence of the divine virtues. This species of argument follows the principle of a *reductio ad absurdum*, whereby any assumption may serve as a premise, and if over the course of its logical development a contradiction of any kind results between the divine virtues, such a premise shall be automatically falsified, rendering its opposite true.

But how does Llull come to define the divine virtues as the foundation of his Art? The *Libre de contemplació* portrays contemplative activity as the intellectual ascent from material to spiritual realities, and as the search for “likenesses” (*similitudines*) that meaningfully connect visible reality with the non-visible world. In Llull’s obviously exemplarist worldview, the dual sensory and spiritual planes of Creation are connected by *similitudines* upon which a whole complex set of “meanings” (*significationes*) may be established. Moreover, each of these planes includes equally meaningful *similitudines*, so that one can know an object of sensory nature through another object of the same category, and the same occurs among objects of a spiritual nature. The *similitudines* manifested across the various planes of creation lead back to God, foundation of meaning itself, first cause of all creation, who has impressed into them His likenesses. Thus, the causal relationship between God and creatures allows an intellectual ascent from the latter to the former, through the knowledge of the meanings provided by the *similitudines*.¹²

Thus one reaches the divine virtues. The existence of goodness in creatures signifies a greater good in the divine cause, in such a way that created goodness cannot exist without an uncreated goodness which precedes it as a cause; the same is true of other qualities such as greatness, duration, power, etc. Throughout the *Libre de contemplació en Déu* Llull presents a diverse series of divine virtues or qualities, the archetypes of creation itself, in which are written the similitudes. Their number is variable, depending on the context in which they

12 Jordi Gayà Estelrich analyzes in details this method of demonstrating theological proofs in the *Libre de contemplació*: “Significación y demostración en el ‘Libre de Contemplació’ de Ramon Llull,” in Fernando Domínguez Reboiras, Ruedi Imbach, Theodor Pindl, and Peter Walter (eds.), *Aristotelica et Lulliana magistro doctissimo Charles H. Lohr septuagesimum annum feliciter agenti dedicata* (Steenbrughe and The Hague: 1995), 477–499; “La construcción de la demostración teológica en el ‘Libre de contemplació’ de Ramon Llull,” in Margot Schmidt and Fernando Domínguez Reboiras (eds.), *Von der Suche nach Gott. Helmut Riedlinger zum 75. Geburtstag* (Stuttgart-Bad Cannstatt: 1998), 147–171.

appear named. Llull insists always upon the fact that the divine virtues, powers or attributes alluded to can be expanded upon, as the multiplicity of the essential qualities in God is without end. In Chapter 178 for example he discusses two series of nine divine virtues respectively, which he terms "virtues essential with respect to God" (*virtutes essentielles quoad Deum*) and "virtues essential with respect to us" (*virtutes essentielles quoad nos*). The first series comprises "infinity" (*infinitat*), "eternity" (*eternitat*), "wisdom" (*saviea*), "power" (*poder*), "love" (*amor*), "virtue" (*vertut*), "goodness" (*bonea*), "simplicity" (*simplicitat*), "perfection" (*acabament*), "and the others similar to these" (*e les altres semblants a aquestes*). The second consists of "creation" (*creació*), "grace" (*gràcia*), "compassion" (*misericòrdia*), "justice" (*dretura*), "lordship" (*senyoria*), "humility" (*humilitat*), "generosity" (*larguea*), "greatness" (*granea*), and "honor" (*honrament*), "and the others similar to these."¹³ The final apostille shows that the list is not closed and could be expanded. Just as one can choose any of them in order to study some aspect of the Godhead, one must recognize that, although our intellectual perception and subsequent linguistic expression might refer to a plurality of divine virtues, they are all manifestations of one indivisible divine substance.

These divine virtues are the foundation of Llull's *Ars Magna*. The interpretive tradition of the *Ars luliana* terms these attributes "absolute principles" (*principia absoluta*), which they are when predicated of God, but not when predicated of created beings, where they must be considered as semblances of the corresponding absolute principles.¹⁴ The earliest versions of the Art call these divine realities "dignities" (*dignitates*) and, as can be seen in the illustrations of figures from the Quaternary Phase, Llull chose sixteen from among those that he was using in the contemplative system of the *Libre de contemplació* and organized them in the circular "Figure A."¹⁵ The transition from the *Libre de contemplació en Déu* to *Ars compendiosa inveniendi veritatem* involves the numerical organization of the principles into closed lists, the lists being distributed around the diagrammatic figures of the Art, relating to each other through the combination of the principles in the construction of what Bonner has described as "a generative system, that is one which, starting from a finite,

13 *Libre de contemplació* 178.1–2 and 178.14, *OE* 2:514–518.

14 See Bonner, *AL* 131.

15 On the meaning and origin of the term *dignitas*, see Hélène Merle, "Dignitas: signification philosophique et théologique de ce terme chez Lulle et ses prédécesseurs médiévaux," *EL* 21 (1977): 173–193; and Anthony Bonner, "Una nota sobre el mot 'dignitas,'" in *Studia Lullistica et Philologica: Miscellanea in honorem Francisci B. Moll et Michaelis Colom* (Palma: 1990), 35–38.

limited set of concepts can generate arguments on all possible subjects. This is what made it, in medieval terms, ‘inventive.’”¹⁶

Before considering the next series of principles underlying the Art, it is essential to note that, for Llull, the perfection of a being necessarily implies its action, for inaction (*otiositas*) is identified with non-being and, hence, imperfection. God, supreme being and absolute perfection, is always active, and this activity is manifested in His dignities. For example, Goodness (*Bonitas*), first of the dignities in the Figure A of the *Ars compendiosa inveniendi veritatem*, is defined in a way that characterizes the dynamic nature of its essence: Goodness cannot be good without doing good, and correspondingly divine Goodness cannot be good without doing good, and eternal and unending Goodness must generate goodness everlasting and without end. Below (in discussing Llull’s “universal principles”) we will consider what implications the development of this dynamic concept of being will exercise over Lullian metaphysics and how it becomes the pivot around which the rest of the Art revolves, as Llull claims that the Art represents the structure of being.

4.2.2 Meanings (Significationes)

First we must consider the other fundamental concepts that, alongside the divine dignities, engage Llull’s dynamic conception of being. If the divine dignities are what we might call the “absolute principles” of existence, Llull develops as well a series of “relative principles” that account for the meaningful relationships that connect the dignities among themselves and with their likenesses in creation. Just the principle of ontological dynamism compels Llull to consider being as never existing in isolation but as a relational dynamic that connects all its manifestations among themselves. The *Libre de contemplació* makes a special effort to systematize these conduits of influence from the ideal to the material realms of reality that, from the epistemological viewpoint, are arranged as a series of *significationes*, which the mind can traverse, both in a horizontal as well as a vertical movement of ascent and descent, from knowledge of one reality to knowledge of another reality, whether equal to, greater than, or lesser than the first.

Afresh we are faced with the concept of *significatio* (“the generation of meaning”) that lies at the heart of the Lullian philosophy and the Art. It is the epistemological correlate of metaphysical exemplarity. In a world where resemblances articulate the relations among beings, knowledge of these implies

¹⁶ Bonner, *AL 52*. Josep E. Rubio, *Les bases del pensament de Ramon Llull: Els orígens de l'Art lul·liana* (Valencia and Barcelona: 1997), studies more extensively the connection between the two works.

discovering the *significationes* carried by those resemblances. *Significatio* is conceived of in the ambit of *relatio*, one of the *accidentia* of Aristotelian logic, and which Llull considered a substantive principle manifesting the necessary plurality of entities. His *Logica nova* defines it thus: "*Relatio* is a form indicating necessary plurality. Thus the plurality that exists between father and son [indicates] antecedent and consequent."¹⁷ What we might call the "semiotic" value of *relatio* is patent in the phrase "form indicating," which is the cause therefore of the signifying relationship between signifier and signified: "Further, *relatio* is that form which has an indication in a subject. Thus smoke signals fire; and illness a corruptive, corruptible, or corrupting [entity]."¹⁸

Llull arranges his *significationes* in line with the hierarchy of levels that organize the world. He seeks to classify the different types of signifying relations obtaining between these hierarchical levels, which, as we have seen, also organize the world according to the basic division between the sensory and spiritual. The former function as a mirror that reflects *similitudines* of the latter:

Just as the mirror represents and demonstrates the shape or shapes presented to it, thus the sensory world is a ladder and demonstration through which man ascends to the knowledge of the intellectual things.¹⁹

...

Each intellectual thing, Lord, has an appropriately corresponding sensual thing as a subject through which it can be known; thus, some intellectual things have sensual things through which they are grasped, and other intellectual things have others; and so from one level to another, Lord, each intellectual thing has a sensual thing suitable for demonstrating it to human understanding.²⁰

In the generation of meaning the significance of resemblance is revealed by the identification of the properties of the objects of sensory or intellectual

17 *Logica nova* 3.4, ROL 23:66: "Relatio est forma indicativa, indicans pluralitatem necessariam. Sicut pluralitas, quae est inter patrem et filium, antecedens et consequens."

18 Ibid.: "Adhuc, relatio est illa forma, quae habet in subiecto indicationem. Sicut fumus habet indicationem in igne; et infirmitas in corruptivo, corruptibili et corrupere."

19 *Libre de contemplació* 169.1 and 169.26, OE 2:483: "Enaixí com lo mirall representa e demostra la figura o figures estants en la sua presència, enaixí les coses sensuais són escala e demostració per les quals puja hom a haver coneixença de les coses entel-lectuals."

20 Ibid., 169.26, OE 2:485: "Cascuna entel-lectualitat, Sènyer, ha apropiada sensualitat que li pusca ésser subject per la qual sia coneguda; on, les unes entel-lectuïtats han alguns sensuais per los quals són apercebudes, e altres entel-lectuals n'han altres; e així de grau en grau, Sènyer, cascuna intel-lectuïtat ha sensualitat a ella covinent a significar e a demostrar-la a l'enteniment humà."

perception that are evaluated and subjected to comparison. The object of study is placed in relation to one that is better known, be it of the same nature or of a different one, and with which it shares some likeness. The act of comparing the properties and qualities of both objects reveals which qualities occur to a greater or lesser degree in each, or which qualities signify concord or contrariety among them, and so forth. In the final analysis, *significatio* unveils hidden meanings in the *differentia* between the qualities, differences that can signify majority (*maioritas*), equality (*aequalitas*), minority (*minoritas*), concordance (*concordantia*), contrariety (*contrarietas*), beginning (*principium*), middle (*medium*), or end (*finis*). These are the categories of meaning permitting access to knowledge of reality from a comparison of the qualities pertaining to the objects of knowledge or perception. They comprise a series of “relative” principles, because they account for the relationships among hierarchy of beings: the relationship between two objects which share a likeness may be one of similarity of concordance, contrariety, majority, equality, and so forth. In his Art, Lull groups these principles in the Figure T, which always accompanies the Figure A of divine dignities or *principia absoluta*.²¹

Significatio can be seen to be “based on a hierarchically exemplarist conception of the universe.”²² Exemplarity is based on likeness, and hierarchy upon order. To these two concepts one should add a third component: *influentia*. As Johnston explains: “Ramon Lull’s Great Art of Finding Truth creates a model of universal signification based on the metaphysics of likeness, order and influence.”²³ By influence is here understood the transmission of a semblance from one object to another: “This process commonly consists of transmitting a likeness from one thing to another, which thus establishes an affinity between them.”²⁴ Lull is not speaking of direct transmission via a vertical emanation, as direct transmission through the Chain of Being would result in abolishing the necessary separation between God and created reality.²⁵ In all versions of the *Ars* the principles of Figure T are closely allied to the dignities of Figure A. In the earliest redaction, the *Ars compendiosa inveniendi veritatem*, Figura T is

21 Josep E. Rubio, “‘Significatio’ im ‘Liber contemplationis,’ oder: wie kann man durch die Betrachtung die Wahrheit finden?,” in Fernando Domínguez Reboiras, Viola Tenge-Wolf, and Peter Walter (eds.), *Gottes Schau und Weltbetrachtung. Interpretationen zum ‘Liber Contemplationis’ des Raimundus Lullus* (Turnhout: 2011), 227–237.

22 Jordi Gayà Estelrich, *La teoría luliana de los correlativos: Historia de su formación conceptual* (Palma: 1979), 23: “basado sobre una concepción jerárquicamente ejemplarista del universo.”

23 Johnston, *ER* 39.

24 *Ibid.*, 37.

25 Gayà Estelrich, *La teoría luliana de los correlativos*, 194–195.

called a "figure of meanings" (*figura significationum*) and this explains also why Llull conceives of an auxiliary Figure T containing the four natural elements: fire, air, water and earth. The connection between the relative principles and the natural elements explains their usage, according to the latter's function of conveying the meanings of the Dignities through the similitudes imprinted upon them.²⁶

The study of elemental composition of the natural world is of interest too, both in the earlier redactions of the Art, as well as in works entirely dedicated to the topic, such as the *Liber chaos*. The topic is not so much of interest as part of natural philosophy, but is seen rather as the significant bearer of hidden spiritual realities, to which it is connected via the doctrine of correspondences. The elemental *figura* in the *Ars compendiosa inveniendi veritatem* is auxiliary to the *figura significationum* because it serves to generate metaphors, *exempla* and likenesses with which to resolve the questions posed about other aspects of reality, represented in the principles of the other Figures of the Lullian Art. Of course, Llull proposes studying natural philosophy in his "Elemental Figure," but this purpose is secondary with respect to the *figura*'s main function as a bearer of *significationes* related to the content of the other *figurae*:

The Elemental Figure has been placed into this Art with the express intention of metaphorically generating *exempla* of that which is necessary to the solution of A, V, X, Y, Z, and so that answers may be provided to questions of natural philosophy naturally according to the working and disposition demonstrated by the Elemental Figure described above.²⁷

These five letters A, V, X, Y, and Z refer to the Figures representing God, the Virtues and Vices, Predestination, and Truth and Falsity. Lullian metaphors acquire a probative valency within the Art, and it is necessary to understand that Llull uses *exempla* not as literary artifice, but as an element of the utmost importance in the development of the Art. The special usage of metaphor ascribed to metaphor in the *Principia medicinae*, represents the trope as a bridge between rhetorical and logical patterns of thought, which Llull grounds upon the cognitive function of Aristotelean metaphor.

26 Frances A. Yates, "The Art of Ramon Llull: An approach to it through Lull's theory of the elements," *Journal of the Warburg and Courtauld Institutes* 17 (1954): 115–173.

27 *Ars universalis* 1, "De secunda Figura ipsius T, id est, de Figura Elementalī," MOG 1:491: "Intentio, qua ista figura elementalī interponitur in hac arte, est, ut metaphoricē detur exempla hujus, quod est necessarium solutioni ipsorum A.V.X.Y.Z., ac ut naturalibus quaestionibus respondeatur naturaliter secundum operationem et dispositionem, quae in elementalī figura superius designatur."

4.2.3 *The Powers (Potentiae)*

The Elemental Figure appears in the Art as the paradigm of signification, that is, of the epistemological value of resemblance. This is why the Elemental Figure is ancillary to the Figure T. The latter, together with Figura A, comprise the core of foundational principles of the Art, but only along with others equally essential. The search for truth is an epistemological process comprising the ordered action of an intellect directed toward a goal. To obtain its desired goal, the searching subject needs certain rules of action, appropriate to that goal. Llull thus includes other principles concerning the subject's agency and the rules governing the heuristic process that the subject must follow. This subject is the rational animal, created with the "first intention" of reaching God with all its powers (*potentiae*). Through the organized action of the three powers of the rational soul, memory (*Memoria*), understanding (*Intellectus*) and will (*Voluntas*) a human being can, with the Art's help, know, love and contemplate God without error, and affirm Him beyond doubt.

We should note that Llull does not use "subject" in the modern sense that we recognize, that of an individual (usually human) agent, but rather in the Aristotelean sense of any entity that supports qualities and accidents, or the predicates in logic, by virtue of which its nature tends toward passivity. The modern sense of a "subject" as active agent, identified with a Cartesian thinking *ego*, only emerges from a long process in the post-medieval era.²⁸ In Llull we encounter, as we might expect, the doublet *potentia-obiectum* (not *subiectum-obiectum*), to which *actus* is added as a connective term; thus the *Ars brevis* says: "Power is the form with which the Intellect apprehends the object. Object is the subject in which the Intellect comes to rest. Act is the connection between the power and the object."²⁹

Between the Figure A and the Figure T Llull places his Figure S, which embraces all the possible actions of the three powers of the rational soul that can come into play in his Art as an active aspect of the search for truth. As God created man in His image and likeness, so the structure of the Figure S reproduces this resemblance of the rational creature to its Creator, so that the principles which make it up comprise the number 16, a number matching the

28 Alain de Libera, *Archéologie du sujet: La naissance du sujet* (Paris: 2007).

29 *Ars brevis* 10.12, ROL 12:235: "Potentia est forma, cum qua intellectus attingit obiectum. Obiectum autem est subiectum, in quo intellectus quiescit. Actus est connexio potentiae et obiecti;" trans. Bonner, SW 1:622. Núria Gómez Llauger, "Estudi dels termes 'Potentia' 'Obiectum' i 'Actus' a partir del *Liber de potentia, obiecto et actu* de Ramon Llull," *Revista Internacional d'Humanitats* 19 (2010): 17–28, analyzes in detail the meaning of these terms in Llull.

divine dignities of the Figure A. The Lullian Art is thus founded on the analogy between God, humans (as microcosm), and the world (as macrocosm).³⁰ The 16 principles contained in Figura S are further organized in a quaternary structure, that is, distributed across four squares of four principles each. Thus the Figure S bridges God and the elements of nature, or in other words describes the mechanism connecting the Divine Dignities with the four elements. The human being, as the center of Creation, is the privileged depository of *significationes* since a human unites within itself the different natures of Creation, as can be seen from the following passage, so central to any adequate explanation of the role of analogy and metaphor in the Art:

There is an Elemental Figure set and ordered within the structure of this Art, so that through the Elemental Figure the intellect may see the works of Nature and her secrets, by understanding the beginning, middle, and end of Nature

...

and since the elements are a mirror of S (for however the elements are ordered in nature, so the powers [of the rational soul] are ordered in S) and S is a mirror of A, thus similarly is placed the Elemental Figure in this Art. Just as metaphorically S reflects A, so similarly the Elemental Figure is placed in this art, so that metaphorically S sees A in itself and similarly sees itself in this Figure, according to which the elements generate suppositions and similitudes, so that through these similitudes [S] may have knowledge of itself.³¹

Semblance and signification, as the greatest expression of concordance between God and humans, play a fundamental role in Lull's Christology, since

30 Robert D.F. Pring-Mill, *Ramón Llull y el número primitivo de las dignidades en el 'Arte general'* (Oxford: 1963) and "The Analogical Structure of the Lullian Art," in *Islamic Philosophy & the Classical Tradition: Essays presented to Richard Walzer on the occasion of his 70th Birthday* (Oxford: 1972), 315–326.

31 *Liber propositionum secundum Artem demonstrativam 2*, "De intentione," MOG 3:511–512: "Elementalis figura in hac arte posita est et ordinata, ut per eam intellectus videat opera naturae et eiusdem secreta, intelligendo principium medium et finem naturae ... et quoniam elementa sunt speculum S. (nam quemadmodum ordinantur elementa in natura, sic ordinantur potentiae in S.) et S. est speculum A., ideo posita est similiter elementalis figura in hac arte, ut metaphorice S. videat in se A., et ut similiter semet videat in ipsa figura, secundum quod elementa producunt supposita et similitudines, ut mediantibus illis similitudinibus habeat sui ipsius cognitionem."

his doctrine of the Incarnation must be built upon the same axioms that provide the foundational principles of his Art.³²

What we have here then is the systemization of the possible acts of the powers of the rational soul (Figure S), the active element in the search for the truth, directed toward the contemplation of God (Figure A) – that is, toward understanding God, an understanding inseparable from love and which sustains it. These powers use in their investigation of the truth about God, centered around definitions of the Divine Dignities, a series of instrumental principles (Figure T) which systemize the possible *significationes* derived from the exemplarist structure of the universe, ordered according to the ascending hierarchy of sensory (material) to intellectual (spiritual). The Elemental Figure has the same role as the Figure T, to which it is ancillary in the first version of the Art, in so far as it furnishes “semblances, *exempla* and metaphors” through which the other Figures can be accessed. In other words, through the *significationes* one can acquire knowledge of God, of man, and of moral laws, as Llull explains in the *Ars demonstrativa*:

Accordingly, the Elemental Figure in this art is most necessary, since through this Figure the practitioner of the Art is directed to have knowledge of the other Figures. This is because the workings of Nature signify the intrinsic and extrinsic workings of the Figures A, S & V with X & Y. For this reason this Art offers various similitudes, *exempla* and metaphors through the Elemental Figure, following the conditions of the Second Distinction.³³

4.2.4 Ethics

The remaining *figurae* mentioned in the preceding quotation are no less important, as they exhaust the collection of principles that the first versions of the Art prescribe. The Figure V refers to human moral conduct, which is the inseparable correlate of intellectual action. According to Llull, truth cannot be known without correct moral orientation. *Memoria*, *Intellectus*, and *Voluntas* can only become a suitable receptacle for truth if they aspire equally to apply themselves to the pursuit of virtue and, while powers of the rational soul di-

32 Robert D. Hughes, “Speculum, Similitude and Signification: the Incarnation as Exemplary and Proportionate Sign in the Arts of Ramon Llull,” *SL* 45–46 (2005–06): 3–37.

33 *Ars demonstrativa* 1.8, ROL 32:33: “Haec siquidem figura in hac arte quam plurimum est necessaria, eo quia per ipsam dirigitur artista ad habendum cognitionem ceterarum figurarum; hoc enim est, quia in operibus naturalibus significantur opera intrinseca et extrinseca ipsorum A S V cum X Y. Idcirco in hac arte dantur diversimode similitudines, exempla et metaphorae per elementalem figuram, sequendo condiciones secundae distinctionis.”

rected toward the pursuit of vice (forgetting the *prima intentio* of humankind) will descend into spiritual disorder and falsehood. The Figure V therefore comprises two series of seven virtues and seven corresponding mortal sins in order to study their relationship with the other Figures. The appearance within the Art of the Figure V is almost always tied to the concepts of Truth and Falsehood, represented in Lull's system by the symbols Y (*Veritas*) and Z (*Falsitas*), which complete the alphabet of the Figures in the first versions of the Art. For example, V accompanied by Y signifies moral virtues in relation to the discovery of Truth, whereas the same V accompanied by Z signifies vices, sins, and falsehoods as the epistemological consequences of moral disorder.

4.2.5 *Relative Opposites*

The reader will have realized that the sense of order so dominant in Lull's system leads him to structure the principles of his Art and the Figures containing them within the limits of the Latin alphabet. In the visual presentation of these Figures and Principles one can see how he achieves this objective with nearly exact precision. Only one letter, and so one figure, remains to complete his scheme: this is the Figure X. One should not think that it serves merely to complete his alphabetical scheme. Lull presents it as the *Figura Praedestinationis* or *Figura Oppositorum* because it addresses the theological issue of predestination and free will based on the consideration of pairs of opposites. These opposites may be defined as "relative opposites," as in the case of "predestination versus free will," which cannot be considered an "absolute opposite," as this would contradict the mutual convertibility of Divine Dignities such as Wisdom and Justice, two other opposing terms included in the Figure X. If Predestination is the fruit of God's perfect Wisdom, then His perfect Justice presupposes the existence of Free Will.

The treatment of this delicate theological question makes of Figure X an important tool incorporating logic, epistemology, metaphysics, and ethics as constituted in the preceding Figures. The brothers Carreras i Artau recognized this importance in their detailed description of the *Ars compendiosa inveniendi veritatem*, by insisting on the fact that "this Figure compiles the results of the four previous Figures."³⁴ A quick review of the concepts that it includes confirms this judgment. In the Figura X, as depicted in the *Ars compendiosa inveniendi veritatem*, we encounter, in addition to the examples already cited, pairs such as *perfectio-defectus*, *meritum-culpa*, *potestas-voluntas*, *gloria-poena*,

34 Joaquín Carreras i Artau and Tomás Carreras i Artau, *Historia de la filosofía española: Filosofía cristiana de los siglos XIII al XV*, 2 vols. (Madrid: 1939–43), 1:379: "en esta figura vienen a recopilarse los resultados de las cuatro figuras anteriores."

esse-privatio and *scientia-ignorantia*. As Gayà explains, this represents an ontological axis (*perfectio-defectus, esse-privatio*) together with a moral axis (*meritum-culpa*). Some of the concepts coincide as well with the divine dignities of the Figure A. In the *Ars demonstrativa* Lull even introduced four new pairs of relative opposites, which “underscore the logical elements present in the method of the Art.”³⁵ Examples are *suppositio-demonstratio, immediate-mediate, realitas-ratio, and potentia-obiectum*.

As always, these conceptual pairs first appeared in the *Libre de contemplació* as instruments for the demonstration of the truths of the faith. The relative pair *suppositio-demonstratio* first defines overall the logical path by which *suppositio* achieves *demonstratio*, through the components in the following pairs. The *potentia* should be directed to the *obiectum* illuminated by *ratio* in order to know *realitas*. *Ratio* is intellectual comprehension through *significationes*; *realitas* is an extra-mental independent reality superior to *ratio* and the latter depends always on *potentia*, namely, on the correct conjoint action of *Memo-ria, Intellectus* and *Voluntas*. Lull defines the relationship between these concepts in the following terms, where the letters E, I, N, and R symbolize the acts of the powers of the rational soul, and so refer to Figura S, while in the sphere of Figura X, they refer to the *potentia* directed to an *obiectum*:

Reality is that entity which is, while Reason (*Ratio*) is only a light, through which E, I, N & R perceive objects, sometimes according to Reality, sometimes not, namely according to the mode of sensory or intellectual concordance or contrariety, and since Reality is inalterable, but Reason is variable, Reality involves what is greater and Reason what is lesser.³⁶

The problem of the nature of the relationship between Predestination and Free Will thus leads to deeper investigation of the ontological structure of reality and its logical correlate, by proposing that their apparent contradiction is resolved through the subordination of Reason to Reality: “Every entity exists more by virtue of Reality than Reason.”³⁷ In this way, the Figure X summarizes

35 Gayà Estelrich, *La teoría luliana de los correlativos*, 58: “subrayan los elementos lógicos presentes en la metodología artística.”

36 *Lectura super figuras Artis Demonstrativae*, “De secunda Figura X: De Camera realitatis ratio,” MOG 3:226: “Realitas est illud ens, quod est, ratio vero est lumen, per quod E.I.N.R. objecta accipiunt, quandoque secundum realitatem, quandoque non, scilicet per modum concordantiae vel contrarietatis sensualis et intellectualis, et quoniam realitas est inalterabilis, ratio vero variabilis, convenit realitas maioritati, sed ratio minoritati.”

37 *Liber propositionum secundum Artem Demonstrativam* 4.1, MOG 3:528: “Omne ens majus est in realitate, quam in ratione.”

the assumptions that guarantee the demonstrative dynamic of the Art. In short, that dynamic ensures the exact correspondence between Reality and Reason, so that a given *potentia*, when perceiving *obiecta*, produces the *similitudines* used in constructing Lullian *demonstratio*.³⁸

The same section lists *propositiones* concerning the principles of Figura X, among which we read the following: "Because Reason and Reality are different, the universal that exists in Reason is one thing, and the universal that exists in a natural thing is another."³⁹ We might choose to see here a reference to the states of the universal *in re* (also termed *naturalia* or *realia*) and *post rem* (known as *logicalia*). For Lull, they are different, and the first is superior to the second because it is real, existing and participating in the universal *ante rem*. Clearly, in the light of these statements, the tendency to consider Lull as a "rationalist" needs to be nuanced somewhat, as Lull's metaphysical position may be more accurately defined as "extreme Realism,"⁴⁰ and Lull himself considered a "Realist philosopher."

4.2.6 *The Governing Principles of Scientiae*

The Figures described thus far are the main figures that organize the key concepts in the earliest versions of the Art. In the *Ars demonstrativa* Lull adds three more, without a corresponding alphabetic symbol: *Figura Theologiae*, *Figura Philosophiae* and *Figura Iuris*. These do not appear as such in the earlier *Ars compendiosa inveniendi veritatem*, but Lull had however dedicated separate works to applying his Art to the corresponding sciences: known as the *Quattuor libri principiorum*, these are the *Liber principiorum theologiae*, the *Liber principiorum philosophiae*, the *Liber principiorum iuris* and the *Liber principiorum medicinae*. Lull expresses his intention to use his Art to provide guidelines for the study of the university curriculum based solely on reason; this explains the need to enlist the aid of auxiliary *figurae* to aid students in three of the four main university courses (excluding medicine). The role played by the Figure of Medicine in the *Ars demonstrativa* is fulfilled by the Elemental Figure, which appears here as an independent Figure, no longer subordinate to the Figure T. In fact, it is given greater prominence than the other three Figures of the principles of Theology, Philosophy and Law, as it continues to be the instrument

38 Ibid.: "Potentiae animae sunt, ut assumentes objecta producant similitudines suae essentiae et similitudines Dei."

39 Ibid.: "Quia ratio et realitas differunt, aliud est illud universale, quod est in ratione, et aliud est illud universale, quod est in re naturae."

40 Johnston, *SL* 20.

with which the mind knows via *similitudines* or metaphors and ascends from the sensory to the intellectual planes.

4.3 The Art's Interactivity

4.3.1 *Conditiones operandi*

Taken in isolation, the Figures of Llull's Art lie dormant until they are placed in a working relationship with other Figures. This is where the combinatory mechanics of Llull's method comes into play. Llull sought to reflect the elemental *mixtio* (the scheme of the four elements again becomes the model for creating *similitudines*), to show the deep imbrication of the manifestations of being through the likenesses of the Divine Dignities that they share. The Art is a logical model that summarizes reality in order to make it comprehensible to Reason; thus it reduces every being to its constituent principles, and by combining these generates a kind of "conceptual map" to reflect the *modus essendi* of things. Ruiz Simon explains the functioning of the elemental model of *mixtio* in the configuration of the Art, noting the development over time from a more naturalistic to a more metaphysical model: "In the *Ars compendiosa*, Llull reads the 'natural mix of elements' upon which natural compounds are formed through an 'art of mixing elements' (medicine) as a 'combinatory method' and devises, metaphorically, in its likeness, an 'art of mixing combinatorily the objects of Reason' (represented by symbolic letters) for the purpose of constructing logical propositions."⁴¹

Arising from the ordered and systematic combination of principles is the knowledge of universals to which can be reduced the particulars investigated through Llull's Art. This knowledge is the result of the "Conditions" (*Conditiones*) deriving from each successive combination. The Conditions are an extremely important element in the dynamic of the first versions of the Art and the most direct consequence of its combinatory mechanics. The first combinations generated by the system are the binary combinations of the concepts constituting the Figures. To facilitate the constitution of the combinations,

⁴¹ Josep Maria Ruiz Simon, "De la naturalesa com a mescla a l'art de mesclar (sobre la fonamentació cosmològica de les arts lul·lianes)," *Randa* 19 (1986):76: "Llull, a l'*Ars compendiosa*, llegeix la *mescla natural dels elements* a partir de la qual es formen els compostos de la naturalesa a través d'una *art de mesclar els elements (medicina) segons mètode (combinatòria)* i confegeix, metafòricament, a semblança d'aquesta, una *art de mesclar combinatoriament els objectes de la raó* (representats per lletres simbòliques) destinada a construir composts lògics."

Llull uses mobile figures, the first of which is the *Figura Demonstrativa* of the *Ars Demonstrativa*. Each binary combination forms a chamber and is clearly represented visually in the early versions by two principles framed in a quadrangle. Via triangular figures, Llull demonstrates all the binary chambers extracted from each figura.

The Conditions define the interpretation or exegesis of each chamber, the discursive explication of their *significationes*. The *Ars demonstrativa* therefore speaks of each chamber being "conditioned" with the help of the triangles from the Figure T. In the *Ars universalis* the Conditions of the binary chambers are listed. For example, the Conditions of the chamber "Eternity Generosity" (*Aeternitas Largitas*) based on triangles from the Figure T generates a series of demonstrative "necessary reasons" for proving the dogmas of faith. In Lullian terminology, the chamber and the triangles from the Figure T instantiate a "universal," and the dogmas of faith derived from its Conditions are its "particulars," which can be known through the universal. Llull uses the term "universal" in the widest sense: in his Art, a "universal" is any Principle or combination of Principles and their corresponding definitions, or the Conditions deriving from a combination. Also the Modes and Rules, to be discussed below, are universals. In turn the "particular" is what the practitioner of Llull's Art or Artist (*artista*) seeks to know, as well as the specific formulation of the question posed to the Art for resolution:

In this Art (*scientia*) we call "universal" any Principle and its Definition, as well as any Mode and Rule of the aforementioned Questions, because all these are universal, general principles for all branches of knowledge; hence this Art can be called "general." Likewise, we also call "universal" the mixture of Principles, as it appears in the Figures, since we call "universal" any of the chambers of the Figures. And we call "particular" the question that one poses.⁴²

His argument regarding the chamber "Eternity Generosity" therefore proceeds thus:

42 *Lectura super Artem inventivam et Tabulam generalem* 5.10, MOG 5:368: "Dicimus autem Universale in hac Scientia quodlibet Principium et ejus Definitionem, et etiam quemlibet Modum et Regulam praedictarum Quaestionum, quia omnia ista sunt universalis Principia et generalia omnibus Scientiis; ideo ista Scientia potest dici generalis. Etiam Mixtionem Principiorum ad invicem appellamus Universale, secundum quod apparet in Figuris, sic, quod quamlibet Camerarum Figurarum appellamus Universale. Dicimus vero Particulare illam Quaestionem, quam homo proponit."

The Chamber and the regulated triangles residing within it are the universal, by which through necessary reasons may be found the Trinity, Incarnation, Resurrection, Creation and other particulars, which can be known through the aforesaid universal; for when B remembers that if Figure A can give being in red, how much more can it give being without red in *Aeternitas*; for if not, it would follow, that the chamber would not agree in majority, and that it would be greater to give lesser gifts, rather than greater ones; and if this were the case, it would be greater in red, than in this, in which red does not exist, which is incongruous.⁴³

The basis of the demonstration is simple: Memory remembers (B) that if God (A) can give existence (through His generosity) to a being that has Beginning, Middle, and End (the “red triangle” from the Figure T), so much more can He give existence in Eternity (where there is no Beginning, Middle or end). Were the contrary to be true, the universals in the chamber “Eternity Generosity” which is being “conditioned” would not agree in Majority, since giving something lesser (a being with beginning, middle and end) would be greater than giving something greater (a being without beginning, middle or end). Such a scenario would be absurd, since the lesser cannot be greater than the greater, and this would be the case if a lesser gift existed without an existing greater gift, since that which exists is greater and better than that which does not exist. Thus one sees how the play of *significationes* associated with the Principles from the Figura T and applied to the chamber in question generates a set of *conditiones operandi* or “operating instructions” to which the arguments utilized must conform. Thus “conditioned,” the demonstration advances to prove the Trinity, for example, as this derives “artistically” (that is, applying the methods of Llull’s Art) from the necessity of the existence of divine eternal activity which gives being to an eternal reality: the generation and the procession within the Godhead are eternal actions, fruit of the eternal generosity and, if they did not exist, they would violate the truth conditions (in this case the premises) of the chamber being interrogated (something impossible according to the operation of the Art). The *significationes* of the divine virtue of Generosity,

43 *Ars universalis* 8.60, MOG 1:542: “Camera et trianguli regulati manentes in ipsa sunt universale, quo per necessarias rationes reperiri possunt *Trinitas, Incarnatio, Resurrectio, Creatio* et reliqua particularia, quae sunt possibilia per praedictum universale cognosci; nam cum B. recolit, quod si A. dare potest esse in rubeo, quanto magis ipsum dare potest sine rubeo in aeternitate; quia si non, sequeretur, quod camera non conveniret in maioritate, et quod major esset largitas minorum donorum, quam majorum; et si sic, major esset in rubeo, quam in hoc, in quo rubeus non existit, quod est inconveniens.”

joined to those of Eternity, also demonstrate the Incarnation. Christ has two natures, the divine (eternal and generated) and the human (finite and created). Divine generosity would be less if it did not seek and was not able to unite the eternal and generated nature with the created and finite nature, i.e. one which is symbolized by the red triangle of Beginning, Middle and End:

Moreover, the chamber gives a greater gift in red, if some particular of red is conjoined with the eternal generated in generosity, than in giving a gift without the aforesaid conjunction; and since it is more noble and greater that a gift of red is able to be given in nature, in which red does not exist, on account of this it follows that Generosity provide such a gift, better fitting with Eternity, which agrees with Majority.⁴⁴

4.3.2 Principia, Subiecti, and Definitiones

The role played by the Conditions of the Chambers in forging the demonstration is the same played in the ternary versions of the Art by its Definitions (*Definitiones*) and Rules (*Regulae*). In its heart, the essence of the method continues unadulterated, requiring the setting of axiomatic or universal parameters, constraints or conditions, which the specific data studied must respect. In the development of his Art, Llull thus perfects the search for universals. The most significant change was one that allowed for greater rigor in the choice of axioms defining the universals: Llull transformed the Divine Dignities of Figura A and the relative principles of Figura T into absolute universal and archetypal principles of all Creation, and their subsequent correlative definitions. These changes were the result of a gradual revision of the Art, which began after the redaction of the *Ars demonstrativa* in 1283, and the details of which can be studied across various transitional works up to the *Ars inventiva veritatis* of 1290.⁴⁵

44 Ibid.: "Praeterea majus donum camera dat in rubeo, si quoddam particulare rubei cum aeterno generato infinito in largitate conjunxit, quam in munere, quod dat sine praedicta conjunctione; et quoniam nobilius et majus donum rubei largiri potest in natura, in qua rubeus non existit, propterea necessarium est, quod largitas praebeat tale donum, in quo melius conveniat cum aeternitate, quae cum maioritate concordat."

45 On these developments, see especially: Bonner, *AL* 93–120; Josep Maria Ruiz Simon, "De la naturalesa com a mescla" and "La transformació del pensament de Ramon Llull durant les obres de transició cap a l'etapa ternària," in Maria Isabel Ripoll Perelló (ed.), *Actes de les Jornades Internacionals Lul·lianes "Ramon Llull al s. XXI."* Palma, 1, 2 i 3 d'abril de 2004 (Palma and Barcelona: 2005), 167–196; and Josep Enric Rubio, "L'evolució de les figures A, S i T de l'Art quaternària en el trànsit cap a l'Art ternària," *Taula* 37 (2002): 83–98.

From the *Ars inventiva veritatis* onward, Lull established 18 Universal Principles distributed across two Figures, as follows (see the illustrations of Figures from the Ternary Phase):

Figure A: Goodness (*Bonitas*), Greatness (*Magnitudo*), Eternity or Duration (*Eternitas* or *Duratio*), Power (*Potentia*), Wisdom (*Sapientia*), Will (*Voluntas*), Virtue (*Virtus*), Truth (*Veritas*), and Glory (*Gloria*)

Figure T: Difference (*Differentia*), Concord (*Concordantia*), Contrariety (*Contrarietas*), Beginning (*Principium*), Middle (*Medium*), End (*Finis*), Majority (*Maioritas*), Equality (*Aequalitas*), Minority (*Minoritas*).

The other two triangles of the Figure T from the earlier versions of the Art continue to play a significant role, but outside the 18 Universal Principles: God (*Deus*), creature (*creatura*), and operation (*operatio*) will be developed into nine Subjects (*Subiecti*), while affirmation (*adfirmatio*), doubt (*dubitatio*), and negation (*negatio*) become part of the nine Rules (*Regulae*). All that exists does so implicitly thanks to the 18 Universal Principles; in the case of those from the Figure A, these signify not only divine Goodness and divine Greatness, etc., but also any type of goodness or greatness whatsoever:

In this Figure all things are implicated. As when is said: God is good, great, eternal, *et cetera*. The Angel is good, great, durable, etc. Avarice is not good, but bad; and thus of the others accordingly.⁴⁶

Lull's strives from the first version of his Art to establish a universal method of knowledge, and so must advance toward the presentation of a series of general principles, universal and true, to which all that exists can be reduced. The Subjects investigated according to the principles of the Art are also general ones. The previous quotation includes two of the nine Subjects included in the Art of the ternary phase, God and Angel, to which he adds seven more: Heaven (*Caelum*), Man (*Homo*), Imagination (*Imaginativa*), Sense (*Sensitiva*), Vegetal power (*Vegetativa*), Elements (*Elementativa*), and Skills and Arts (*Instrumentativa*). All that exists is implicit in these nine categories, and any particular subject that the Lullian Artist investigates with the help of the Art can be reduced to one of these nine meta-categories.

⁴⁶ *Ars generalis ultima* 2.1, ROL 14:11: "In ista figura implicantur omnia. Sicut quando dicitur: Deus est bonus, magnus, aeternus, et cetera. Angelus est bonus, magnus durabilis, et cetera. Avaritia non est bona, sed mala; et sic de aliis suo modo."

The same occurs with the principles of the Figure T: as in the case of the Figure A, these now are universal principles to which all that exists can be reduced:

The green triangle of Difference, Concord, and Contrariety, applies in general to all things; for whatever is, exists either in difference or concord or contrariety. In this triangle, whatever is, is implied ... The red triangle, which signifies the Beginning, Middle, and End, applies in general to all things, by virtue of the fact that it contains all things within itself, since whatever may be, either has a beginning, a middle, or an end; and no being can exist outside these three terms ... By the yellow triangle is to be understood universal Majority, under which all other superiorities are subalternated ... And the same occurs in the case of Equality, and Minority in their way.⁴⁷

These eighteen principles can also be combined among themselves, to which end Lull adds a third and fourth figure to the two main ones, permitting binary and tertiary combinations. Ternary combinations are systematized in a table, serving as the main instrument for formulating questions and answers. Each combination of principles generates a series of axiomatic statements which can also be restated in the form of questions. These statements are also called "conditions" (*conditiones*) in the *Ars brevis*:

The multiplication of the fourth Figure consists of this, namely that the first chamber of B C D in the fourth Figure or in the Table signifies that B has one condition with C, and another with D; and C has one condition with B, and another with D; and D has one condition with B and another with C. And thus there are in the same chamber six conditions, with which the Intellect conditions itself for seeking and finding, for objecting and proving, and for solving (*determinandum*).⁴⁸

47 Ibid. 2.2, 14–17: "Triangulus viridis, qui est de differentia, concordantia et contrarietate, est generalis ad omnia; nam quidquid est, vel est in differentia aut concordantia aut contrarietate. In ipso quidem triangulo, quidquid est, implicatum est ... Triangulus rubeus, qui est de principio, medio et fine, est generalis ad omnia, eo quia omnia continet in se, cum quidquid sit, vel est in principio, vel medio vel fine; et extra istos tres terminos nullum ens esse potest ... Per triangulum croceum intelligitur una maioritas universalis, sub qua omnes aliae maioritates sunt subalternatae ... Et hoc idem est de aequalitate, et etiam minoritate suo modo."

48 *Ars brevis* 7, ROL 12:220: "Multiplicatio quartae figurae consistit in hoc, videlicet quod prima camera B C D in quarta figura sive in tabula significat, quod B unam condicionem

A definite continuity of method is thus evident with the setting of conditions in the binary chambers from the quaternary phase of the Art. This continuity is however not static but based on changes evolved for perfecting Llull's method. Hence, in the later versions of the Art, these statements or conditions are relegated to a secondary level with respect to other expressions on which they directly depend: the definitions of the principles themselves. "By a condition is meant a self-evident proposition which arises by combining two principles as the subject and predicate of a proposition. The self-evidence of the condition is due to the fact that it is an immediate proposition directly deducible from the definitions of the basic principles."⁴⁹

Of course, the method itself does not change substantially with these changes: the particular truth that the Artist seeks must conform to the definitions of the Principles, not just to the Conditions of the chambers, since these also depend on the Principles. The universal scope of these Principles now requires a definition that explains the essence of each one, which will replace the Conditions.⁵⁰ Definitions played a key role in Aristotelean science. If Llull wanted to present his Art as a *scientia generalis*, he had to address a tenet of knowledge as central as the theory of definition. Aristotelean definition consists of a genus and limiting species, resulting in definitions such as "man is a rational animal" (*homo est animal rationale*). To this Llull adds another kind of definition that he considers more precise, because it acknowledges the essential nature of the being defined. Llull's definition expresses the essence of the being defined, in its "correlative structure." Gayà Estelrich has observed that "the Principles are inseparable from their definitions, to such a degree that, without any exaggeration, one can say that Llull's system is based on his 'artistic' definition of the Principles. The common core found in all the Principles is their active nature [*agere*] ... Llull seeks a definition that says not just what a thing defined might be, but rather how the thing defined exists."⁵¹ Gayà

habet cum C, et aliam cum D; et C unam condicionem habet cum B, et aliam cum D; et D unam condicionem habet cum B, et aliam cum C. Et sic sunt in ipsa camera sex condiciones, cum quibus intellectus se condicionat et disponit ad investigandum et invenendum, ad obiciendum et probandum, et ad determinandum."

49 Walter W. Artus, *The "Ars Brevis" of Ramon Llull: A Study*, Ph.D. diss. St. John's University (New York: 1967), 300.

50 Jordi Gayà Estelrich, "Els principis de l'Art lul·liana i les seves definicions." *Taula* 37 (2002): 53–71.

51 *La teoría luliana de los correlativos*, 218: "Los principios son inseparables de sus definiciones. Hasta el punto de que, sin exageración alguna, puede decirse que el sistema se funda en la definición artística de los principios. El núcleo común que enhebra los principios es el *agere* (...). La definición que pretende Llull dice algo más que el definido sea, dice cómo el definido es." Erhard-Wolfram Platzeck, *Raimund Llull. Sein Leben-seine Werke. Die Grundlagen seines Denkens (Prinzipienlehre)*, 2 vols. (Rome and Düsseldorf: 1962), 1:128ss,

Estelrich's words summarize well the sense of the new Lullian definition. The Latin verb *agere* ("to do") deserves special attention in defining the essences of the Principles: what constitutes them in essence is their active nature, the presence in each one of three "innate correlatives" that are identified with its very essence and thus define it. Using neologisms of Lull's own invention, these correlatives express the agent, patient, and act inherent in each Principle. For example, Goodness (*Bonitas*) cannot be good without its essential correlatives of "bonificative" (*bonificativum*), "bonificable" (*bonificabile*), and "to bonify" (*bonificare*).⁵² Not only are the Principles of the Art defined in this fashion, but also the Subjects and all that exists: "As in the case of a man, it befits him to humanize [*hominificare*]; a lion to lionize [*leonare*], fire to heat [*calefecare*] and in a similar fashion the rest may be defined. And such ways of defining are both very easy and useful."⁵³ Man (*homo*), as a universal, must "humanize" (*hominificare*), that is, activate or actualize "humanness" (*humanitas*). Lull's new approach to the science of definition is also perhaps in part inspired in the "descriptive definition" (*rasm*) employed by Muslim logicians, although the description that Lull includes develops the potential of this model further by pretending to identify the essence of the thing to be defined (*definiendum*) through its coessential correlatives.⁵⁴

4.3.3 Rules (Regulae)

The definitions of the Principles are closely connected to the Rules (*Regulae*) from which they in fact derive. The Rules are another of the pillars upon which the Art is constructed in the ternary versions. Adapting the Aristotelean categories for the predicates of logical statements (*praedicamenta*), Lull elaborates a list of ten rules that are more than simply logical categories, since they also serve as ten universal questions to which any inquiry can be reduced:

These rules comprise ten general questions, according to which every question posed by the querent must be formulated ... For just as all declinable nouns are included in five declensions, and can be declined

remains the standard analysis of the primariness of the Lullian definitions of the principles, that is their role as "definitions of first principles."

52 Elena Pistolesi, "Note sulle definizioni lulliane," *SL* 47 (2007): 51–69, is especially useful regarding the linguistic features of Lull's terminology.

53 *Ars generalis ultima* 3, *ROL* 14:23: "Sicut homini, cui proprie competit hominificare; et leoni leonare, et igni calefacere; et sic de aliis. Et talis modus definiendi est valde facilis et utilis."

54 Alexander Fidora, "Les definicions de Ramon Lull: entre la lògica àrab i les teories de la definició modernes," *Revista de Lengüas y Literaturas Catalana, Gallega y Vasca* 12 (2006): 239–252.

according to these, so too all other questions beyond those of this Art are included in these ten, and can be reduced and ruled by them, by reason of their generality.⁵⁵

The ten questions are represented by the nine letters of the alphabet in the ternary Art, with a dual value for the letter K:

- Rule B: Possibility (Whether?) [*de possibilitate (Utrum?)*]
- Rule C: Identity (What?) [*de quidditate (Quid?)*]
- Rule D: Matter (From what?) [*de materialitate (De quo?)*]
- Rule E: Form (How?) [*de formalitate (Quare?)*]
- Rule F: Quantity (How much?) [*de quantitate (Quantum?)*]
- Rule G: Quality (What kind?) [*de qualitate (Quale?)*]
- Rule H: Time (When?) [*de temporalitate (Quando?)*]
- Rule I: Place (Where?) [*de localitate (Ubi?)*]
- Rule K1: Mode (In what way?) [*de modalitate (Quomodo?)*]
- Rule K2: Instrument (With what?) [*de instrumentalitate (Cum quo?)*]

Llull also assigns species to each Rule. For example, Rule B has three species: affirmation (*affirmatio*), negation (*negatio*), and doubt (*dubitatio*); these are the concepts forming the first triangle of the Figure T in previous versions of the Art. Rule C regarding “what” has four species: “what a thing is in itself” (*quid est res in se ipsa*), “what a thing has in itself” (*quid habet res in se ipsa*), “what a thing is in another” (*quid est una res in alia*), and “what a thing has in another” (*quid habet una res in alia*). These four species of Rule C especially serve to help elaborate correlative definitions and complement the Aristotelian definition of the four causes (material, formal, efficient, and final). As an example, Llull defines Intellect through the four species of his Rule C:

The first species concerns the definition and the thing defined that is interchangeable (*convertitur*) with the definition. As when it is said: Intellect is the being (*esse*) of its essence. Another example: It is that being to which understanding properly pertains; and thus with others similarly. The second species asks of a thing, what it has in itself essentially and

55 *Ars generalis ultima* 4, ROL 14:26: “Istae regulae sunt decem quaestiones generales, per quas oportet esse omne quaesitum ... Nam sicut omnia vocabula nominalia declinabilia includuntur in quinque declinationibus, et possunt declinari per ipsas, sic suo modo omnes aliae quaestiones praeter istas huius Artis, quae fieri possunt, includuntur in ipsis decem, et etiam ad ipsas quidem reducuntur; et etiam per ipsas regulantur ratione generalitatis, quam habent.”

naturally, without which the thing cannot exist. As when it is asked: What does Intellect possess of itself coessentially and naturally, without which it cannot exist? And it must be replied, that it has the innate "intellective" (*intellectivus*), "intelligible" (*intelligibile*), and understanding (*intelligere*) ... The third species asks: What is something in another thing? And it must be replied, that this is from the genus quality. Thus intellect, which is active through its "intellectivum" when it grasps an object; and it is passive, when it accepts species ... The fourth species asks: What does one thing have in another? As when it is asked: What does the intellect have in an object? And it must be replied that it has activity and passivity [in its object], as is signified in the third species ... And it possesses goodness through moral virtues and blame through sin.⁵⁶

As this passage explains, the Rules are directly connected to the definition of the Principles and together the Principles and the Rules constitute the twin pillars of the Art. As was the case with the definitions of the Principles, the Rules occupy a place formerly held by the Conditions of the chambers in the quaternary Art, and contribute to defining the correlatives, whose dynamic structures being; and which, consequently, are integral to the definition of the Principles so that from their definitions emerges the proof of the truth sought by the Lullian Artist.⁵⁷

4.3.4 *The Resolution of Questions*

The Conditions, Rules, and Definitions of the Principles constitute the universals of the Lullian Art, the intelligible expression of *realitas* as a mode of being.

56 Ibid. 4.2, ROL 14:28–30: "Prima species est de definitione et definito, qui cum ipsa definitione convertitur. Ut cum dicitur: Intellectus est esse suae essentiae. Item: Est illud esse, cui proprie competit intelligere; et sic de aliis suo modo. Secunda species est, quando quaeritur de re, quid habet in se essentialiter et naturaliter, sine quibus ipsa res non potest esse. Sicut cum quaeritur: Intellectus quid habet in se coessentialiter et naturaliter, sine quibus non potest esse? Et respondendum est, quod habet innate intellectivum, intelligibile et intelligere ... Tertia species est, quando quaeritur. Quid est res in alio? Et respondendum est, quod est secundum genus qualitatis. Sicut intellectum, qui est activus per suum intellectivum, quando attingit obiectum; et est passivus, quando recipit species ... Quarta species est, cum quaeritur: Quid habet res in alio? Sicut quando dicitur: Quid habet intellectus in obiecto? Et respondendum est, quod habet actionem et passionem, ut in tertia specie significatum est ... Et habet bonitatem per morales virtutes, et culpam per peccatum."

57 Gayà Estelrich, *La teoría luliana de los correlativos*, 91, analyzes the importance of the Rules and the functioning of the correlatives. José Higuera Rubio, *Física y Teología (Atomismo y movimiento en el Arte luliano)* (Pamplona: 2014), 99–158, examines Lull's correlative language and its conexión to contemporary philosophers, including Robert Kilwardby.

The Art's most basic premise of operation is the regulated reduction of the particular to the universal, wherein is contained all that is. From the universal are derived all possible questions and all possible answers. Through its combinatory mechanism, the Art performs this derivation. The table containing the possible combinations deriving from the fourth Figure in the ternary arts is the instrument for generating questions and solutions. In earlier versions of the Art the binary combinations of the principles of the Figures also produced questions. Various versions of the Art end with a series of questions derived from combinations of Principles, following a schema typical of Scholastic practice, which frequently expounded doctrines through the resolution of *quaestiones*. Essentially, contemplating the terms of a *quaestio* formulated in the light of the Principles and the Rules returns the Lullian Artist to the place where the question is born, to the universals, which is where the answer resides. In other words, one has the impression that, in reality, Lull has formulated the answer *before* the question, and the battery of questions that conclude some versions of the Art are nothing more than a sample of what has been proven already.

Let us consider an example: the *Ars generalis ultima* investigates nine Subjects, each "conducted" through the Principles and Rules. Analysis of the first subject, God, through the Principle of Difference concludes:

Concerning God, I deduce arguing *per differentiam*. The human intellect remembers the scale of difference from the second Figure.⁵⁸ It denies that the difference within God does not exist between sensual and sensual, nor between sensual and intellectual. For it is not a body, but rather exists between intellectual and intellectual, in existence essentially the same. And this shows what is said about the Principles of the first Figure. For without difference or distinction the Divine Dignities or Reasons cannot have infinite actions. And this clearly appears in Goodness. For to make good from this Goodness (*bonificare ipsius bonitatis*) without distinguishing between the agent goodness and product of goodness (*bonificantis et bonificati*) cannot be; for to act indeed without distinguishing the agent and the acted upon cannot be; thus there is no act of making good (*bonificare*) without the aforesaid.⁵⁹

58 In Lull's Figure T, Difference occurs in one of three ways among all beings: between sensual and sensual, between sensual and intellectual, and between intellectual and intellectual.

59 *Ars generalis ultima* 9.1.1.5, ROL 14:201: "De Deo, per differentiam deducto. Recordatus est intellectus humanus scalam differentiae, in secunda figura positam. Et negat, quod differentia, quae est in Deo, non est inter sensuale et sensuale, neque etiam inter sensuale et intellectuale. Non enim est corpus, sed est inter intellectuale et intellectuale, existentia

Here we must take into account the Definitions of the Principles involved, in order to understand the text appropriately. For this reason the *Ars generalis ultima* begins with the presentation of the Principles and their Definitions. Specifically, Difference is defined in the following terms: "Difference is that, through which Goodness, Greatness, etc. are separate principles (*rationes inconfusae*) and likewise *bonificans*, *bonificabile*, and *bonificare* are separate."⁶⁰ Without the universal principle of difference, the Divine Dignities could not differ one from another and, what is scarcely less important, they would not possess different coessential correlatives. Goodness, for example, is defined thus: "Goodness is the entity, by reason of which the good does good" (*Bonitas est ens, ratione cuius bonum agit bonum*).⁶¹ And Divine Goodness, says Lull, could not do good (*bonificare*) if there were no difference between that which does good and that which is made good, because it is not possible to act without distinction between the agent and the object acted upon. Eliminating the Difference between the correlatives of Goodness would strike against its essential definition, which is absurd and runs contrary to the Art's basic premise, that the Definitions of the Principles remain inviolable.

In the final section of Questions from the *Ars generalis ultima*, for each paragraph on application of the nine Subjects, Principles, and Rules there is a corresponding question. For the paragraph discussed above, Lull asks "Whether the divine principles without any distinction could possess infinite actions?" (*Utrum divinae rationes sine aliqua distinctione possint habere actus infinitos?*). Naturally the solution is provided by the text already quoted, tersely cited: "Solution in the nineteenth" (*Solutio in decimo nono*) paragraph on the Subject God.⁶² Lull does not provide the answer after the question in Scholastic fashion because, in contrast to contemporary Scholastic thinkers, in the Art answers always precede questions. He systematically cites, using the formula "go to" (*vade ad*), the place where the question arises, that is, to its answer, to the universal, to the text where the Subjects are "conditioned" through combinations of his Principles and Rules. At the end of the Questions about God, Lull states:

idem essentialiter. Et hic manifestatur, quod de principiis primae figurae dicitur. Absque enim differentia sive distinctione divinae dignitates sive rationes non possent habere actus infinitos. Et hoc manifeste apparet in bonitate. Nam bonificare ipsius bonitatis absque differentia bonificantis et bonificati nequaquam esse posset; agere quidem sine distinctione agentis et agibilis esse non potest; sic quidem nec bonificare absque praedictis."

60 Ibid. 3, ROL 14:22: "Differentia est id, per quod bonitas, magnitudo, etc., sunt rationes inconfusae, et etiam bonificans, bonificabile et bonificare, sunt inconfusi."

61 Ibid. 3, ROL 14:21.

62 Ibid. 11.5.1, "Quaestio 360," ROL 14:422.

We laid out the Questions concerning God according to Principles and Rules. Wherefore, if a different question should arise about God, refer it to the text or relevant place and it will solve itself, taking it either affirmatively or negatively so as not to invalidate the text.⁶³

Llull of course thinks that his Art can answer questions besides those created through its combinatory mechanics, but any other questions posed by one using his methods must be solved by reducing them to the “places” or universals present in the text of his Art. In reality, the entire mechanism is programmed to generate questions arising from the text. To put it another way, the Art generates questions whose answers are provided automatically by the very same process of the statement’s initial production. Posing a question already yields its answer, since both arise from the same source.

In his *Tabula generalis* from 1293–94, Llull systemizes, through the ternary combination of principles, possible questions which can be posed to the Art for resolution. The resultant combinations, taking into account the definitions of the Principles involved, yield the answers. In the words of this text’s editor, Viola Tenge-Wolf, “Finding Truth is not for Llull, as one might expect, primarily a matter of answering questions, but it is rather the questions themselves. The *Ars* wishes to teach how to set the parameters of questions to fit reality: if the technique of the *Ars* is correctly applied, the solutions arise almost by themselves.”⁶⁴ This judgment does not, we believe, contradict the priority of the answer in the *Ars generalis ultima*. Llull strives above all to generate questions correctly and appropriately through his Art, questions whose answers appear almost by themselves in the process that generates them. This is as true in the *Ars generalis ultima* as it was in earlier versions, such as the *Ars demonstrativa*, where final questions are systematically extracted from combinations of the Demonstrative Figure, a forerunner of the Fourth Figure of the ternary Art, wherein combinations are “conditioned” in advance, and in whose conditioning is found the answer to the corresponding question.

63 Ibid. 11.5.1, ROL 14:424: “Fecimus quaestiones de Deo per principia et regulas. Quapropter si fiat quaestio peregrina de Deo, applicetur ad textum sive locum, ei competentem, et solvatur per ipsum, tenendo affirmativam aut negativam, tali modo quod textus non destruat.”

64 *Tabula generalis*, “Introductio generalis,” ROL 27:41*: “Bei der Wahrheitsfindung stehen für Llull nicht, wie man vielleicht erwarten könnte, primär die *Antworten* auf die Fragen im Vordergrund, sondern zunächst die *Fragen* selbst. Die *Ars* will dazu anleiten, die richtigen Fragen an die Wirklichkeit zu stellen – die Lösungen ergeben sich, sofern die Technik der *Ars* korrekt angewendet wird, fast von allein.”

Here we reach the end: Lull has shown his readers how, by taking the essential and dynamic structure of being as a starting point, based on real universal principles to which all beings may be reduced, they can attain rational knowledge that culminates in the truths of the Christian Faith. His Art is a method that permits one to establish, clearly and simply, the correspondence between ways of being (*modus essendi*) and ways of knowing (*modus intelligendi*), a correspondence where the doctrines of Faith find their proof, since by affirming them the human mind achieves a clear comprehension of the structure of reality, a structure so perfectly designed that it would collapse were any of these doctrines negated. In short, Lull ultimately designed his Art to serve the Christian Faith and, in spite of the purely scientific and epistemological aspects of its method, this apologetic design could not have passed unperceived by the Muslim scholars with whom Lull sought to engage in dialogue. Perhaps this is why it did not find use for the missionary objectives that its author had established. But many did recognize it, for centuries, as an important point of reference in the history of European thought: the Lullian *Ars Magna* has its own history in the evolution of Lullism after Lull.

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