

ARS BREVIS

The abridged version of Ars Generalis Ultima

"God, with your grace, wisdom and love, here begins the Abridged Art, which is an image of the General Art."

The General Art begins thus:

"God, with your supreme perfection, here begins the General Art."

Foreword

We wrote Ars Brevis to facilitate the understanding of Ars Magna. For one who understands Ars Brevis, Ars Magna and other Arts become easy to know and learn.

The subject of this Art consists in answering all questions, on the condition that the meanings of the terms are known.

This book divides into the same thirteen parts as Ars Magna:

1. The alphabet
2. The figures
3. The definitions
4. The rules
5. The table
6. Evacuating figure three
7. Multiplying figure four
8. The mixture of principles and rules
9. The nine subjects
10. Applying this Art
11. Questions
12. How to learn this Art
13. How to teach it

Part 1 - The Alphabet of this Art

We use the alphabet in this Art to make figures, mix principles and rules, and investigate the truth. By using single letters to stand for many things, the intellect opens to a broader range of meanings and is better equipped to develop science. This alphabet must be known by heart, without which the artist cannot make good use of this Art.

The Alphabet

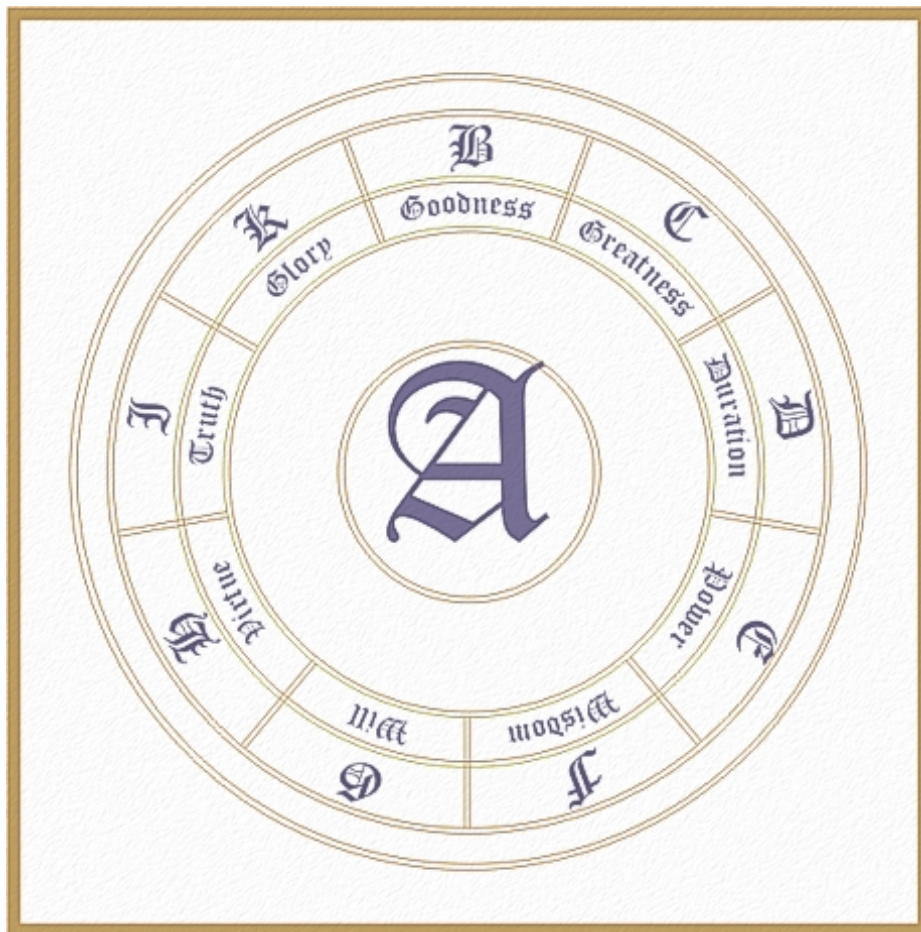
- B. stands for goodness, difference, whether? God, justice, avarice
- C. stands for greatness, concordance, what? angels, prudence, gluttony
- D. stands for duration, contrariety, of what? heaven, fortitude, lust
- E. stands for power, beginning, why? man, temperance, conceit
- F. stands for wisdom, middle, how much? imagination, faith, acedia
- G. stands for will, end, what quality? senses, hope, envy
- H. stands for virtue, majority, when? vegetation, charity, wrath
- I. stands for truth, equality, where? elements, patience, lies
- K. stands for glory, minority, how and with what? the instrumentative, compassion, inconstancy

Part 2 - The Four Figures

This part divides into four parts, one for each figure.

1. The First Figure, signified by A

The first figure is called Figure A. It contains nine principles, namely goodness, greatness etc. and nine letters, namely B, C, D, E etc. This figure is circular, because the subject is transformed into the predicate and vice versa, as in saying "goodness is great", "greatness is good" and so forth. In this figure, the artist seeks out the naturally proportionate connection standing between the subject and the predicate, to find media for drawing conclusions.

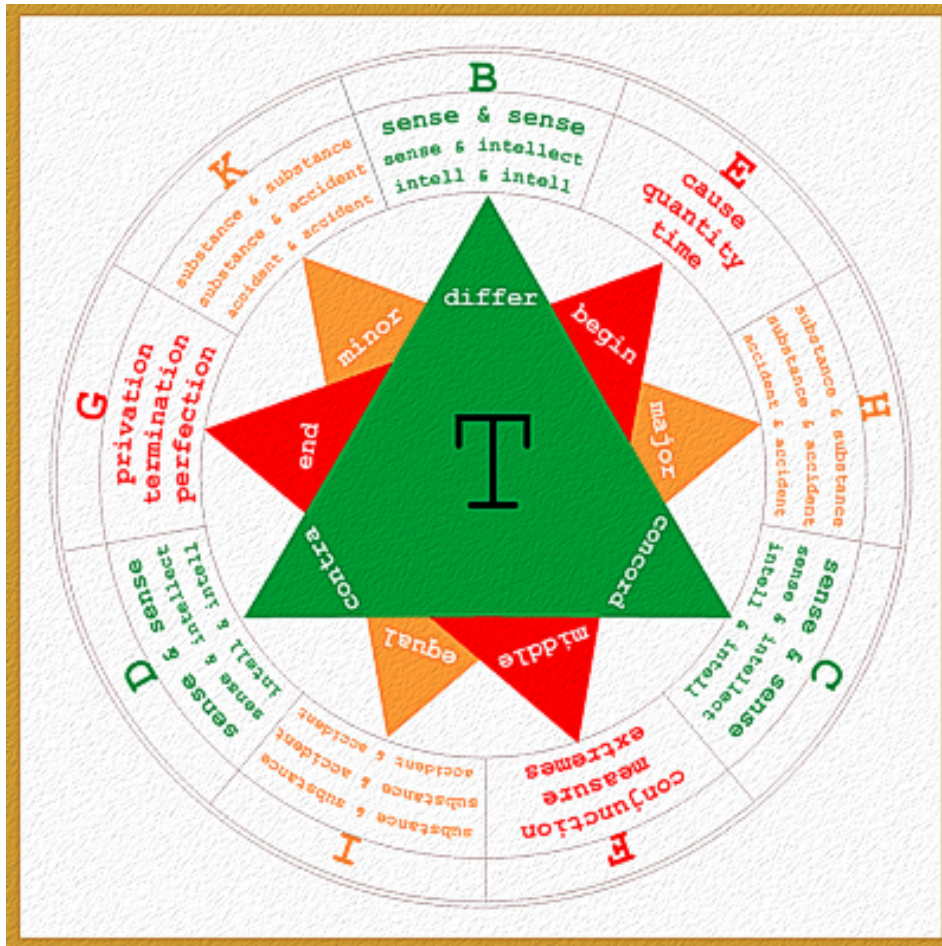


Each principle, such as "goodness" or "greatness" is entirely general in itself. Once a principle contracts to another one, it becomes subalternate, as for instance "great goodness". When a principle contracts to something singular, it becomes an entirely specific principle, as for instance "Peter's goodness is great", etc. Here the intellect has a ladder to ascend and descend: it descends from an entirely general principle to one, which is neither entirely general nor entirely specific, and then from one which is neither entirely general nor entirely specific to an entirely specific principle. It goes back up the same way when it ascends this ladder.

The principles of this figure implicitly contain everything in existence, given that everything that exists is good, great, etc. For instance, God and angels are good etc. Hence, all existing things can reduce to the said principles.

2. The Second Figure, Signified by T

The second figure is called T. Within it are three triangles, and each one is general to all things.



1. The first triangle deals with difference, concordance and contrariety; and all things belong to this triangle in some way. Now everything exists in difference, concordance or contrariety, and nothing can exist without these principles.

Note that each angle of this triangle has three species. There is difference between one sensual thing and another, as for instance between a stone and a tree; and between sensual and intellectual things, as for instance between the body and the soul. Further, there is difference between one intellectual being and another, as between the soul and God, between the soul and an angel, between one angel and another, or between God and an angel. In addition, we can say the same about concordance and contrariety in their own way.

2. The second triangle deals with the beginning, the middle and the end, which include everything that exists. Now all things have a beginning, middle and end, and nothing can exist without these principles.

In the angle of the beginning, "cause" means the efficient, material, formal and final causes. Quantity and time signify the other predicates and everything we can reduce to them.

Next, the medium of measure consists in the act between an agent and its object, as in the act of loving between the lover and the beloved. Then, the medium between extremes is like a line between two points. The angle of the middle is a general ladder for the intellect.

The angle of the end has three species. The first species, the end of privation, signifies privative habits and bygone things. The end of termination signifies limits such as the two end points of a line, for instance the lover and the beloved who determine the act of loving. The third species is the end of perfection, or the ultimate end; man reaches this end by reproducing his species, by understanding, loving and remembering God, and so forth. This angle is a general ladder for the intellect.

The third triangle comprises majority, equality and minority, and is general to all things in its own way. Now everything that exists is in majority, equality or minority. Majority has three species: first is the majority of one substance over another substance, for instance, the substance of heaven is greater than the substance of fire. The second species is the majority of substance over accident: for instance, substance is greater than its quantity, given that substance exists on its own, but an accident does not. The third species of majority is when one accident is greater than another is: for instance, understanding is greater than seeing, and seeing is greater than running. In addition, the things said about majority apply to minority, as they are related.

The angle of equality has three species. The first is when things are equal, for instance, Peter and William are equally substantial beings. The second is when substance and accident are equated, like substance and its quantity. The third is when an accident is equal to another accident, for instance, understanding and loving are equal when their object is the same. This angle, like those in the other triangles, is a ladder for the intellect's ascent and descent. When the intellect ascends to general objects, it is general. When it descends to particulars, it is particular.

This figure, named "T", serves the first figure. With difference, it distinguishes one goodness from another, and between goodness and greatness etc. As the intellect uses this figure in conjunction with the first, it acquires science; and because this figure is general, the intellect is general.

3. The Third Figure

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| BC | CD | DE | EF | FG | GH | HI | IK |
| BD | CE | DF | EG | FH | GI | HK | |
| BE | CF | DG | EH | FI | GK | | |
| BF | CG | DH | EI | FK | | | |
| BG | CH | DI | EK | | | | |
| BH | CI | DK | | | | | |
| BI | CK | | | | | | |
| BK | | | | | | | |

It has 36 cameras, as shown. Each camera conveys many different meanings through the two letters it contains; for instance in camera BC, many diverse meanings are conveyed B and C; likewise, camera BD has many diverse meanings through B and D, etc. This was shown earlier in the alphabet.

Each camera contains two letters signifying a subject and a predicate. Here, the artist can seek out the medium joining the subject to the predicate: for instance, concordance joins goodness to greatness, and so on. The artist uses these media to reach conclusions and to clarify propositions.

This figure signifies that each principle is attributed to all the other principles, for instance C, D etc. are attributed to B; and B, D, etc. are attributed to C; as shown in the figure. This enables the intellect to know each principle in conjunction with all the other principles, and to bring many reasons to bear on the same issue.

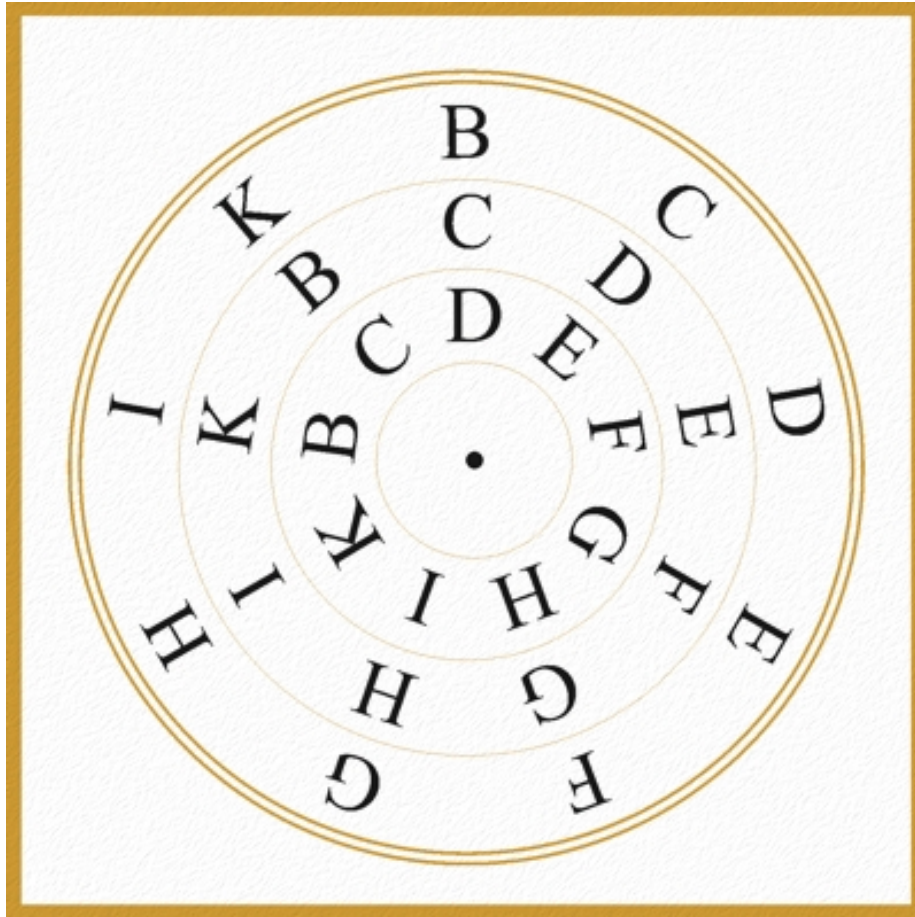
Let us give an example of this by taking goodness as the subject and all the other principles as predicates. Goodness is great; goodness is durable; goodness is powerful; goodness is knowable; goodness is lovable; goodness is virtuous; goodness is true; goodness is glorious; goodness is different; goodness is concordant; goodness is contrary; goodness is principal; goodness is mediative; goodness is final; goodness is increasing; goodness is equalizing, goodness is decreasing. As we dealt with goodness, we can deal with the other principles in their own way.

This figure is highly general, and with it, the intellect is highly general in developing sciences.

The condition for this figure is that no camera must contradict any other, and that they must all agree with the conclusion; for instance, camera BC must not contradict camera BD, and so on. By following this condition, the intellect acquires training and builds science.

4. The Fourth Figure

The fourth figure has three circles. The outer one is immobile, whereas the two inner ones are mobile, as shown in the figure.



Turn the middle circle inside the outer circle to place C under B. Then turn the inner circle inside the middle circle and place D under C. This gives rise to nine cameras: first BCD, then CDE, and so forth.

Next, by placing E of the inner circle under C of the middle circle, you form nine other cameras: first BCE, then CDF etc. As all the letters of the inner circle combine in sequence with B of the outer circle and C of the middle circle, C is the medium between B and D because B and D participate with each other through the things signified by C. This applies to all the cameras. By going through the cameras in this way, you can track down the conclusions you need.

Next, combine the letters with B in the outer circle and D in the middle circle followed by the other letters of the middle circle and the inner circle, moved in sequence. Now, B of the outer circle remains immobile, until I of the middle circle and K of the inner circle arrive under B of the outer circle, producing 252 cameras in the process.

This figure is more general than the third because each camera of this figure has three letters, whereas the third figure only has two letters par camera. This is why the intellect is more general with the fourth figure than with the third.

The fourth figure has this condition: the intellect applies to the subject at hand the letters, which seem most applicable to this subject. After making a camera with three letters, the intellect considers the meanings of the letters and ensures agreement between the subject and the predicate while avoiding disagreement. This condition enables the intellect to use the fourth figure to build science and to bring many reasons to bear on the same conclusion.

We have dealt with the four figures, and they must be known by heart, without which the artist cannot make any good practical use of this Art.

Part 3 - The Definitions of the Principles

This Art defines its principles so we can know them by their definitions and use them to make affirmative or negative statements that do not violate the definitions. With these conditions, the intellect develops science, finds middle terms and dispels ignorance, its enemy.

1. B. Goodness is that whereby good does good.
 2. C. Greatness is what makes goodness, duration etc. great.
 3. D. Duration is what makes goodness, greatness etc. durable.
 4. E. Power is what enables goodness, greatness etc. to exist and act.
 5. F. Wisdom is a property by which the wise understand.
 6. G. Will is what makes goodness, greatness etc. lovable or desirable.
 7. H. Virtue is the origin of the union of goodness, greatness etc.
 8. I. Truth is that which is true about goodness, greatness, etc.
 9. K. Glory is that delight in which goodness, greatness, etc. find rest.
1. Difference is that whereby goodness, greatness, and the other principles are clear reasons without any confusion.
 2. Concordance is that through which goodness, etc. agree in unity and in plurality.
 3. Contrariety is a mutual resistance due to divergent ends.
 4. Beginning is something that is before all else on account of some priority.
 5. The middle is a subject in which the end influences the beginning, and the beginning flows back to the end, as it is naturally common to both.
 6. The End is that in which the beginning rests. 7. Majority is the image of the boundlessness of goodness, greatness, etc.
 8. Equality is the subject in which the final concordance of goodness, greatness, etc. rests.
 9. Minority is a being close to non-being.

Part 4 - The Rules

The rules of this Art are ten general questions to which we can reduce all other possible questions. They are as follows: B - Whether? C - What? D - Of what? E - Why? F - How much? G - What kind? H - When? I - Where? K1 - How? K2 - With what?

Each of these questions has its species:

B - "Whether?" has three species, namely doubt, affirmation and negation. At the outset, the intellect supposes that either option is possible and does not remain attached to belief, which is not its own act, but rather to understanding. Thus it selects the option which gives it greater understanding; and this option must be the true one.

C - "What?" has four species. The first defines the subject, as when we ask: "What is the intellect?" The answer is that it is the faculty whose proper function is to understand things.

The second species is when we ask: "What innate coessential parts does the intellect have?" The answer is that it has its correlatives, namely the knower, the knowledge and the act of knowing, without which it cannot exist, for without them it would be idle and bereft of nature, purpose and repose.

The third species is when we ask: "What is this thing in other things?" As when we ask: "What is the intellect in other things?" The answer is that it is good in understanding goodness, great in understanding greatness, etc. In addition, it is grammatical in grammar, logical in logic, rhetorical in rhetoric etc.

The fourth species is when we ask: "What does this thing have in other things?" For instance, if we ask: "What does the intellect have in other things?" The answer is that it has understanding in science and belief in faith.

D - The rule "Of what?" has three species. The first refers to origin, for instance if we ask "What does the intellect come from?" The answer is that it exists on its own as it does not naturally derive from any general thing.

The second species is when we specifically ask: "What is this thing made of?" For instance, if we ask: "What is the intellect made of?" The answer is that it is made of its own specific form and matter, with which it has its specific act of understanding.

The third species is when we ask: "To whom does this thing belong?" For instance, if we ask: "To whom does the intellect belong?" The answer is that it belongs to man, as a part belongs to its whole, or like a horse belongs to its owner.

E - The fourth rule has two species, namely formal and final. The formal species is when we ask: "Why does this thing exist?" For instance, if we ask: "Why does the intellect exist?" The answer is that it exists because it is made of its specific form and matter, with which it has its specific act of understanding, and with which it acts in accordance with its own species.

The second species inquires into the end. For instance, if we ask: "Why does the intellect exist?" The answer is that it exists so that we can understand objects and have a scientific approach to things.

F - The fifth rule inquires into quantity. It has two species. The first is when we ask about continuous quantity. For instance, if we ask: "What is the quantity of the intellect?" The answer is that it has the spiritual quantity it can have, given that it has no quantity in terms of points or lines.

The second species is when we ask about discrete quantity. For instance, if we ask: "What is the quantity of the intellect?" The answer is that it has the same quantity as that of its correlatives whereby its essence is diffused and sustained, namely the knower, the knowledge and the act of knowing; with which it is theoretical and practical, general and particular.

G - The sixth rule is about quality. It has two species. The first is when we ask: "What is the intellect's primary proper quality?" We answer that it is the intelligibility that habituates it. The extrinsic act of understanding is a secondary, more remote property with which the intellect understands man, or lions etc. Both the intrinsic and substantial act of understanding and the extrinsic intelligible are habits of the intellect.

The second species is when we ask about appropriated quality. For instance, if we ask: "What are the intellect's appropriated qualities?" The answer is that they are the acts of believing, doubting, or supposing. None of these acts belong to the intellect as such, only the act of understanding does.

H - The seventh rule asks about time. It has fifteen species, signified by rules C, D and K, as shown in *Ars Magna*. However, since this Art is abridged, let us deal with this rule in a few words. For instance, let us ask: "How does the intellect exist in time, given that it is not made of points or lines?" The answer is that the intellect exists in time because it is new and has an inception; and it exists in successive time by means of the motion of the body to which it is joined.

I - The eighth rule asks about time. It has 15 species signified by rules C, D and K, as shown in *Ars Magna*. For instance, let us ask: "Where is the intellect?" Here, the brief answer is that it is in the subject in which it dwells, like a part in its whole; however, it is not enfolded in this subject, but diffused in it. Now the intellect has no punctual or linear essence, and no surface.

K - K contains two rules, namely the rule of modality and the rule of instrumentality.

K1 - The rule of modality has four species. For instance, let us ask: "How does the intellect exist?" And: "How is a part in another part, and the parts in the whole, and the whole in its parts? And: "How does it transmit its likeness outwardly?" The answer is that it exists subjectively by the mode whereby it combines with the said species. And it understands things objectively by the mode it has for finding the medium between the subject and the predicate, and designated by the figures, by multiplying peregrine species abstracted from the senses and from the imagination, which are characterized and understood in its own innate intelligible.

K2 - The second rule K has four species. For instance, let us ask: "With what does the intellect exist?" And: "With what does a part exist in another part, and the parts in the whole, and the whole in its parts?" And: "With what does it transmit its likeness outwardly?" The answer is that it exists with its correlatives without which it can neither exist nor understand anything. It also understands things through peregrine species that it uses as instruments for understanding.

We have dealt with the rules the intellect uses to solve questions that it combines with these rules while considering the subjective meaning of each rule and its species. As it combines a question with the sequence of principles and rules, the intellect uses the definitions of the principles to objectify the doubtful question, to understand what it can about it through affirmation and negation and to dispel doubt by choosing the right option.

Part 5 - The Table

This table is a subject in which the intellect achieves universality. Here, the intellect understands and extracts many particulars belonging to all kinds of subject matter, as it combines the sequence of principles with particulars objectively and with the rules objectively. It clarifies each question by applying twenty reasons to it; and it draws one reason from each camera of a column.

The table has seven columns as shown. These seven implicitly contain the 84 columns explicitly shown in *Ars Magna*. In this table, the letter "T" signifies that the letters before "T" come from the first figure and those after "T" come from the second figure.

| BCD | CDE | DEF | EFG | FGH | GHI | HIK |
|------|------|------|------|------|------|------|
| BCTB | CDTC | DETD | EFTE | FGTF | GHTG | HITH |
| BCTC | CDTD | DETE | EFTF | FGTG | GHTH | HITI |
| BCTD | CDTE | DETF | EFTG | FGTH | GHTI | HITK |
| BDTB | CETC | DFTD | EGTE | FHTF | GITG | HKTH |
| BDTC | CETD | DFTE | EGTF | FHTG | GITH | HKTI |
| BDTD | CETE | DFTF | EGTG | FHTH | GITI | HKTK |
| BTBC | CTCD | DTDE | ETEF | FTFG | GTGH | HTHI |
| BTBD | CTCE | DTDF | ETEG | FTFH | GTGI | HTHK |
| BTCD | CTDE | DTEF | ETFG | FTGH | GTHI | HTIK |
| CDTB | DETC | EFTD | FGTE | GHTF | HITG | IKTH |
| CDTC | DETD | EFTE | FGTF | GHTG | HITH | IKTI |
| CDTD | DETE | EFTF | FGTG | GHTH | HITI | IKTK |
| CTBC | DTCD | ETDE | FTEF | GTFG | HTGH | ITHI |
| CTBD | DTCE | ETDF | FTEG | GTFH | HTGI | ITHK |
| CTCD | DTDE | ETEF | FTEG | GTGH | HTHI | ITIK |
| DTBC | ETCD | FTDE | GTEF | HTFG | ITGH | KTHI |
| DTBD | ETCE | FTDF | GTEG | HTFH | ITGI | KTHK |
| DTCD | ETDE | FTEF | GTFG | HTGH | ITHI | KTIK |
| TBCD | TCDE | TDEF | TEFG | TFGH | TGHI | THIK |

The intellect operates with this table by ascending and descending through it. In ascending, it ascends to antecedent and more general things. In descending, it descends to consequent and more particular things. Further, it makes connections, as it links columns to each other: for instance, column BCD links to column CDE, and so with the others.

Part 6 - Evacuating the Third Figure

The intellect "evacuates" cameras in the third figure: in other words, it extracts whatever it can from each camera by taking the meanings of the letters and applying them to the questions at hand, and thus applies itself to investigation and discovery. We will give an example of this process in one camera, and you can apply the same to the remaining cameras.

The intellect extracts twelve statements from camera BC by saying:

"Goodness is great; goodness is different; goodness is concordant; greatness is good; greatness is different; greatness is concordant; difference is good; difference is great; difference is concordant; concordance is good; concordance is great; concordance is different."

Thus, we evacuate the camera's statements by making twelve statements and exchanging subjects with predicates.

Next, the intellect evacuates twelve middle terms from the camera. We call them middle terms because they stand between the subject and predicate with which they agree generally or specifically. With these middle terms, the intellect assumes a stance ready for decisive debate. We extract the middle terms from the twelve statements by saying:

"Whatever is magnified by greatness is great, but goodness is magnified by greatness, therefore goodness is great." - And likewise with the remaining statements.

After completing this evacuation, the intellect evacuates the camera with 24 questions where two questions arise from each statement, as follows: "Goodness is great. Is goodness great? What is great goodness? Goodness is different. Is goodness different? What is different goodness? Goodness is concordant. Is goodness concordant? What is concordant goodness? Greatness is good. Is greatness good? What is good greatness? Greatness is different. Is greatness different? What is different greatness? Greatness is concordant. Is greatness concordant? What is concordant greatness? Difference is good. Is difference good? What is good difference? Difference is great. Is difference great? What is great difference? Difference is concordant. Is difference concordant? What is concordant difference? Concordance is good. Is concordance good? What is good concordance? Concordance is great. Is Concordance great? What is great concordance? Concordance is different. Is concordance different? What is different concordance?"

After evacuating the questions in this way, the intellect evacuates the camera with the definitions of goodness and greatness, and then with the three species of difference and concordance as shown in the second figure. Next, it evacuates the camera with the three species of rule B and the four species of rule C.

After completing his evacuation, the intellect goes on to solve the questions it raised in the said evacuation according to the camera's conditions, by making affirmative and negative statements. Thus, the intellect expels doubt from the camera where it reposes in an assertive, confident stance, aware that it has reached a high level of general knowledge and artificial skill and acquired a great scientific habit.

Part 7 - Multiplying the Fourth Figure

The fourth figure is multiplied as follows: the first camera BCD 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. In this way, this camera contains six conditions with which the intellect conditions and disposes itself to investigate, find, objectify, prove and determine the truth.

After these six conditions the intellect acquires six other conditions, by revolving the smallest circle and putting its E where its D was under C of the middle circle. Now as the cameras change, so do their conditions. In this way, the intellect habituates itself with twelve conditions, and then goes on through other cameras by multiplying and revolving the columns.

The conditions that the intellect multiplies in this way are difficult to enumerate. The intellect can evacuate thirty propositions and ninety questions from each camera just like it evacuated twelve statements from camera BC of the third figure.

Here the intellect realizes that it has reached a very general level of artificial skill above another intellect ignorant of this Art, and that it can refute inconsistencies by showing a host of impossible conclusions to which they lead. No sophist can stand up against this kind of intellect, because the intellect of an artist trained in this Art uses primary and natural conditions, whereas the sophist uses secondary conditions taken out of their natural context, as shown in *Ars Magna*.

Part 8 - The Mixture of Principles and Rules

In this part, as the intellect mixes the principles with each other, it combines each defined principle with all the other principles in turn, and with all the species of the rules. In this discourse, the intellect learns more and more about each principle, and diversifies its knowledge of each principle each time it mixes it in a different way. Who can tell how many media the intellect can discover for concluding its arguments by evacuating this mixture, as it earlier evacuated camera BC?

This mixture is at the very hub of this Art for discovering many propositions, questions, media, conditions, solutions and objections. However, we leave this to be worked out by the diligent intellect for the sake of brevity and also because a clear example of the method of mixture is provided in *Ars Magna*.

Moreover, as this mixture is the basic subject matter of this Art, it is a reliable resource where the artist can freely find whatever he wants. When looking for anything related to goodness, he can combine the entire sequence of principles and rules with goodness and find out all he wants to know about it. What we said about goodness also applies to the other principles. This mixture respects the conditions and order inherent in the natural distinctions between things. When divine goodness combines with the principles and rules, a discourse on divine goodness requires loftier definitions and species of rules than does a discourse on the goodness of angels. Moreover, a discourse on the goodness of angels requires loftier ones than a discourse on the goodness of man; and a discourse on the goodness of man needs loftier ones than

discourse on the goodness of lions. The same applies to the other subjects, each in its own way.

Part 9 - The Nine Subjects

This part deals with the nine subjects signified in the alphabet; these subjects comprise everything that exists and there is nothing outside of these. The first subject is God, signified by B. The second subject is about angels, signified by C. The third subject is heaven, signified by D. The fourth subject is man, signified by E. The fifth is the imagination, signified by F. The sixth subject is the sensitive power, signified by G. The seventh subject is the vegetative power, signified by H. The eighth subject is the elementative, signified by I. the ninth subject is the instrumentative, signified by K.

Because in Ars Magna each subject combines with the sequence of principles and rules, we do not reproduce this discourse here, because we want this Art to be an abridged version of Ars Magna, and because this combination is implicit in Ars Brevis. For these reasons, we leave it up to the diligent intellect to work this out. It is enough to follow the example given in the third figure, where all the principles apply to goodness; and also Part Four where "intellect" applies to all the rules of this Art.

Here is the first condition: each subject must have its definition, which distinguishes it from all other subjects. To any question about any subject, the answer must be either negative or positive so that the definitions of the principles agree with the definition of the subject; and likewise with the rules, without violating the principles and the rules in any way.

The second condition is that practical judgment must respect the distinctions between the subjects. For instance, divine goodness is different from the goodness of angels on account of infinity and eternity, because such goodness is a reason for God to do infinite and eternal good. Angelic goodness can in no way do this because it is finite and new.

The third condition is that the concordance between one subject and another must not be destroyed; as for instance the concordance between God and an angel. They are both concordant in spirituality. We can treat the other subjects likewise, each in its own way.

The fourth condition is that loftier and nobler principles belong to nobler and loftier subjects than to other subjects. For instance, God is a loftier and nobler subject than angels etc. Angels are a loftier and nobler subject than man, and likewise with the other subjects, each in its own way.

1. The First Subject, God, Discussed with the Principles

We can discuss God with the principles and the rules. Now God is good, great etc. We can give many definitions of God, in the broad sense. However, here we only give one of Him: God is the being who needs nothing outside himself, because every perfection is in Him.

By this definition, god is different from all other beings, because all other beings need something outside of themselves.

In God, there is no contrariety or minority, because these are privative and defective principles.

Nonetheless, in God there is majority with regard to other beings. And there is equality, because He has equal principles, namely goodness, greatness etc. and He has equal relations and acts.

In God, there is difference between correlatives, without which these correlatives have no way of existing; nor can God have infinite and eternal intrinsic action without them; so much so that without them, all divine reasons would remain idle, which is utterly impossible.

In God, there is concordance, with which He is infinitely and eternally far from contrariety, and his correlatives convene infinitely and eternally in one essence and nature; and the same applies to his reasons.

In God, there is neither quantity, nor time, nor any accident. This is because His substance is free of all accidents and stands apart from them, for it is infinite and eternal. After applying the four above conditions to God, the intellect understands that it is conditioned to understand God and the things that we can say about him with the principles and rules proper to God. Now, it knows and understands that if angels, like other creatures, have their own innate natural power, God has much more of it, as He is a much loftier subject, according to the proof concluding from the smaller to the greater.

2. The Second Subject, or Angels

We can discuss angels with the principles and the rules. An angel has natural goodness, greatness, duration etc. We define it as follows: an angel is a spirit not joined to a body.

In an angel, there is no natural contrariety, because it is incorruptible. The matter in an angel is made of passive correlatives, like the bonifiable, the magnifiable etc. as signified by the second species of D.

In an angel, there is majority, because it is more similar to God than to man. Here, the intellect realizes that if man cannot use sensible objects without organs, this does not mean that an angel cannot act without any organ, because angelic nature is superior. Here, the intellect realizes that angels can speak to each other and act on us without any organ, and transit from place to place without any medium, and so forth, as can be seen in the discussion of the intellect with the rules.

There is difference in an angel, as its intellect, will and memory are different from each other.

There is equality between understanding, loving and remembering in an angel, by reason of its supreme object, namely God, whom we must understand, love and remember equally.

3. The Third Subject, or Heaven

Heaven has natural goodness, greatness, duration etc. This is its definition: heaven is the prime mobile substance.

In heaven, there is no contrariety, as it is not composed of contrary principles. In it, there is natural instinct and appetite, and therefore there is also motion without which it could not have any natural instinct and appetite.

However, in heaven there is beginning. It is an efficient cause of things below, and it is made of its own specific form and matter, so it can act in its own special way.

Its motion is its end and its repose.

Heaven is in its own locus, like a body enclosed within its surface.

Heaven exists in time, as it is new; and it exists in time as an efficient cause in its effect. The same applies to the other accidents of heaven, to each in its own way.

4. The Fourth Subject, or Man

A man is composed of a soul and a body. For this reason, we can discuss man with the principles and rules in two ways: namely in a spiritual way and in a physical way. Here is his definition: man is a man-producing animal. In man, all the principles and rules are present in a dual way due to his dual nature consisting of spiritual and physical parts. This is why man is a more general being than anything else in creation. For this reason, we can say without doubt that man is the major part of the world.

5. The Fifth Subject, or the Imaginative Power

In the imaginative, the principles and rules are specified toward imagining imaginable things, in the same way that in a magnet, they are specified toward attracting iron. We define it as follows: the imaginative is the power whose proper function is to imagine objects. Therefore, the imaginative sequentially combines with the principles and rules that belong to the imaginative. The intellect has great knowledge of the imaginative and of the things that belong to it; the imaginative draws species from objects sensed by particular senses, and it does this with its correlatives, signified by the second species of C. With goodness, it makes these species good, with greatness it magnifies them, as when imagining a mountain made of gold. And it diminishes them with minority, as when imagining one indivisible point. The imaginative has instinct, for instance, irrational animals have their ways of ensuring survival, and goats instinctively stay away from wolves. The imaginative has an appetite for imagining objects, so it can find repose in them by imagining them.

While the particular senses deal with sense objects, they impede the imaginative from exercising its act. For instance, while one is looking at a coloured object with his eyes, the imaginative cannot act, given that it cannot imagine the external imaginable object until the viewer closes his eyes, for only then does imaginative begin to act, or is able to act.

Someone looking at a coloured object attains it more by seeing it than by imagining it, given that a sense object is closer to the senses. The imaginative perceives imaginable objects by

means of the senses. In sentient beings, the imaginative is not as general a power as the power of the senses, as we observe in the sense of touch. Now someone holding a stone feels many diverse sensations, namely the weight of the stone, its coldness, roughness and hardness. However, the imaginative cannot perceive all these things at once, it can only proceed in sequence. The same applies to other things like these. Now this is enough, for the sake of brevity.

6. The Sixth Subject, or the Sensitive Power

The principles and the rules are in the sensitive power in a specific way. One of its powers is sight, hearing is another etc. This is mainly due to two properties, namely instinct and appetite. Here is its definition: the sensitive is the power whose proper function is to sense things. The sensitive power causes objects to be sensed with its own specific principles and rules. It is general throughout the common sense, and particular in each particular sense. On account of the common sense, it has common correlatives, and it has particular correlatives for the particular senses. The sensitive lives on the vegetative life in which it is rooted, connected and planted just like the vegetative in the elementative. The sensitive senses objects with all the senses; for instance, it senses coloured objects through sight, and voices through hearing, by means of the affatus that gives things names. Without the affatus, the hearing cannot sense a voice. Here, the intellect realizes that the affatus is a sense.

7. The Seventh Subject, or the Vegetative Power

In the vegetative, there are specific principles and rules with which plants act in their own specific ways. Pepper acts in its specific way, and so does a rose, and a lily etc. The principles of the vegetative are denser than those of the sensitive, and the principles of the sensitive are denser than those of the imaginative. Here is its definition: the vegetative is the power whose proper function is to vegetate. It vegetates elemented things in its own way, like the sensitive that senses vegetated and elemented things. The vegetative transubstantiates the elementative into its species by way of generation, and it lives, grows and feeds on it. The vegetative dies when the elementative runs out, just like a lamp light dies when the oil runs out.

8. The Eighth Subject, or the Elementative

The principles and rules are in the elementative in a specific way, and with these, it has many species, like gold, silver and so on. Here is its definition: the elementative is a power whose proper function is to element things. Just as the sensitive, it has common correlatives, and particular ones as well, namely those of fire, air, water and earth. They all have their own correlatives, without which the elements cannot exist, just as the correlatives cannot be without the elements that are the ultimate foundation of the elementative. Due to them, the elementative has points, lines and shapes, length, breadth and height, volume, qualities and complexions, hardness, roughness, lightness, weight etc. Here, the intellect realizes that the elements are actually present in elemented things, but in a remote way. Or else, elemented things would have nothing to subsist on, nor would they belong to the genus of substance, nor would they have any form, matter, motion, instinct, length, breadth, fullness, or any appetite, which is quite impossible and absurd to maintain.

9. The Ninth Subject, or the Instrumentative

This subject deals with instrumentality. It is considered in two ways: naturally, as for instance, an eye that is an instrument for seeing; and morally, as for instance, justice is an instrument for making judgments and a hammer is an instrument for forging.

Natural instruments can be known by discussing them in their specific ways with the principles and rules of this Art, and so with moral instruments which apply in their own specific ways to the same principles and rules.

There are differences between natural and moral instruments, and we leave this discourse or discussion up to the diligent intellect. However, if the artist's intellect needs help in this discourse, he can resort to *Ars Magna*, where we deal more broadly with moral matters. Given that we mentioned morality in the alphabet, let us define some moral instruments to enable the artist to learn about moral matters.

1. The instrumentative is a power with which moral persons act in a moral way.
2. Justice is a habit with which the just act justly.
3. Prudence is a habit with which prudent persons act prudently.
4. Fortitude is a habit with which strong hearts act courageously.
5. Temperance is a habit with which temperate persons act temperately.
6. Faith is a habit with which one believes in truths he can neither sense nor understand.
7. Hope is a habit with which one hopes to receive forgiveness and glory from the Lord, and has confidence in his good and powerful friend.
8. Charity is a virtue whereby one contributes his own wealth to the common good.
9. Patience is a habit whereby the patient man wins and does not lose.
10. Compassion is a habit whereby the compassionate person is grieved by the suffering of his fellow creatures.
11. Avarice is a habit whereby a rich man acts like a poor beggar.
12. Gluttony is a habit whereby the glutton ends up in the clutches of illness and poverty.
13. Lust is a habit whereby the lecher abuses his faculties against the law of marriage.
14. Conceit is a habit whereby the conceited man strives to be above others, with no regard for humility.
15. Acedia, or sloth, is a habit whereby the slothful man is grieved by the fortune of others, and rejoices in their misfortune.

16. Envy is a habit whereby the envious man unjustly craves the belongings of others.

17. Ire is a habit whereby the irate man binds his freedom of thought.

18. Falsehood is the habit whereby liars speak out or testify against the truth.

19. Inconstancy is a habit whereby inconstant persons are prone to many changes.

We have dealt with the nine subjects. The artist can learn more about them by discussing them with the principles and rules of this Art.

Part 10 - Applying this Art

There are three parts to application: in the first, we apply the implicit to the explicit. In the second, we apply the abstract to the concrete. In the third, we apply questions to the loci of this Art. Now let us begin with the first part:

1. If the question's terms are implicit, apply them to the explicit terms of this Art, as in asking: whether God exists, or whether angels exist. Likewise, we apply other terms to goodness, greatness etc. For instance: is it good, great etc. for God and angels to exist?

2. As for the second part, we say that if the question's terms are abstract, apply them to their concrete terms, like goodness to what is good, greatness to what is great, color to what is coloured and so forth; and see how the abstract and concrete terms are related by discussing them with the principles and rules.

3. The third part is about applying questions to loci. It has thirteen parts, as follows: 1. the first figure, 2. the second figure, 3. the third figure, 4. the fourth figure, 5. the definitions, 6. the rules, 7. the table, 8. evacuating the third figure, 9. multiplying the fourth figure, 10. mixing principles and rules, 11. the nine subjects, 12. the 100 forms, 13. questions.

The subject matter of questions is applied to the above parts, as appropriate. If the subject matter of the question is appropriate to the first figure, then it is applied to the first figure, and the solution to the question is drawn from the text of this figure by making affirmative and negative statements without violating the text. What we said about the first figure also applies to the other parts, each in its own way. This is enough about application, for the sake of brevity. However, if the artist's intellect needs help in applying the terms, it can resort to *Ars Magna*, where these things are dealt with at greater length.

The Hundred Forms

4. This part contains the hundred forms with their definitions, to put the subjects closer to the intellect's reach. The definitions of the forms enable the intellect to discuss them with the principles and rules, through this discourse the intellect learns about the forms as their definitions combine with the questions.

1. Entity is what enables a thing to cause something else.

2. Essence is a form abstracted from being and sustained in being.
3. Unity is a form that functions by uniting.
4. Plurality is a form aggregated from several things of different identities.
5. Nature is a form that functions by naturizing.
6. Genus is identified as an intensely blended subject predicated of many things different in species.
7. Species is something predicated of a number of individually different things.
8. Individuality is the terminus that is farther removed from genus than anything else.
9. Property is the form with which the doer acts in a specific way.
10. Simplicity is the form that is farther removed from composition than anything else.
11. Composition is a form aggregated from several essences.
12. Form is the essence with which the agent acts on matter.
13. Matter is a simply passive essence.
14. Substance is something that exists on its own.
15. Accident is a form that does not exist on its own, and is not an end in itself.
16. Quantity is a form with which a subject has quantity and acts with quantity.
17. Quality is what qualifies the principles.
18. Relation is a form involved in several diverse things without which it cannot exist.
19. Action is a form inherent in its passive counterpart.
20. Passion is something that inherently subsists on action.
21. Habitus is the form that clothes its subjects.
22. Situation is the rightly ordered position of parts in a subject.
23. Time is that in which created things begin and move. Alternatively: time is something made of a sequence of many present instants following one another.
24. Locus is an accident by which things are located. Alternatively: locus is the surface that surrounds and immediately contains the parts of a body.

25. Motion is an instrument with which the mover moves the moved. Alternatively: motion is that which participates in the nature of the beginning, the middle and the end.
26. Immobility is something that has no appetite to move.
27. Instinct is a figure and likeness of the intellect. Alternatively: instinct is a naturally innate regulation of principles inherent to natural operation.
28. Appetite is a figure and likeness of the will. Alternatively: appetite is a habitus with which the doer seeks repose in the end.
29. Attraction is the form with which the attractor attracts the attracted. Alternatively: attraction is a form with an instinct and appetite for attracting things to its subject.
30. Reception is the form with which the receiver receives the received. Alternatively: reception is a form with an instinct and appetite for attracting things to its subject.
31. A phantasm is a likeness drawn from things by the imagination.
32. Fullness is a form removed from emptiness.
33. Diffusion is a form with which the diffuser diffuses the diffused.
34. Digestion is a form with which the digester digests the digestible.
35. Expulsion is a form with which nature expels from subjects the things that do not belong to them.
36. Signification is the revelation of secrets by demonstrative signs.
37. Beauty is a lovely form received with pleasure by the sight, or the hearing, or the imagination, or the mind.
38. Newness is a form on account of which subjects are clothed in new habits.
39. Idea in God is God, but in newness, it is a creature.
40. Metaphysics is a form with which the human intellect strips subjects of their accidents.
41. Potentially existing things are forms that exist in their subjects without any motion, quantity, quality and so forth.
42. Punctuality is the essence of the natural point, which is the smallest physical particle.
43. A line is a length made of many continuous points, with two points as its extremes.
44. A triangle is a figure with three angles contained in three lines.
45. A quadrangle is a figure with four right angles.

46. A circle is a figure contained in a circular line.
47. A body is a substance full of points, lines and angles.
48. A figure is an accident made of position and habit.
49. The general directions are six diametrical lines with body at their center.
50. Monstrosity is a deviation of natural motion.
51. Derivation is a general subject through which particulars descend from universals.
52. Shadow is the privative habit of light.
53. A mirror is a diaphanous body disposed to receive all shapes put before it.
54. Color is a habit contained by shape.
55. Proportion is the form that functions by proportioning things.
56. Disposition is the form that functions by disposing things.
57. Creation is an idea in eternity, but in time, it is a creature.
58. Predestination is an idea in God's wisdom, but in creation, it is a creature.
59. Mercy is an idea in eternity, but in predestined things, it is a creature.
60. Necessity is a form that cannot be otherwise, and it is contained in necessitated things.
61. Fortune is an accident inherent to its subject, and to which the fortunate man is receptive.
62. Order is the form that functions by ordering, and ordered things are its subjects.
63. Counsel is a proposition about a doubtful subject and it comes to rest in the one who receives it.
64. Grace is a primordial form placed in its receiver without any merit on the receiver's part.
65. Perfection is a form that functions by perfecting its perfect subject.
66. Clarification is a form in which the intellect's discernment reposes, and a clarified thing is a subject clothed with clarification.
67. Transubstantiation is nature's act in transubstantiated things stripped of their old forms and clothed in new ones.
68. Alteration is a form arising in altered things.
69. Infinity is a form with an infinite act removed from all that is finite.

70. Deception is a positive habit of the deceiver and a privative habit of the deceived.
71. Honour is an active habit in the one who gives it and a passive habit in the one receiving it.
72. Capacity is a form enabling capacious things to receive and contain what is supplied to them.
73. Existence is a form with which existing things are what they are. Agency is a form that moves an existing thing toward its goal.
74. Comprehension is a likeness of infinity, and apprehension is a likeness of finiteness.
75. Heuristics is a form with which the intellect discovers its discoveries.
76. Likeness is a form with which the assimilator assimilates the assimilated.
77. The antecedent form is the one that causes the consequent, and the consequent is the subject in which the antecedent reposes.
78. The power is the form with which the intellect attains its object; the object is the subject in which the intellect reposes; the act is the connection of the power to the object.
79. Generation in creatures is a form with which agents cause new forms. Corruption is a form with which corrupting agents deprive old forms. Privation is the medium between generation and corruption.
80. Theology is the science that speaks of God.
81. Philosophy is a subject through which the intellect reaches out to all sciences.
82. Geometry is an art invented for measuring lines, angles and figures.
83. Astronomy is the art with which astronomers know the virtues and movements effected by Heaven in things below.
84. Arithmetic is an art invented for counting many units.
85. Music is an art invented for coordinating many concordant voices in one song.
86. Rhetoric is an art invented for rhetoricians to adorn and color their words.
87. Logic is the art with which logicians find the natural conjunction between the subject and the predicate.
88. Grammar is an art for finding the correct way to speak and write.
89. Morality is a habit for doing either good or evil.

90. Politics is an art with which citizens provide for the public good of the city.
91. Law is a regulated act in men habituated with justice.
92. Medicine is a habit with which physicians provide for their patients' health.
93. Governance is a form with which leaders govern their populations.
94. Military art is a habit with which military men help leaders to maintain justice.
95. Commerce is a habit with which traders know how to buy and sell.
96. Navigation is an art with which sailors can navigate the seas.
97. Conscience is a form whereby the intellect afflicts the soul for its misdeeds.
98. Preaching is a form with which preachers instruct the people to have good morals and to avoid bad ones.
99. Prayer is a form with which the one praying enters into holy conversation with God.
100. Memory is that with which things are remembered.

Part 11 - Questions

1. The eleventh part divides into twelve parts or loci that are disposed and proportioned to questions according to the diversity of their subject matter; now one locus signifies the solution of one question and another locus signifies the solution of another question. This is why we apply questions to the said loci in diverse ways. We do this in two ways. We put some questions and solve them, and we put some questions that we do not solve. We leave it up to the diligent artist to actually extract the solutions from the parts, or loci, to which we refer the questions. Now it is in these parts, or loci, that their solutions are signified.

2. Here we will put and solve only a few questions, for the sake of brevity. Now this Art is abstracted from Ars Magna to give an abridged view of it, so that the intellect can apprehend more meanings through fewer signifiers, and thus become more universal. By the example of the solutions we included here, we can find the solutions to other questions, each in its own way.

3. There are twelve loci to which the questions are referred, as said above at the beginning of this chapter. These loci are:

1. the first figure
2. the second figure
3. the third figure
4. the fourth figure
5. the definitions
6. the rules
7. the table
8. evacuating the third figure
9. multiplying the fourth figure
10. mixing principles and rules
11. the nine subjects
12. the 100 forms

Now let us begin with the first locus or part.

1 - Questions about the First Figure

1. Question: is there some being in whom the subject and predicate convert in identity of essence, nature and number throughout the entire first figure? The answer is yes, or else the conversion of subject and predicate, as well as equality would be absolutely destroyed, so that eternity would be superior due to its infinite duration, but its Goodness, Greatness, Power etc. would be inferior because of their finiteness, which is impossible.

2. Question: in which being do the subject and the predicate convert? The answer is that this being is God, because such a conversion can only occur in an infinite end eternal subject.

3. Is the bonification in divine goodness as great as the intellection in divine intellect?

4. Question: why is God's innate agency as great as his innate existence?

5. Question: what enables God to be totally powerful with his entire being?

6. Question: why are man and animal not convertible? The answer is that conversion cannot occur between superior and inferior things, but only between equal ones.

7. Question: are the power, intellect and will of an angel convertible? The answer is no, or else it could have an act as infinite and eternal as God's.

2 - Questions about the Second Figure

There is a threefold way of making questions with the second figure. For instance, a man and a lion belong to different species on account of difference; and on account of concordance, they belong to the same genus; and contrariety makes them contrary by reason of corruptibility and incorruptibility. The same applies to the other subjects and triangles, each in its own way.

8. Question: is difference more general than concordance and contrariety? The answer is yes, because wherever there is concordance and contrariety, there is difference, but not vice versa in every case. In many instances, difference is found together with concordance, without any natural presence of contrariety, like in spiritual beings.

9. Question: which is the greater principle, concordance or contrariety? We must say it is concordance, because positive principles are derived from concordance, but privative ones from contrariety.

10. Question: Do the definitions "man is a man reproducing animal" or "man is a being that functions by reproducing men" say more than "man is a mortal rational animal"? The answer is yes, given that men can only be reproduced by men, whereas rationality and mortality are common to many other beings.

There is a threefold way of making questions with the triangle of beginning, middle and end. In the first way, we ask:

11. Why is there one and no more than one prime cause? We answer that it is so that there be one single infinite end.

In the second way, we ask:

12. Does the medium between the subject and the predicate have both continuous and discrete quantity? We answer that it has continuous quantity as the medium between extremes, and discrete quantity as the medium of conjunction and measure.

In the third way, we ask:

13. What kind of end is the ultimate one in a subject? The answer is that it is the proper end, and not the appropriated one.

With the triangle of majority, equality and minority, questions can be made in three ways. With majority, we can ask:

14. Why is God above the angels, and angels above man? The answer is that God is above angels because divine goodness, greatness etc. are removed from quantity by infinity and from time by eternity. This is not the case with the goodness, greatness etc. of angels, which are above the goodness, greatness etc. of man because the subjects in which they exist cannot be divided or assumed like the human body can.

In the second way, we ask:

15. Why are the intellect, will and memory essentially equal in the soul? We answer that this is because the prime cause is to be understood, remembered and loved equally due to the equality of its goodness, greatness etc. Here, the intellect realizes that demonstrations can be made in three ways: from the cause, from the effect, and by equal parity.

In the third way, we ask:

16. Why is sin closer to nothingness than to any other being? We say it is because sin is most repugnant to the purpose of being.

17. Question: is the difference between sensual and sensual greater than the one between sensual and intellectual, or the one between intellectual and intellectual?

18. Further: is the difference between the beginning and the middle greater than the one between the middle and the end?

19. We can likewise inquire about the difference between substance and substance etc. We find the answer in the things that the said triangles signify subjectively and objectively, by applying rule B.

3 - Questions about the Third Figure

We said that in the third figure, each principle is applied to the others. Therefore, we ask:

20. Does contrariety apply to goodness, greatness etc. as much as concordance does? We say it does not. Now contrariety applies to them with privation and opposition, whereas concordance applies to them with addition and agreement.

In the third figure, it is said that goodness is great. Therefore, we ask:

21. What is great goodness? We answer that great goodness is the one that agrees with all the principles and their correlatives without any contrariety or minority.

22. Question: where is goodness? Go to camera BI and follow the signifiers.

24. Question: what is goodness made of?

24. Question: How does goodness exist? Go to cameras BD and BK, and follow their signifiers. The same applies to the rest.

25. Further, we ask: when is the intellect universal and particular?

4 - Questions about the Fourth Figure

26. With camera BCD we ask, is there any goodness as infinitely great as eternity? The answer is yes, otherwise the greatness of eternity would not be entirely good.

27. With camera BEF we ask, is God as powerful with his goodness as with his intellect? Go to this camera and follow the signifiers, correlatives and definitions in it.

28. Question: since angels are superior to man, can an angel produce another angel, as a man can produce another man, although man is below the angels? the answer is no. An angel receives no increase from outside, or else its essence would be emptied. However, man does, due to his body.

5 - Questions about the Definitions of the Principles

29. Question: is God a necessary being?

30. Question: can there be infinite unity without an infinite act?

31. Question: is there one single God?

32. Question: can God be evil? Go to the definitions of goodness, greatness and eternity and hold fast to what they mean to you. Now if goodness is great and eternal, then goodness must necessarily be by reason of great eternal good producing great eternal good. Likewise, other questions can be about the definitions of the principles.

6 - Questions about the Rules

33. Question: does belief come before understanding?

34. Question: which definition is clearer and better: is it one made from the power and its specific act, or the one made with genus and difference? We answer that it is the one made with the power and its specific act. The former gives knowledge of the subject and its specific act, whereas the latter gives no such knowledge, but only some knowledge of the subject's parts.

35. Question: does any power have an act outside of its own essence?

36. Question: is the intellect active on memory and passive under will?

37. Can the intellect have extrasensory objects?

38. Can divine power have an infinite act?

39. Can there be an act without difference?

40. Is the act possessed by the power, or by the object, or by both?

41. Can a substance exist on its own without its causes?

42. Does the will have power over the intellect through belief, and does the intellect have power over the will through understanding?
43. In the soul, are memory and will unequal?
44. Without its correlatives, can the intellect be universal or particular?
45. When the intellect builds science, does it do so with property and difference?
46. Does the intellect dispose the acts of loving and remembering, and conversely?
47. Can the intellect believe and understand at the same time?
48. Does the intellect build science within itself?
49. Question: how does the intellect make species?
50. Does the intellect use its species to command the will and the memory to objectify this species?

As we made questions with the rules and applied them to the intellect, we can likewise apply them to the other powers, each in its own way.

7 - Questions about the Table

51. Question: is the world eternal? Go to column BCD and maintain the negative answer. You will find in camera BCTB that if it were eternal, there would be many different species of eternity, which would be concordant by camera BCTC against camera BCTD, which is impossible. Thus, it follows that the answer to the question must be negative, and rule B proves this.
52. Question: can God be as infinite in his greatness as in his eternity? Go to column CDE and camera CDTC, and maintain the affirmative answer against camera CDTD.
53. Question: can God do as much with eternity as with intellect? Go to column DEF and camera DETD.
54. Is God as powerful in his powering as in his understanding and loving? Go to column EFG. In addition, maintain the affirmative with camera EFTE, and with camera EFTF, and with camera EFTG until you have exhausted the entire column.
55. Are God's intellect and will greater than God's virtue? Go to column FGH, and maintain the negative answer through all the cameras of this column, as you draw upon the meanings of the cameras.
56. Is divine truth as virtuous due to its equal correlatives, as is divine will? Go to column GHI and maintain the affirmative answer with all the cameras of this column.

57. Do God's innate virtue, glory and truth have the wherewithal to be equal and removed from time, place and minority? Go to column HIK, and maintain the affirmative answer through all the cameras.

8 - Questions about the Evacuation of the Third Figure

In camera BC, it is said that goodness is great. Now let us ask:

- 58. Is goodness great?
- 59. What is its greatness?
- 60. In what do goodness and greatness agree?
- 61. Can they agree without difference?

The answer is that goodness is great, as shown by the definition of greatness; and its greatness is in having its own correlatives, as shown by the second species of rule C. They are concordant because goodness is great in greatness, and conversely; and they cannot agree in any way without the difference of their correlatives.

This is enough about the evacuation of the third figure, for the sake of brevity. The things we said about it can enable the artist to make and solve questions with the other cameras.

9 - Questions about the Multiplication of the Fourth Figure

62. Question: by what method does the intellect train itself to be general in general understanding? Go to the multiplication of the fourth figure, where you will see how the intellect multiplies conditions with which it multiplies its objects and its understanding, to make it general to many great sciences and to clothe it with many habits. This is enough about multiplying the fourth figure, for the sake of brevity.

10 - Questions about the Mixture of the Principles and the Rules

63. Question: can goodness be discussed with greatness and duration, and vice versa? The answer is yes, as signified by the third figure, by exchanging subjects and predicates.

64. Question: what is goodness in greatness, duration etc.? We answer that it is great in greatness, and durable in duration.

65. Question: what does goodness have in greatness, duration etc.? We answer that it has correlatives that are great in greatness and durable in duration. Following the example we gave with goodness, examples can be given of the other principles, each in its own way. This is enough about mixture, for the sake of brevity.

11 - Questions about the Nine Subjects

11.1 Questions about the First Subject, or God

66. Question: does God exist? The answer is yes, as proved in the questions about the first figure.

67. Question: who is God? The answer is that God is the being who acts within Himself as much as He exists within Himself.

68. With the second species of rule C, we ask: what does God have within Himself coessentially? We answer that He has his correlatives, without which He cannot have immense and eternal reasons.

69. With the third species we ask, what is God in other things? The answer is that He is the creator, governor and so forth.

70. With the fourth species of rule C we ask, what does God have in other things? The answer is that He has power and dominion in the world, and that He has the power to judge men, in whom He has acts of grace, mercy, humility, patience and compassion. This is enough about God, for the sake of brevity.

11.2 Questions about the Second Subject, or Angels

71. Question: do angels exist? The answer is yes. Because if things less similar to God exist, then things more similar to God must exist all the more.

Further: if things composed of corporeal and intellectual parts exist, then things composed of intellectual and intellectual parts must exist all the more.

Further: if angels did not exist, the ladder of difference and concordance would be void, as would be the world, which is impossible.

72. Question: what is an angel made of, and to whom does it belong? With rule D, we reply that it exists on its own, as its essence cannot be punctual or linear. By the second species of the same rule, it consists of its spiritual correlatives, namely its active, passive and functioning components. It acts with its active parts, it is receptive with its passive parts and its functioning parts make up the act proceeding between the active and passive. By the third species, we say that an angel belongs to God. This is enough about angels, for the sake of brevity.

11.3 Questions about the Third Subject, or Heaven

73. Does heaven move on its own? We answer that it does, so its principles can have their own substantial correlatives in all its constellations.

74. Does heaven move locally? We answer that it does, as it moves in a circular way within itself and within things below, but it does not move outside itself. This is because it does not and cannot have any action outside itself.

75. Does an angel move heaven? The answer is no, because if it did, its active correlatives would be inferior to its passive correlatives, and thus it would not move the elements and elemented things with its form, but with its matter, which is impossible.

76. Question: does heaven have a motive soul? The answer is yes, or else the sensitive and vegetative would not have any motive soul, nor would the elements be in motion.

77. With the first species of rule E we ask, why does heaven exist? We say that it is because it is made of its own form and matter.

78. With the second species of rule E, we ask: what is heaven for? We answer that heaven exists to enable motion in things below. This is enough about heaven, for the sake of brevity.

11.4 Questions about the Fourth Subject, or Man

79. Can man learn more about God through affirmation than through negation? We answer that it is through affirmation. Now God's existence is not due to the things without which He exists, but rather to the things without which He cannot exist.

80. Question: why does man act through a specific form? Go to the second species of rule E, where the solution is implied.

81. By increasing his acts, does man increase his essence? The answer is that no man is his own maker.

82. Question: when a man wants to remember something, and cannot remember it, which is more lacking: memory or intellect? We say that it is memory, as it is naturally quicker to restore an old species to the intellect than to the will.

83. Question: how do the soul and the body enter into the composition of man? The answer is that in man, spiritual and corporeal goodness make up one goodness, and so with the other principles.

84. Question: what is human life? We answer that it is the form that is composed of the vegetative, sensitive, imaginative and rational powers.

86. Question: is man visible? The answer is no, because the sight can only see colors and shapes.

87. Question: are the intellect and the memory one and the same power in man? The answer is no, because if they were one and the same power, the intellect would not acquire species successively, nor would it let them be forgotten, nor could it ignore them. Further, it would hold on to its objects so strongly as to defeat free will. This is enough said about man.

11.5 Questions about the Fifth Subject, or the Imaginative Faculty

88. Question: does the imaginative have its own way of imagining imaginable objects, just as the sensitive power has its own way of sensing sense objects?

89. Question: what causes the imaginative to draw species from sense data?
90. Question: what is the imaginative?
91. Does the imaginative have correlatives?
92. Does the imaginative increase itself by increasing its act?
93. Is the imaginative a higher power than the sensitive?
94. Does the imaginative have its own specific instinct and appetite?
95. How does the sensitive impede the imaginative power's act?
96. Why is the imaginative not as powerful in sense objects as the sensitive is? Go to the subject of the imaginative.
97. Question: does the sensitive sense the imaginative? The answer is that lower powers do not act on higher powers.

11.6 Questions about the Sixth Subject, or the Sensitive Faculty

98. Question: are hunger and thirst sensed by touch, or by taste? We answer that they are sensed most by the sense that has the greatest affinity to the object.
99. Does taste sense hunger and thirst with instinct and appetite, like sight senses coloured things with color? Go to the second species of rule E.
100. Question: what makes the sensitive faculty sense its objects? We answer that each particular sense senses its objects through specific forms, just like a crystal placed on a coloured object is coloured by it.
101. Does the sensitive have punctual and linear quantity? We answer that the sensitive attains its object as quickly from afar as from up close.
102. As the sensitive has one common sense, does it also have one common power, instinct and appetite?
103. Question: what is the sensitive faculty?
104. With what things is the sensitive common and particular?
105. What does the sensitive faculty live and feed on?
106. Can the sensitive faculty be sensed? Go to the subject of the sensitive.

11.7 Questions about the Seventh Subject, or the Vegetative Power

107. Does the vegetative power act in its own specific way?

108. Does the vegetative power have any things by reason of which it is common and particular, like the sensitive?

109. Is the vegetative power's quantity punctual or linear?

110. Question: what is the vegetative power, and what does it have in itself by the second species of rule C?

111. Question: on what does the vegetative power live, feed and grow, and in which subject is it rooted?

112. What is the death of the vegetative power? Go to the subject of the vegetative power, where the solutions to the above questions are implied.

11.8 Questions about the Eighth Subject, or the Elementative

113. What is the elementative?

114. Does the elementative, like the sensitive, have many species?

115. Does the elementative have its own correlatives?

116. Does a candle flame lighting the wick of a lamp element the wick within itself?

117. Does a candle flame light a wick with air, like the sight senses a coloured object with light?

118. Is the elementative the cause of length, breadth, depth and volume?

119. Is the elementative a species common to the elements?

120. Can the elementative remain in a subject from which the elements are removed?

121. Is the elementative the source of points, lines and shapes?

122. Does the elementative naturally impel itself with its instinct, appetite, lightness, heaviness and so forth like a man impels himself artificially with his feet?

123. Can the elementative have nature without substantial correlatives?

124. Are the elements actually present in elemented things?

125. Does the elementative have continuous quantity throughout the entire space within the lunar sphere?

126. Are there two heats, two drynesses, two whitenesses and so forth? Solution: go to the subject of the elementative, and draw the solutions from it, with an intellect artificially conditioned by this Art.

127. Is there a fifth element? The answer is no, given that four complexions suffice for elemented things.

11.9 Questions about the Ninth Subject, or the Instrumentative

Earlier we put questions about natural instrumentality. Here we will deal with moral instrumentality.

128. Question: what is morality?

129. Question: what are justice and prudence?

130. Then we ask: what are avarice, gluttony etc?

Go to the ninth subject, which is the instrumentative, and deal with it following the things the text indicates to you.

Now we ask: is justice good? The answer is yes, or else injustice would not be evil.

132. Further, we ask: does justice have correlatives? We say that it does, or else, it could not be a habit, nor have anything in which it can be sustained and situated. As we dealt with these matters, we can likewise make questions about justice with all its principles and rules. What we said about justice also applies to all other virtuous habits.

133. Are the vices simply privative principles? We reply that they are. Now they in no way agree with the virtues. In virtues, the doer, the doable and the instruments convene together in a virtuous object. This is enough about morality, for the sake of brevity, especially as we deal with these matters at length in *Ars Magna*.

12. Questions about the Hundred Forms

Questions about the hundred forms can be made in as many ways as each form is different in each of the nine subjects. For instance, entity, etc. which is one form in God, another in angels, another in heaven etc. For instance, let us ask:

134. Is God's entity the prime origin of all entities? The answer is yes, because his goodness is the prime origin of all instances of goodness, his greatness of all instances of greatness and his eternity of all instances of duration. However, this cannot be said about the entity of angels, heaven etc. Therefore, each form, as it differs from the others, can be discussed with its principles and rules.

135. Question: do essence and being convert? We reply that they convert in God, for in God, there is nothing superior or inferior. However, they do not convert in an angel or in heaven, because their being exists by reason of essence and not vice versa. In such cases, the essence is above and being is below.

We can make questions in one way about God's unity, in another way about an angel's unity, and in another way about the unity of heaven etc. For instance, let us ask:

136. Does God's unity function by uniting infinity? The answer is yes. Now without an infinite uniting act, unity could not be infinite because its power would be finite, bound and idle in eternity; and it would be the same with God's goodness and greatness etc. which is impossible.

137. Now, if we inquire about the goodness of an angel and ask, does an angel function by uniting? We reply according to the conditions of the angel's unity, whereby one angel unites morally and objectively with another in one act of loving, one act of understanding, and one act of bonifying. I do not mean that one angel unites, or assembles another angel, because it cannot do this, as we already said. Nor can one heaven unite, or assemble another heaven. However, the unity of heaven effectively causes unities below. But this does not apply to the unity of man, because one man can unite another man by generating one. The same applies to other such things, each in its own way.

138. Question: is there plurality in God? The answer is yes, with regard to his correlatives signified by the second species of rule C. Without them, He cannot have his innate, infinite and eternal operation as He bonifies, magnifies, eternalizes etc. Therefore, his reasons would be confined to idleness, which is impossible. However, this does not apply to the plurality of an angel. Now an angel is composed of active and passive parts, as compared to divine simplicity. Likewise, heaven is more compounded than an angel, and man more than heaven.

139. Question: is there nature in God? The answer is yes, so that God can have natural acts of remembering, understanding and loving as well as natural goodness, greatness etc.; and so that these reasons are naturally his own, whereby He produces infinite and eternal good as becomes his act of naturizing. However, this is not the case with angelic nature, as it is finite and new. Nonetheless, it functions by naturizing, because it has innate natural species with which it objectifies things objectively and naturally. In addition, we can discuss the nature of heaven likewise in its own way, by applying its specific natural principles and rules, with which it naturally acts in its specific way. Moreover, we can discuss the nature of the other subjects likewise, each in its own way.

The things said above enable the artist to make questions about the hundred forms and solve them, following the different ways of dealing with different questions and combining them with the nine subjects where they differ from one another while each form keeps its own definition, as given above. Here, the intellect recognizes its method for rising to a highly general level, by making many questions and solving them by the methods shown in the evacuation of the third figure and the multiplication of the fourth figure. Who indeed can count all the questions and solutions that can be made? This is enough regarding questions about the hundred forms, for the sake of brevity.

Part 12 - Training in this Art

1. Here, we deal with training in this Art in three parts: the first comprises the 13 parts in which this Art is divided. The artist in this Art must be thoroughly familiar with them and know how to apply questions to loci that fit the conditions of each question's subject matter.
2. Secondly, the artist must become familiar with the methods and procedures of this Art by using the methods in the text to prove the solutions to peregrine questions by the same method with which they are explained in the text, as one example exemplifies and clarifies another.
3. Third, the artist must possess the method of applying a multitude of questions and solutions to one and the same conclusion, as shown in the third and fourth figures and in the table. This is enough about training, for the sake of brevity.

Part 13 - The last part - How to Teach this Art

1. This part is divided into four parts. First, the artist must have thoroughly memorized the alphabet, the figures, the definitions, the rules and the layout of the table.
2. Second, he must clearly explain the text to the students through reasoning, without relying on other authorities, and the students must prepare themselves by reading through the text, and they must put any questions they have about it to the artist or teacher.
3. Third, the teacher must put questions to the students and solve them rationally according to the process of this Art, for without reasoning, the artist cannot make it work. Here we should note that the Art has three friends, namely intellectual subtlety, skill in reasoning, and good intentions, for without these, no one can learn it.
4. Fourth, the teacher must ask the students to solve the questions he puts to them. In addition, he must tell them to multiply many reasons for one and the same conclusion, and also to identify the loci where the answers are found and where reasons are multiplied for the answers. However, as long as the students do not know how to give answers, multiply reasons, or find loci, the artist or teacher must show them how to do these things.

Epilogue.

The Conclusion of this Art

To the honour and praise of God and for the public good, Raymond finished this book in Pisa, in the monastery of Saint Donnino, in the month of January of the year 1307 of the Incarnation of our Lord Jesus Christ. Amen.

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References

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