

THE TRADITION OF THE «ARS BREVIS»

On these pages are brought together several lists which should both facilitate and prove useful for an examination and the study of the *Ars Brevis* written by Ramon Lull in the year 1308. At least, they are indicative of the importance and value which its ideas have had both for its author and for many thinkers who came after him.

Since each of the lists will be introduced with a brief explanation of its content, it is sufficient here to note in general the character of each one of them. They are as follows: 1) a list of the manuscripts of the *Ars Brevis* which are known to be still in existence 2) a list of the printed editions of the same work; 3) a list of the other expositions of the *Art*, or part of it, by Ramon Lull himself; 4) a list of commentaries, in manuscript form, by other writers, first on the *Ars Brevis*, and secondly on the *Art* in general 5) a list, similar to the previous one, of the principal printed expositions, commentaries, and developments of both the *Ars Brevis* and the methods of the *Art* in general.

I — *Manuscripts of the Ars Brevis*

In this first list mention is made of the extant manuscripts of the *Ars Brevis*.¹ A basis for separation of these manuscripts is natural-

¹ The main sources for the manuscripts' entries on this list, as well as on the third and fourth lists which follow, are these:

Anonymous. «Els Monuscrits Lullians de les Biblioteques Nordiques», *Mediterraneanum*, Vol. 1 (1936), pp. 105-113.

Avinyo y Andreu, Joan, *Les Obres Autèntiques del Beat Ramon Lull*, Barcelona, 1935.

Batista y Roca, Joseph Maria, *Catalech de les Obres Lulianes d'Oxford*, Barcelona, 1916.

Batllori, Miguel, «El Lulismo en Italia», *Revista de la Filosofia*, Vol. 2 (1963), pp. 253-313, 479-537.

Blanco, Pedro, «La Apología del Dr. Dimas de Miguel, y el Catálogo de las Obras de Raimundo Lulio del Dr. Arias de Loyola. Manuscritos inéditos de la Real Biblioteca del Escorial», *La Ciudad de Dios*, Vol. 17 (1908), pp. 326-333, 412-420, 590-596.

ly the language in which they are written. By far most of them are in Latin and are therefore given first. They are then followed by the few manuscripts in other languages. These are, therefore, translations, or may be so considered. Of them the Catalan manuscripts merit to be mentioned first if we bear in mind Lull's native language.

With this initial distinction which is based on the language in which they are written, the order in which the manuscripts appear on the list is alphabetical according to the city and library where they are found today.

Immediately after the location, and for identification purposes, the codex or manuscript numbers are indicated. These are assigned to the manuscripts by the libraries whose possession they are today. The Roman numerals in parentheses stand for the century of the manuscript. Whenever possible both the *Incipit* and the *Explicit* are

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- D'Alos-Moner, Ramon, «Inventari de Manuscrits Lullians de Mallorca Segons Notes de Jeroni Rosello», *Miscel·lania Lulliana*, Barcelona, 1935, pp. 384-402.
- Litré, Paul Emile and Haureau, Barthelemy, «Raymond Lulle», *Histoire Litteraire de la France*, Vol. 29, Paris, 1885.
- Longpré, Ephrem, «Raymond Lulle», *Dictionaire de Theologie Catholique*, Vol. 9, cols. 1071-1141, Paris, 1926.
- Marx, J., *Verzeichnis der Handschriften-Sammlung des Hospitals zu Cues bei Bernkastel*, Treves, 1905.
- Obrador y Bannasar, Mateo, «Notes per a un catalech d'alguns Codexs Lullians de les Biblioteques de Palma de Mallorca», *Estudis Universitaris Catalans*, Vol. 17 (1932), pp. 166-183; «Ramon Lull en Venecia. Reseña de los Códices e Impresos Lulianos Existentes en la Biblioteca Veneciana de San Marcos», *Boletín de la Sociedad Arqueológica Luliana*, Vol. 8 (1900), pp. 301-324; «Viatge d'investigació a les biblioteques de Munich y Mila», *Anuari de l'Institut d'Estudis Catalans*, 1908, pp. 598-613.
- Ottaviano, Carmelo, *L'Ars Compendiosa de R. Lulle, avec une Etude sur la Bibliographie et le Fond Ambrosien de Lulle*, Paris, 1930.
- Pérez Martínez, Lorenzo, «Los Fondos Lulianos Existentes en las Bibliotecas de Roma», *Anthologia Annuæ*, Rome, Vol. 8 (1961), pp. 331-480; «Los Fondos Manuscritos Lulianos de Mallorca», *Estudios Lulianos*, Vol. 2 (1958), pp. 209-226, 325-334; Vol. 3 (1959), pp. 73-88, 195-214, 297-320; Vol. 4 (1960), pp. 83-102, 203-212, 329-346; Vol. 5 (1961), pp. 137-151, 325-348; Vol. 7 (1963), pp. 89-96, 217-222.
- Platzeck, Wolfram-Erhard, *Raymund Lull*, Vol. 2, pp. 3-84, Dusseldorf, 1964.
- Tarré, José, «Los Códices Lulianos de la Biblioteca Nacional de París», *Analecta Sacra Tarraconensia*, Vol. 14 (1941), pp. 155-182.
- Of great assistance for information on Lullian manuscripts is the microfilm collection of the Lullistisches Institut at the University of Freiburg in Breggau, Germany. This is true particularly in reference to manuscripts in German libraries, and to isolated manuscripts in libraries in the U.S.A. and some North-European countries. This collection of manuscripts' microfilm was gathered in view of the required critical texts for the edition and publication now in progress of Lull's Latin *Opera*. Undertaken under the auspices of the *Schola Lullistica Majoricensis* this edition is being directed by Prof. Friedrich Stegmüller of the University of Freiburg in Breggau. I wish to express my gratitude to Prof. Stegmüller for his readiness to provide the writer with information on the manuscripts of the *Ars Brevis* known to be in existence.

stated. And in a few instances indications are given about the condition of the manuscript, particularly if it is incomplete.

A — *Latin Manuscripts*

- 1) Bologna, Univ. *Lat.* 926, f. 83rd-97va.
- 2) Bourges, *Lat.* 298 (XIV), f. 124-242v.
- 3) Brussels, Bibl. Royale, *Lat.* 1188 (XIV), (ex monasterio de Korssendock), f. 163-169.

Incipit: Deus... quae imago artis generalis... Ratio quare facimus istam artem brevem, est ut ars magna facilius sciatur... Explicit: Tunc temporis artista sive magister doceat scolares de praedictis.

- 4) Copenhagen, Ny. Kgl., *Lat.* S 638 (XIV) 8', f. 151-185v.
Incipit: Ratio quare facimus illam artem brevem... Explicit: Scolares de praedictis... finivit Raimundus hunc librum Pisis in monasterio Sancti Dominici mense Januarii anno Domini 1307.

- 5) Copenhagen, Ny. Kgl., *Lat.* S 640, (XV) 3', f. 107-142v.
Incipit: Ratio quare facimus illam artem brevem... Explicit: Scolares de praedictis... Finivit Raimundus hunc librum Pisis in monasterio sancti Dominici mense Januarii anno Domini 1307 inc. Domini nostri.

(Followed in f. 143-147 by *Tabulae*).

- 6) Cremona, Bibl. Gubernat., *Lat.* 64, f. 1-56.
- 7) Cues (Cusa), *Lat.* 81, (XV), (fortasse scripsit Card. Nicolaus Cusanus), f. 1-11.

Incipit: Jesus, Maria, Raymundus. —Deus cum tua gratia... quae est magnae artis imago, quae sic... ultima. —De prologo. —Explicit: Tunc temporis artista sive magister doceat scolares de praedictis. —Ad honorem et laudem Dei et publicae utilitatis... de mense Januarii anno 1307 inc. D. n. J. XI.

- 8) Danzig, Staatbibliothek (nunc: W. Gdansku, Biblioteka Polskiej Akademii Nauk), *Lat. ms.* 2224 (XV), f. 128-235v.

Incipit: Ratio quare facimus istam artem brevem... Explicit: Magister doceat scolares. Explicit: Ars Brevis R. L. Deo gratias.

- 9) Escorial, *Lat. ms. f. IV, 12* (XIV), 33. fol.

Incipit: Deus cum tua gratia, sapientia et amore incipit ars brevis, quae est imago... Explicit: Magister doceat scolares de praedictis. Ad honorem et laudem Dei... et sancti Domini mense Januarii anno 1307 D. n. J. XI.

- (Provenientia: Este libro es del doctor fray Alonso de San Cibian y Dexolo; olim Bibl. del Conde-Duque de Olivares)
- 10) Florence, Riccardiana, *Lat. ms. 1001* (XV), f. 34-43.

(Scriptum 1417-1418 per manus fratris Nicolai Muckrenwal de Prussia ordinis fratrum Heremitarum Sti Augustini de Conventu provincia Thuring.)

- 11) Genoa, Bibl. Civita Berio, *Lat. ms. D bis 12 2 33* (XVII, 1631), f. 1-36.

Followed by a *Brevis ac etiam dilucida in Artem Brevem divi Raymundi Lulli Martyris subtilis declaratio* with a new pagination of its 113 folios beginning with f. 1.

- 12) Innichen, Tirol. Collegiata San Candido, *Lat. VIII, c. 11*, (XV) (292-210mm.), f. 112-122.

Incipit: Deus, cum tua gratia, sapientia et amore incipit ars brevis, quae est imago artis generalis. Nam ista scita ab intellectu subtili et fundato, ipse potest scire generalem artem. —Ratio quare facimus... Explicit: Pisis in monasterio sancti Dominici anno ab incarnatione Domini 1307.

- 13) Karlsruhe, *Lat. ms. perg 92* (St. Peter schwarzwald) (XIII-XIV), f. 28v-39v.

Incipit: Deus in timore tuo et de tua gratia magna confidens, incipit ars brevis generalis, quae est imago artis magnae electa ex textu artium Raimundi Lul cuiusdam regis Marioricarum Senescalli ordinata per partes, ut patere potest sequendo litteram. —Ratio quare fecimus istam artem brevem...

(Fragmentum, ut videtur, cum comentariis et cum excerptis ex Arte generali et ultima.)

- 14) Kontwoliere: St. Gallen, *Lat. Vad 487* (XV), f. 1r-75r.

(Ars Parva Generalis)

- 15) London, Brit. Museum, *Lat. Sloane 2416* (XV), n. 2. f. 124-131.

Incipit: Deus cum tua gratia et sapientia et amore incipit ars brevis Raymundi Lullii. —Ratio quare facimus istam artem brevem... Explicit: mensis Januarii anno 1308 inc. Domini. —B significat Bonitatem.

- 16) Milan, Bibl. Nazionale Braidense, *Lat. ms. A.D. XV 17/2* (XVI), (of Spanish Origin).

- 17) Milan, Bibl. Amb., *Lat. I. 66 Inf.*, (XVII), f. 1-63.

- 18) Milan, Bibl. Amb., *Lat. Y. 21 Sup.*, (XIV-XV), f. 1-41.

- 19) Munich, Etaat Bibl., *Lat. Clm 10506* (XIV), f. 1-12v.

Incipit: Deus, cum tua gratia... Incipit: ars brevis quae est imago artis generalis... Ratio quare facimus istam brevem

artem, est ut ars magna facilius sciatur... Explicit: tunc temporis artista sive magister doceat scolares de praedictis.

- 20) Munich, Etaat Bibl., *Clm* 4381 (Aug. S Ult. 81) (XV), f. 1-34.

Incipit: Deus, cum tua gratia... Incipit: ars brevis quae est imago artis generalis... Ratio quare facimus istam brevem artem, est ut ars magna facilius sciatur... Explicit: tunc temporis artista sive magister doceat scolares de praedictis.

- 21) Munich, Etaat Bibl., *Lat. Clm.* 10531 (XIV), f. 9-40.

Incipit: Deus, cum tua gratia... Incipit: ars brevis quae est imago artis generalis... Ratio quare facimus istam brevem artem, est ut ars magna facilius sciatur... Explicit: tunc temporis artista sive magister doceat scolares de praedictis.

- 22) Munich, Etaat Bibl., *Lat. Clm.* 10552 (XV), f. 30-51v.

Incipit: Deus cum tua gratia et sapientia et amore incipit ars brevis Raymundi Lullii. —Ratio quare facimus istam artem brevem. Explicit: Si vero scolares nesciant... mense Januarii anno a nativitate Domini 1307. —Deo gratias.

- 23) Munich, Etaat Bibl., *Lat. Clm.* 10587 (XVII), f. 25-39v.

- 24) Munich, Etaat Bibl., *Lat. Clm.* 10661 (XV-XVI), f. 178r-184v.

Incipit: Deus, cum tua gratia... Incipit: ars brevis quae est imago artis generalis... Ratio quare facimus istam brevem artem, est ut ars magna facilius sciatur... Explicit: tunc temporis artista sive magister doceat scolares de praedictis.

- 25) Munich, Etaat Bibl., *Clm.* 14524 (XV), f. 14-44v. (Olim S. Emmeran F. 27).

Incipit: Deus, cum tua gratia... Incipit: ars brevis quae est imago artis generalis... Ratio quare facimus istam brevem artem, est ut ars magna facilius sciatur... Explicit: tunc temporis artista sive magister doceat scolares de praedictis.

- 26) Munich, Universitats Bibl., *Lat. Cod. ms.* 296 (XV) 8', f. 122-153.

Incipit: Deus cum tua gratia, sapientia et amore incipit ars brevis quae est imago artis generalis intitatur... Ratio quare facimus istam artem brevem... Explicit: tunc temporis artista sive magister doceat scolares de praedictis. —Ad laudem et honorem Dei et publicae utilitatis finivit Raymundus hunc librum Pisis in monasterio sancti Dominici mense Januarii anno 1307 inc. D. n. J. X. amen.

- 27) Munich Etaat Bibl., *Lat. Clm.* 19857 (XV; 1484) (Olim Tegernsee 1857) f. 67r-93r.

- 28) Munich Etaat. Bibl., *Lat. Clm.* 18445 (XV), (Tegernsee 445), f. 36-46.

- 29) Naples, Bibl. Naz., *Lat. VIII. F. 27* (XV), f. 1r-23r.
- 30) Naples, Bibl. Naz., *Lat. VIII. F. 38* (a 1447), f. 1r-19v.
- 31) New York, The Franciscan Institute Library, St. Bonaventure, *Lat. ms. 3* (XV), f. 2-28.
- 32) New York City, Columbia Univ., Library of the late George A. Plimpton (61 Park Av.), *Lat. ms. 187* (XV?), f. 26-49.
 Incipit: Deus cum tua gratia et amore Incipit Ars Brevis
 ... Explicit: Finivit Raymundus Artem Brevem Pisis Monasterio Sancti Dominici Anno ab Incarnatione Domini 1307.
 Explicit: Feliciter.
- 33) Oxford, Corpus Chr. College, *Lat. 247* (XV), f. 1-16.
 Incipit: Ratio quare facimus istam artem brevem est, ut ars magna facilius sciatur; Explicit: ad honorem Dei et publicae utilitatem mense Januarii anno inc. D. n. J. XI. 1347. Deo gratias.
 (Poss: Hic est unus librorum quos habuit a dominis Hixley Patricius Saunders. 1606 Julii 7).
- 34) Palermo, Bibl. Comm., *Lat. ms. II. B. 21*, (XV?).
- 35) Palma de Mallorca, Conv. Francisc., *Lat. 3-9* (XV ;1492), f. 215v-238.
- 36) Palma de Mallorca, Bibl. Publ., *Lat. 111*, (XVII; 1642), f. 1-74.
 (Raymundi Lull ars brevis. Comp. et isagogue artis magnae, mendis castigata... per Franciscum Marcal, finivit Palma 1642).
- 37) Palma de Mallorca, Bibl. Publ., *Lat. 993* (Olim L. 148), (XV; 1432), f. 1-46.
 Incipit: Deus cum tua summa gratia, sapientia et amore incipit ars brevis, quae est imago artis, quae sic intitulum... Ratio quare facimus... Explicit: Artista sive magister doceat scolares de praedictis... Parisiis (Pisis?) in monasterio Sct. Dominici Jan. 1307 inc.
- 38) Palma de Mallorca, Bibl. Publ., *Lat. 991* (Olim L. 149), (XIV), f. 7v-48v.
- 39) Palma de Mallorca, Bibl. Publ., *Lat. 996* (Olim L. 151), (XVI).
 (Ars brevis ed. Barcinone anno 1511 cum approbatione eiusdem libri data ab academia Parisiensi. In libro approbatio non jam exstat).
- 40) Palma de Mallorca, Bibl. del Conde de Ayamans, *Lat. ms. (XIV)*, 201 fol., Int. 1.
- 41) Paris, Bibl. Nat. *Lat. nom. acq. 1505* (XV; 1473-1408), f. 5v-16v: dq.

42) Parma, Bibl. Palatina, *Lat. Palatino 309* (XVI) 4^r perg., f. VIr.; f. 1r-24v.

43) Rheims, *Lat. ms. 881* (XV), f. 1-1.

Incipit: Deus cum tua gratia,... imago artis, quae sic intitulatur: Deus, cum tua summa perfectione incipit ars generalis ultima. —Ratio quare facimus istam artem brevem est. Explicit: Magister doceat scolares de praedictis. —Ad honorem et laudem Dei et publicae utilitatis finivit Raimundus Lull hunc librum Pisis in monasterio sancti Dominici mense Januarii anno inc. D. n. J. X. 1307. Deo gratias.

44) Salamanca, Biblioteca de la Universidad (XIX; 1875), f. 88-104.

45) Trier, Staat Bibl., *Lat. Cod. Trev. 1925/1482* (XV), (Provenientia: St. Alban, Trier), f. 10-39.

Incipit: Deus, tua bonitate, magnitudine et potestate incipit ars sancta ad tuae fidei defensionem et tuae sapientialis maiestatis honorificentiam et gloriam. Amen. —Ratio quare facimus istam artem brevem est, ut ars magna facilius sciatur. Explicit: Tunc temporis artista sive magister doceat scolares de praedictis. Deo gratias. —Ad honorem et laudem Dei publicaeque utilitatem finivit Raimundus egregius doctor in omni facultate hanc artem minorem, quae est introductoria in magnam, quae est circa XII sexternos. Omnia tamen, quae sunt in alia hic sunt breviter tacta etc. Anno MCCVII incarnatione D. n. J. XI. Amen.

46) Uppsala, Kntl. Universit. Bibliotek, *Lat. ms. C 51* (1400), Int. VI, f. 128-143.

47) Vatican, Chigi *Lat. A. IV. 105* (XV), C 190 x 135 mm., f. 113v-120r. (Fragments).

(Incomplete; it ends with these words:

Discursus divinae Bonitatis.)

48) Vatican, *Palat. Lat. 984*, (XV), f. 95-107 (260 x 223 mm.)

Incipit: Ratio quare facimus istam artem brevem est ut ars magna facilius sciatur... Dividitur iste liber in tredecim partibus... Explicit: tunc artista sive magister doceat scolares de praedictis. Ad laudem... Pisis in monasterio sancti Dominici in mense Januarii anno MCCCVII.

49) Vatican, *Vat. Lat. 3069* (XV), (240 x 170 mm.), f. 13r-37v.

Incipit: Ars brevis quae est imago artis generalis. Deus cum tua gratia, sapientia et amore... incipit. Ratio quare facimus hanc artem brevem est ut ars magna facilius sciatur... Explicit: Artista sive magister doceat scolares de praedictis. —De perfectione huius artis. Ad honorem et laudem Dei et

publicae utilitatis finivit Iohsant hunc librum in palacio domi-
norum Bonnonie de mense maii anno millesimo CCC sexage-
ximo sexto...

- 50) Vatican, *Regin Lat. 1289* (XV), (330 x 230 mm.), f. 137-149.
(Incomplete)
- 51) Vatican, *Urbib Lat. 1442*, XV), (230 x 145 mm.), f. 102-123.
Incipit: Ars brevis quae est imago artis generalis. At
and: Deo dante divinum opus ars brevis reverendissimi Ray-
mundi Lull nuncupatum anno millesimo quadrigentesimo quin-
to XIII Februarii optime feliciter finivit.
- 52) Vatican, *Vat. Lat. 9232* (XVI), f. 265r-v. (fragmentum, IV
pars).
- 53) Venice, Bibl. Marc., *Lat. ms. CXLIII cl. VI* (XV; 1462), f.
243r-151r.
Incipit: Deus: in tua perfectione. —Ratio quare facimus
istam artem...
(This ms. seems to have been written, at least in part by
Fr. Bernardini Aquilani de Fossa.)
- 54) Vienna, *Lat. 2529* (Rec. 664) (XV), f. 32-74.
- 55) Vienna, *Lat. 5169* (Rec. 609) (XV), f. 1-33r.
- 56) Vienna, *Lat 11379* (?), f. 1-77.
- 57) Wolfenbuttel, *Lat. 4180* (96 Weissenb.) (XV), f. 237-250v.

B — Manuscripts of Translation of Ars Brevis

- 1) Milan, Bibl. Amb. *Catalan ms. 0.87 Sup.* Latinus Chartaceus
(XV), f. 1-63.
(Although referred to in title page as *Raymundi Lulli
Ars magna* it is really the *Ars Brevis*.)
- 2) Palma de Mallorca, Colegio de Monte Sion, Catalan (*Romans
Lemosi*), (XV), f. 1-64.
- 3) Palma de Mallorca, Franciscan Convent, *Catalan, ms. IV. 67*
(XV), f. 1-13.
(Fragments.)
- 4) Palma de Mallorca, Bibl. Publ., *Castillian ms. 999* (*Ars Bre-
vis*).
- 5) London, Brit. Museum Sloane, French, *gall. ms. n 2* (XVII),
f. 20-51.
L'Art bref de M. Raymond Lulle. L'agrege, etc. L'intro-
duction du grand art. —O dieu, avec ta grace et la sapience...
- 6) Paris, Bibl. Nat., French, *Franc. ms. 19965* (XVII).
L'Art Bref de Raymond Lulle, qui est un abrege et en-
tree au grand Art.

II — Printed Editions of the *Ars Brevis*

This second and shorter list takes into account all of the known printed editions of the *Ars Brevis*.² With one or two exceptions these editions are known through copies which still exist in various libraries throughout the world.³

Each entry has the title under which the edition appears, the publisher if known, the city and date of publication. For further details on these editions there is indicated at the end of each entry, in addition to the location of at least one copy, the corresponding number assigned to the particular published edition in the *Bibliografía de les Impressions Lul·lianes* of Elies Rogent and Estanislau Duran, (in the lists it is referred to as R. D.); or to the catalogue of Lull's writings in *Raymond Lulle, Philosophe de l'Action* or Armand Llinares.

A — Latin Editions

- 1) *Ars Brevis sive Artificium*, n.p. Barcelona, 1484.
(Cf. Llinares N. 127).
- 2) *Ars Brevis sive Artificium*, Eucharus Silver, Rome (?), 1485.
(R.D. 6, Palma, Bibl. Prov.)
- 3) *Ars Brevis sive Artificium*, Peter Posa, Barcelona, 1489.
(R.D. 10, Palma, Bibl. Prov.; Barcelona, Bibl. Universitaria.)
- 4) *Ars Brevis sive Artificium*, n.p., Spain, n.d. (Spanish Incunabulum).
(R.D. 28, Lyons, Bibl. de la Ville de Lyon.)
- 5) *Ars Brevis sive Artificium*, Chales Amoros, Barcelona, 1511.
(R.D. 44, Madrid, Bibl. Nac.)
- 6) *Ars Brevis sive Artificium*, n.p., Avignon, 1511.
(R.D. 3a.)
- 7) *Ars Brevis sive Artificium*, n.p., Rome, 1513.
(R.D. 49, Munich, Royal Lib.)

² The best and most complete source of information for entries on this list is Rogent, Elies and Duran, Estanilau, *Bibliografía de les Impressions Lul·lianes*, Barcelona, 1927.

³ Four years ago the writer was informed that a new critical edition of the *Ars Brevis* was in the process of preparation by Prof. A. Madre of the Lullistiche Institut at the University of Freiburg in Breggau, Germany. The writer was also advised that it would take close to five years before the critical text was ready for publication and inclusion in one of the volumes of the new edition of Lull's *Opera Latina*. As noted at the end of footnote 1, this edition is being very carefully prepared by Dr. Friedrich Stegmüller of the same University in Freiburg in Breggau under the auspices of the Schola Lullistica Majoricensis.

- 8) *Ars Brevis sive Artificium*, Stephen Baland, Lyons, 1514.
(R.D. 52, Madrid, Bibl. Nac.; London, British Museum.)
- 9) *Ars Brevis sive Artificium*, Claude Bornat, Barcelona, 1565.
(R.D. 102, Palma, Bibl. Prov.; Barcelona, Bibl. Univ.;
London, British Museum.)
- 10) *Ars Brevis sive Artificium*, Giles Gorbin, 1578.
(R.D. 121, Madrid, Bibl. Nac.; London, British Museum)
- 11) *Ars Brevis sive Artificium*, n.p., Strasbourg, 1612 (?).
(R.D. 170)
- 12) «*Ars Brevis sive Artificium*», in *Generalis et Admirabilis Methodus ad Omnes Scientias Facilius et Citius Addiscendas, in quo Explicatur Ars Brevis Raymundi Lulli* of Pedro Geronimo Sanchez de Lizarazu, pp. 9-41, Charles of Lavayen, Tarragona, 1613.
(R.D. 172, Barcelona, Bibl. Univ.)
- 13) «*Ars Brevis sive Artificium*», in *Generalis et Admirabilis Methodus ad Omnes Scientias Facilius et Citius Addiscendas, in quo Explicatur Ars Brevis Raymundi Lulli* of Pedro Geronimo Sanchez de Lizarazu, pp. 9-41, Charles of Lavayen, Tarragona, 1619. (Reprint of 1613 Edition.)
(R.D. 186, Palma, Bibl. Prov.; Barcelona, Bibl. Univ.)
- 14) *Ars Brevis sive Artificium*, Rafael Moya, Mallorca, 1669.⁴
(R.D. 264, Barcelona, Bibl. de Catalonia.)
- 15) «*Ars Brevis sive Artificium*», *Opera Parva, opus A*, pp. 1-125, Peter Anthony Capo, Mallorca, 1744.
(R.D. 325, Palma, Bibl. Prov.; Barcelona, Bibl. Univ.)
- 16) *Ars Brevis sive Artificium*, Peter Anthony Capo, Mallorca, 1744
(R.D. 326)
- 17) «*Ars Brevis sive Artificium*», in *Opera ea quae ad Adinventam ab Ipso Artem Universalem*, pp. 1-43, Lazarus Zetzner, Strassbourg, 1598.
(R.D. 144)
- 18) «*Ars Brevis sive Artificium*», in *Opera ea quae ad Adinventam ab Ipso Artem Universalem*, pp. 1-42, Lazarus Zetzner, Strassbourg, 1609.
(R.D. 162, N. Y. 42nd St. Lib.)
- 19) «*Ars Brevis sive Artificium*», in *Opera ea quae ad Adinventam ab Ipso Artem Universalem*, pp. 1-42, Lazarus Zetzner, Strassbourg, 1617.
(R.D. 180)

⁴ The Minerva G. m. b. H. Publishing House, Frankfurt/Main, Germany, will undertake a careful photo-reprint of this edition of the *Ars Brevis* in early 1969.

- 20) «Ars Brevis sive Artificium», in *Opera ea quae ad Adinventam ab Ipso Artem Universalem*, pp. 1-42, Heirs of Lazarus Zetzer, Strassbourg, 1651.
(R.D. 233, N. Y. 42nd St. Lib.)

B — Printed Editions in Translations

- 1) *Ars Brevis sive Artificium*, French trans. by Mr. De Vassy, Anthony Champenois, Paris, 1632.
(R.D. 206, Paris, Bibl. Nat.)
- 2) *Ars Brevis*, French trans., Bibl. Chacornac, Beaugency Imp. Laffray, Paris, 1901.
- 3) *Art Brev*, Catalan trans., explained and adapted for the modern reader by John Avinyo, Academia de Bones Lletres de Barcelona, Barcelona, 1934.

III — Other Expositions of the Art by Ramon Lull

The third list includes the titles of, and brief comments on, other works which Lull wrote in order to explain what he believed was an inspired art. These expositions are concerned directly with the principles and procedures of the *Art*, either in whole or in part. Although most of them preceded the *Ars Brevis* they may still be considered its best commentaries since they were written by the same author in order to impart, explain or apply the positions taught in it.

The series of these writings is given in the strict chronological order of their composition. The date and place of composition are not always certain. This is indicated by the question marks which follow the name of the city or the date after the title of each book.

Latin titles are given first. And in the case of works of which the Catalan text is known, (and which may have been the original, at least for the poems), the Catalan title is added immediately after, in parentheses. At the end of each entry the number assigned to the work in various well-known catalogues is given for persons desiring further details or brief resumés of the content of these books. The abbreviations used for these catalogues are as follows:

- Li. = Paul Emile Littré and Barthelemy Haureau, «Raymond Lull», *Histoire Litteraire de la France*, Vol. 29, pp. 1-386, Paris, 1885.
- Lo. = Ephrem Longprè, «Raymond Lulle», *Dictionnaire de Theologie Catholique*, Vol. 9, cols. 1071-1141, Paris, 1926.

- Ot. = Carmelo Ottaviano, *L'Ars Compendiosa de R. Lulle avec une Etude sur la Bibliographie et le Fond Ambrosien de Lulle*, Paris, 1930.
- Av. = Joan Avinyo, *Les Obres Autentiques del Beat Ramon Lull*, Barcelona, 1935.
- Ca. = Joaquín Carreras y Artau and Thomas Carreras y Artau, *Historia de la Filosofía Española, Filosofía Cristiana de los siglos XIII al XV*, Vol. 1, pp. 231-640, Madrid, 1939.
- Pl. = Erhard Wolfram Platzeck, *Raymund Lull*, Dusseldorf, 1964.

- 1) *Ars Compendiosa Inveniendi Veritatem seu Ars Magna et Maior* (Art Abreujada d'atrobar Veritat). Palma, 1273-1275.

This *Ars* is the first of the *artes* written by Lull probably at home or at the monastery 'La Real' soon after 1272. It is referred to in the *Contemporary Life* and in the earliest catalogue of 1311.

This *Ars* begins: Haec Ars dividitur in tres distinctiones, quarum prima dividitur in duas partes: Prima pars continet expositionem quinque figurarum... A ponimus quod sit noster Dominus Deus.

Latin edition: Vol. 1, pp. 1-49, Mainz, 1721.⁵

*Mss.*⁶: 1) Lat.: Palma, Bibl. Publ. (XV), in 4, incomplete; Munich, Staat Bibl. 10514, & 10528. 2) Cat.: Munich *Cat. ms.* (XIV).

Cf.: Li. 1, Lo. Ph. 1, Ot. 7, Av. 1, Ca. 13, Pl. 3.

- 2) *Ars Universalis seu Lectura Artis Compendiosae Inveniendi Veritatem*, Palma, 1273-1275. (Montpellier?, 1277?).

This *Ars* or *Lectura* was written to explain the *Ars Compendiosa Inveniendi Veritatem* but it is almost as difficult to read.

It begins: Finalis intentio huius artis est reperire y (sive veritatem).

Latin edition: Vol I, pp. 1-124, Mainz, 1721.

Mss.: Lat.: Mainz, Seminary Lib. (XIV); Munich, Staat Bibl. 10502 & 10591.

Cf.: Li. 2, Lo. Ph. 4, Ot. 19, Av. 2, Ca. 14, Pl. 5.

⁵ Until very recently few original copies of this beautiful edition of Lull's works existed anywhere in the world. This situation has been greatly remedied by the Minerva G. m. b. H. Publishing House, Frankfurt/Main, Germany. In 1965 this House produced a limited number of beautifully photo-printed copies of the eight volumes of this important but rare edition of Lull's *Opera*.

⁶ See p. 1, footnote 1. - Unlike the list of manuscripts containing the *Ars Brevis*, this new list of the many other writings on the *Art* by Lull himself cannot pretend to be as nearly complete about the numerous manuscripts which may be still in existence.

- 3) *Ars Demonstrativa (Art Demonstrativa)*, Montpellier, 1275-1281

This new *Ars* is the first major revision of the *Art*, although it is stated that it was composed according to the manner of the *Ars Compendiosa Inveniendi Veritatem*. The *Ars Demonstrativa* is mentioned in the catalogue of 1311.

It begins: Quoniam haec ars sequitur regulam Artis compendiosa inveniendi veritatem.

Latin edition: Vol. 3, pp. 1-112, Mainz, 1722. Catalan edition: *Obres de R. L.*, Vol. 16, pp. 3-288, Palma, 1932.

Mss.: Lat.: Innichen, Collegiata VIII, C 13; Milan, Bibl. Amb. P 198 sup (XIV); Munich, 10359 & 10588; Mainz, Sem. Lib., A. 1 (XIV); Oxford, Bodleian Lib., Digby 192 (XIV); Palma, Bibl. Publ., R. L. 51 (XIV); Paris, Bibl. Nat., 17.825; Venice, Bibl. Marciana, 185 a 250 I. 182. Cat. ms. in the Sem. Lib. of Mainz.

Cf.: Li. 13, Lo. Ph. 5, Ot. 21, Av. 18, Ca. 17, Pl. 21.

- 4) *Regulae Introductoriae in Practicam Artis Demonstrativae (Regles Introductories)*, Montpellier, 1275-1281.

This composition is in verse form and has five stanzas. Written in order to make the *Art* more popular, it is included in fifteenth century (1460-1488) catalogues.

This poem begins: In principio solutionis convenit sic ordinare.

Latin edition: Vol. 4, pp. 1-6, Mainz, 1729. Catalan edition: *Obres de R. L.*, Vol. 16, pp. 291-294, Palma, 1932.

Mss.: Lat.: Mainz, Bibl. Comm. Cf. Gottron *L'Edicio*, p. 81; Munich, Staat Bibl., 10.527, 10.568 & 10.579.

Cf.: Li. 20, Lo. V. 5, Ot. 28, Av. 19, Ca. 233, Pl. 22 & 23.

- 5) *Ars Inveniendi Particularia in Universalibus*, Montpellier (?), 1275-1281, (Mallorca, 1277?).

In the prologue it is stated that this book is «Quasi ramunculus extractus ab Arte Demonstrativa». Its authenticity is attested by two fifteenth century catalogues of the Lullian School at Barcelona.

This *Ars* begins: Cum apud nos sint infinita particularia.

Latin edition: Vol. 3, pp. 1-50, Mainz, 1722.

Mss.: Lat.: Cortone, Bibl. Comm. ms. 215; Munich, Staat Bibl., 10.589; Paris, Bibl. Nat., 17.829.

Cf.: Li. 17, Lo. Ph. 10, Ot. 25, Av. 22, Ca. 22, Pl. 25.

- 6) *Liber Propositionum Secundum Artem Demonstrativam*, Montpellier (?), 1275-1281. (Mallorca, 1277?).

In this book a number of conclusions are drawn for the *Ars Demonstrativa*. It is mentioned in the catalogues of 1460 and 1488 of the Barcelona Lullian School.

This book begins: *Ab arte demonstrativa trahic hoc opus exordium.*

Latin edition: Vol. 3, pp. 1-62, Mainz, 1722.

Mss.: Lat.: Innichen, Bibl. Collegiata, *VIII, C. 8*; Milan, Bibl. Amb., *P. 198 Sup. (XIV)*; Munich, Staat Bibl., *10.502, 10.525, 10.553, 10.589, and 10.594*; Palma, Bibl. de Vivot, fifteenth century ms.; Paris, Bibl. Nat. *16.113, and 17.829*; Venice, Bibl. Marc. *189. a.250.I. 182.*

Cf.: Li. 18, Lo. Ph. 11, Ot. 26, Av. 23, Ca. 23, Pl. 26.

- 7) *Liber Exponens Figuram Elementalem Artis Demonstrativae, or Liber de Gradatione Elementorum, or Liber de Figura Elementalī*, Montpellier, 1275-1281. (Mallorca, 1277?).

As two of the titles indicate, this book was written in order to explain the manner in which the figure of the four elements should be used.

The beginning of the book reads: *Elementa sunt quattor principia rerum naturalium.*

Latin edition: Vol. 4, pp. 1-6, Mainz, 1729.

Mss.: Lat.: Milan, Bibl. Amb., *N 184 Sup. (XVI; 1567).*

Cf.: Li. 19, Lo. Ph. 12, Ot. 27, Av. 25, Ca. 24, Pl. 31.

- 8) *Compendium seu Commentum Artis Demonstrativae* (Coment Maior) Montpellier (?), 1275-1281. (Mallorca, 1277?).

A very clear explanation of the *Ars Demonstrativa* this commentary is probably the *Coment Maior* of the two ancient catalogues of The Barcelona School.

This *Compendium* begins: *Quoniam omnis scientia est de universalibus, ut per universalia sciamus de particularibus reddere rationem, igitur auxiliante gratia omnipotentis Dei hanc artem omnibus scientiis.*

Latin edition: Vol. 3, pp. 1-160, Mainz, 1722.

Mss.: Lat. Alcobaca, Bibl. de Alcobaca, ms. 385; Innichen, Bibl. Collegiata, *VIII, B. 10, & VIII. C. 3*; Munich, Staat Bibl., *10.502, 10.512, and 10.526*; Palma, Bibl. Publ., *fifteenth century ms.*; Paris, Bibl. Nat., *16.112, (XIII), 16.614 (XIV), and 6443D (XIV)*; Troyes, Bibl. Nac., *1462*; Venice, Bibl. Marc., *195.a.189.I.138.*

Cf.: Li. 26, Lo. Ph. 9, Ot. 24, Av. 24, Ca. 21, Pl. 32.

- 9) *Lectura Super Figuras Artis Demonstrativae*, Montpellier, 1275-1281. (Mallorca, 1277?).

As the title indicates, this *Lectura* is an explanation of the many figures found in the *Ars Demonstrativa*. Its authenticity is attested by its inclusion in the two ancient catalogues of the Barcelona Lullian School (1460-1488).

The *Lectura* begins: Quoniam Deus est multum recoli-bilis.

Latin edition: Vol. 3, pp. 1-51, Mainz, 1722.

Mss.: Lat.: Munich, Staat Bibl., 10.571, 10.584, and 10.596; Paris, Bibl. Nat., 16.113, and 17.825; Venice, Bibl. Marc., 194.a.240. I. 168.

Cf.: Li. 14, Lo. Ph. 8, Ot. 23, Av. 21, Ca. 20, Pl. 30.

- 10) *Ars Inventiva*, or *Ars Inventiva Veritatis*, or *Ars Intellectiva Veri*, Montpellier, 1289-1290.

The best catalogues, as well as those of the ancient Lullian School of Barcelona show that this is also an authentic writing. This new version of the *Art* stands out as an attempt to simplify the number of principles and of the figures of the *Art*. The original Catalan text is no longer in existence, or at least it is not known. It was the basis for a translation into the Arabic language by Lull himself in 1291. The latter is also unknown.

It begins: Ars praesens descendit ab arte demonstrativa.

Latin editions: Didac de Grimiel, Valencia, 1515; Vol. 5, pp. 1-206, Mainz, 1729.

Mss.: Arras, Arras Bibl. *ms.* 100; Brussels. Bibl. Royal, 2.956; Munich, Staat Bibl., 10.501, 10.508, 10.562, and 23.806; Paris, Bibl. Nat., 10.204, 12.973, 15.450.

Cf.: Li. 34, Lo. Ph. 13, Ot. 41, Av. 38, Ca. 26, Pl. 55.

- 11) *Quaestiones per Artem Demonstrativam seu Inventivam Solu-biles*, Montpellier, 1289-1290.

In this work several questions are resolved following the procedures recommended in the *Art*. Its condemnation of alchemy is interesting in view of the reputation Lull had as an alchemist for many centuries.

This book begins: Quaestiones plurimas ex pluribus et diversis materiis sumptas laboramus adducere ad praesens opus.

Latin edition: Vol. 4, pp. 1-205, Mainz, 1729.

Mss.: Lat.: Bologna, Bibl. Univ., 20; Innichen, Bibl. Collegiata, VIII, B. 10, and VIII, C. 3; Paris, Bibl. Nat., 16.118, (XIII-XIV); Vatican, *Bibl. Apost. Ottob.* 1095, and *Urb. Lat.* 1394.

Cf.: Li. 21, Lo. Ph. 14, Ot. 40, Av. 39, Ca. 27, Pl. 57.

- 12) *Tabula Generalis ad Omnes Scientias Applicabilis* (Taula General), Naples, 1293.

This writing was begun in Tunes a few months before it was concluded. It is the first book of Lull in which he states the date and place of composition. In it are explained, and application is made of, the *Ars Inventiva* and the *Ars Amativa*. A chief novelty is the introduction of the Table, an extended effort to develop an *Ars Combinatoria*. The authenticity of this work is beyond doubt. References to it are made in the 1311 catalogue and in two fifteenth century inventories of the Barcelona Lullian School.

This *Tabula* begins: Ratio quare ista tabula ponitur generalis.

Latin editions: In *Ars Inventiva Veritatis*, Didac de Grimel (Gothic), Valencia, 1515; Vol. 5, pp. 1-80, Mainz, 1729. Catalan edition: *Obres de R. L.*, Vol. 16, pp. 297-522, Palma, 1932.

Mss.: 1) Lat.: Munich, Staat Bibl., 10.508, 10.509, 10.531, 14.524, and 18.988; Palma, Bibl. Prov. one fourteenth century and two fifteenth century mss.; Palma, (in possession of S. Galmes one sixteenth century ms.); Paris, Bibl. Nat. 12.773; Vatican, *Bibl. Chigi*, E. 4-118; Venice, Bibl. Marc. I.II. (XV; 1462). 2) Cat. ms. Palma, S. Galmes used a fifteenth century ms. for Vol. 16 of the Palma edition of *Obres de R. L.*

Cf.: Li. 35, Lo. Ph. 15, Ot. 49, Av. 51, Ca. 29, Pl. 67.

- 13) *Lectura Compendiosa Tabulae Generalis*, Naples, 1293.

This *Lectura* is an exposition and commentary of the *Tabula Generalis* and it was prepared to make the latter easier for Lull's students at Naples. It is mentioned in the 1311 catalogue and in the two inventories of the Barcelona fifteenth century Lullian School

The *Lectura* begins: Cum theorica et practica in textu nostrae tabulae generalis satis.

Latin editions: Didac de Grimel (Gothic), Valencia, 1515; Vol. 5, pp. 1-15, Mainz, 1729.

Mss.: Lat.: Munich, Staat Bibl., 10.562, and 10.652; Paris, Bibl. Nat. 15.450.

Cf.: Li. 37, Lo. Ph. 16, Ot. 50, Av. 52, Ca. 30, Pl. 68.

- 14) *Lectura Super Artem Inventivam et Tabulam Generalem* (Art de fer e solre questions), Naples-Rome, 1294-1295.

Originally written in Catalan, Lull expresses his desire for a Latin translation in the prologue. A rather extensive writing

with a list of a thousand questions and it is another attempt to render easier both the *Ars Inventiva* and the *Tabula Generalis*, particularly in matters of theology. Its authenticity is unquestioned and it is mentioned in the 1488 inventory of the Barcelona Lullian School.

This *Lectura* begins: Haec ars abbreviata sequitur modum et doctrinam artis inventivae.

Latin editions: In *Ars Inventiva Veritatis*, Didac de Gri-miel (trans. by Proaza), Valencia, 1515; Vol. 5, pp. 1-358, Mainz, 1729.

Mss.: 1) Lat.: Mainz, Sem. Lib. A.4 (trans. made by Salzinger for the Mainz edition); Munich, Staat Bibl., 10.538; Munich, Bibl. Palat., Cod Chart. XIV century; Paris, Bibl. Nat., 12.972. 2) Cat.: Munich, Staat Bibl., 598, *Hisp.* 54A.

Cf.: Li. 38, Lo. Ph. 18, Ot. 51, Av. 53, Ca. 32, Pl. 74.

- 15) *Ars Compendiosa*, or *Compendium Artis Generalis seu Practica brevis super Tabulam Generalem*, Paris, 1229.

A concise summary of the doctrine explained in the *Tabula Generalis*. Most of the *Ars Compendiosa* was later incorporated into the *Ars Generalis Ultima*. According to Ottaviano who edited the text in 1930 this writing of Lull was heretofore unknown. Care must be taken that it is not mistaken with the *Lectura Artis quae Brevis Practica Tabulae Generalis Intitulata Est* which is found in the fifth Vol. of the Mainz edition and which is given there the title of *Brevis Practica Tabulae Generalis*.

The *Ars Compendiosa* begins: Alphabetum Tabulae generalis est hoc quod cordetenus scire oportebit.

Latin edition: Ed. Ottaviano, Paris, 1930. (This is Vol. 12 of *Etudes de Philosophie Medievale*, ed. E. Gilson, Paris, 1930).

Mss. Milan, Bibl. Amb., I. 121. Inf.; (Munich Staat Bibl., 14.111, 14.260, 18.444, and 23.880; Oxford, Bodleian Lib. (parts only), *Arch. Geld. B.* 25; Paris, Bibl. Nat. 6.433, and 6.443; (these mss. in parentheses may be of the *Lectura* referred to before.) English Ms.: Oxford, Bodleian Lib., *Ashmole 1508*, (Cat. col. 1411), (XVI), f. 253-261v. (See Batista y Roca 35.)

Cf.: Li. 134, Lo. Ph. 21, Ot. 66, Av. 70, Ca. 34, Pl. 92.

- 16) *Applicatio Artis Generalis ad Varias Scientias (Aplicacio de l'Art General)*, Mallorca, 1301.

A poem of 1131 verses, this *Applicatio* was intended to popularize the *Art*, particularly as applied to various sciences. There is no reason to doubt of its authenticity.

Since there is no published Latin edition the beginning given here is that of the Catalan poem: *Deus glorios! per vostr' (vos) amar est' Art general aplicar.*

Catalan edition: *Obres Rimades de Ramon Lull*, Ed. J. Rossello, Palma, 1859; *Obres de R. L.*, Vol. 20, pp. 209-151. Palma, 1938.

Mss.: 1) Lat.: Munich, Bibl. Palat., 10.593; 2) Cat.: Palma, ms. (XIV) in Soc. Arqueologica de Palma de Mallorca.

Cf.: Li. 100, Lo. V. 13, Ot. 83, Av. 87, Ca. 241, Pl. 107.

- 17) *Liber de Intellectu seu Ars Intellectus*, Montpellier, 1304.

A resumé of the *Ars Inventiva*, this brief introduction to the *Art* has not been edited yet.

It begins: *Quidam homo multum considerans, mirabatur, quare mundus in ita statu perverso.*

Mss.: Lat.: Cortone, Bibl. Comm., 213; Milan, Bibl. Amb. I.66 Inf. (XVI-XVII); Paris, Bibl. Nat., 16.116, 16.615.

Cf.: Li. 140, Lo. Ph. 27, Ot. 95, Av. 103, Ca. 40, Pl. 120.

- 18) *Lectura Artis quae Intitulatur Brevis Practica Tabulae Generalis*, Genoa, 1304.

This is a commentary on the abridged version of the *Tabula Generalis*. As indicated before it was printed in the Mainz edition under the title of *Brevis Practica Tabulae Generalis*.

Latin edition: Vol. 5, pp. 1-358, Mainz, 1729.

Mss.: Lat.: Munich, Staat Bibl., 10.591, 14.260 (XV), Monac. 18.445 (XV), Monac. 18.446 (XIV), Monac. 23.880 (XV); Palma, Bibl. Prov., one fifteenth century ms. acc. to Masso i Torrents; Paris 6.443 C.; Venice, Bibl. Marc. ms. 99.

Cf.: Li. 36 and 134, Lo. Ph. 30, Ot. 98, Av. 95, Ca. 43, Pl. 123.

- 19) *Introductorium Magnae Artis Generalis*, Montpellier, 1306.

In a very schematic form there are successively given the principles of the General Art or Science, and those of the particular sciences.

This *Introductorium* begins: *Quoniam omnis scientia est de universalibus, ut per universalia sciamus ad particularia descendere et de ipsis reddere rationem, propter hoc sequuntur universalia infrascripta.*

Latin editions: Ed. Gilbert de Villiers, Lyons, 1515; in *Arbor Scientiae*, ed. John Pillehote, Lyons, 1635, and again in 1637. Other languages: Fr. tr. by Mr. De Vassy, Paris,

1633; Sp. tr. by Alonso de Zepeda, Brussels, 1663, and again in 1664; Sp. tr. in *Biblioteca de Autores Españoles*, Vol. 65, pp. 95-102, Madrid, 1873.

Ms.: Gergamo, Bibl. Civica, 4.27 (XV).

Cf.: Li. 131, Ot. 223, Av. 115, Ca. 49, Pl. 139.

- 20) *Ars Generalis Ultima*, or *Ars Magna Generalis Ultima*, Pisa, 1308.

This version of the *Art* was begun in 1305, three years before its completion in the city of Lyons. It was intended as the definitive form of the *Art*, the last and most detailed exposition of it in order to convince those that doubt its value. The *Ars Brevis* was written as an introduction to, and an outline of, this more extensive *Art* as it has been noted.

The *Ars Generalis* begins: Quoniam multas artes fecimus generales, ipsas volumus clarius explanare per istam, quam vocamus ultimam.

Latin editions: Philip Petio, Venice, 1480; (Peter Posa and Peter Brun, Barcelona, 1481: with title *Artificium sive Ars Brevis ad Adsolvendam omnium Artium Encyclopediam*); Peter Posa, Barcelona, 1501; James Marchal, Lyons, 1516; John Sauer, Frankfurt, 1596; in *Opera ea quae ad Adinventam ab Ipso Artem Universalem*, pp. 237-681, Lazarus Zetzner, Strassbourg, 1598; Heirs of Gabriel Guasp, Mallorca, 1645;⁷ in *Opera ea quae ad Adinventam ab Ipso Artem Universalem*, pp. 228-663, Lazarus Zetzner, Strassbourg, 1609, and 1617; in *Opera ea quae ad Adinventam ab Ipso Artem Universalem*, pp. 218-663, Heirs of Lazarus Zetzner, Strassbourg, 1651. French edition: *Le Grand et Dernier Art de M. Raymond Lull*, tr. by Mr. de Vassy, Louis Boulanger, Paris, 1633.

Mss.: Lat.: Innichen, Bibl. Collegiata, VIII, C. 8 (fragm.); VIII, C. 13 (fragm.); VIII, C. 11 (XV); Mainz, Sem. Lib. II, 234; Milan, Bibl. Amb., Y 21 Sup; Munich, Staat Bibl., Monac. 5.936 (XVI; 1508); Oxford, Bodleian Lib., Digby 85 (XV), Asmole 1471 (XV); Palma, Bibl. Publ., one fifteenth century ms. in 4to. and one in folio; Paris, Bibl. Nat., 16.115 (XIII-XIV); 15.450 (XVII).

Cf.: Li. 51, Lo. Ph. 37, Ot. 109, Av. 120, Ca. 54, Pl. 146.

- 21) *Introductoria Artis Demonstrativae*, Montpellier, 1272-1281. (Mallorca, 1277?).

⁷ The Minerva G. m. b. H. Publishing House has again undertaken to photo-reprint this edition of the *Ars Generalis Ultima* in early 1969.

This *Introductorium* may have been written as an initiation to the *Ars Demonstrativa*.

It begins: *Introductoriam Artis demonstrativae tradere volentes... Or (acc. to Ot. 22) Cum velimus tradere introductoriam Artis demonstrativae.*

Latin edition: Vol. 3, pp. 1-38, Mainz, 1722.

Mss.: Lat.: Munich, Staat Bibl., 10.590; Paris, Bibl. Nt., 17.829.

Cf.: Li. 12, Lo. Ph. 7, Ot. 22, Av. 20, Ca. 19, Pl. 27.

- 22) *Liber de Experientia Realitatis Artis Generalis*, Montpellier, 1308.

In this work Lull attempts to illustrate the efficacy of the *Art* in demonstrations that concern matters of faith. It is also mentioned in the 1311 catalogue and in the two fifteenth century inventories of the Barcelona Lullian School.

The *Liber de Experientia* begins: *Quoniam experimentum est fundamentum, supra quod intellectus fundat suum intelligere.*

Editions: None.

Mss.: Lat.: Munich, Staat Bibl., 10.568, 10.651; Palma, Causa Pia Luliana 1, and 11; Palma, Sociedad Arqueológica Luliana, 3; Paris, 15.095, 15.450, 16.116, and 17.827.

Cf.: Li. 135, Lo. Ph. 40, Ot. 121, Av. 130, Ca. 57, Pl. 155.

- 23) *Ars Infusa* or *Scientia Generalis ad Habendam Certam Cognitionem Dei et Rerum Omnium Creaturarum, Infusa per Gratiam Spiritus Sancti*, Mallorca, 1312-1313.

As the title suggests this *opusculum* tries to apply the principles and the *combinatoria* of the *Art* to theological problems.

The *Ars Infusa* begins: *Ars sive scientiae sta... est a Deo et ideo certa Dei cognitio.*

Latin Editions: Ed. S. Galmes, *Estudis Universitaris Catalans*, Vol. 17 (1932), pp. 291-301; item, *Studia Monografica et Recensiones*, fasc. VII-VIII, Palma (1952), pp. 52-64; item, *Miscellanea Lulliana*, Vol. 1, pp. 41-54, Maioricensis Schola Lullistica, Mallorca, 1955.

Mss.: Lat.: Palma, Bibl. Prov., A. ms. R. L. 62 (XV); Palma, in possession of S. Galmes, (XVIII) (A copy of the one in the Palma, Bibl. Prov.).

Cf.: Av. 192, Ca. 129, Pl. 224.

IV — Commentaries in Manuscript Form

This fourth list is made up of two groups of commentaries and expositions known to exist in manuscript form. First there are given those which deal directly with the *Ars Brevis*, or sections of it. Then selected expositions on the *Art* in general are listed.

Both of these groups of manuscripts are listed according to authors and alphabetically. To the customary information of place, and codex or manuscript number, which identifies them, occasionally pertinent remarks which bear on the text itself may be added.

A — On *Ars Brevis*

- 1) Anonymous, *Commentarium in Artem Brevem*, ms., London, Wellcome Historical Medical Library, 448 (XVII), f. 1r-71v.
- 2) Anonymous, *Commentum Artis Brevis Theologiae*, ms., Vatican, *Bibl. Apost., Palat. Lat.* 984 (XV), f. 109-138.

This commentary follows the *Ars Brevis* in the same manuscript and it begins: *Deus gloriosus, misericordia motus dignatus est largiri ex gratia speciali hanc sacratissimam Scientiam, videlicet generalem artem, suo famulo devotissimo B. Raymundo de Cathalonia.*

- 3) Anonymous, *Curso del Arte del Illuminado Doctor Martir Ramon Llull*, Sp. ms., Milan, *Bibl. Amb., N. 5 Sup* (XVI-XVII), f. 1-48.

It explains both the *Ars Brevis* and the *Ars Generalis Ultima*.

- 4) Anonymous, *Practica in artes breves abbreviata et incepta primo Aprilis anno 1535 Valenciae*, ms. Palma, *Bibl. Publ.*, 996 (XVI), Int. II, f. 43v-44.

Incipit: *In primo modo artista sciat quare... fecit artem brevem, secundo subjectum quid sit, tertio 13 partes artis sciat. - In secundo modo alphabetum sciat.*

- 5) Ludovicum a Flandia, *Abstractum Artis Brevis B. Raymundi Lulli*, ms., Palma, *Bibl. Publ.*, 998 (XVIII), f. 1-174.
- 6) Victor de Palermo, *Brevis ac Dilucida in Artem Brevem divi Raymundi Lulli Martyris Subtilis Declaratio*, ms., Genoa, *Bibl. Civita Berio, D bis. 12. 2133* (XVII), f. 1-113.

B — On the *Art* in General

- 1) Anonymous, *Artis Generalis Glossa*, ms., Munich, *Staat Bibl., Lat. Monac.* 18.988 (XV), f. 126-157.

(Incomplete)

- 2) Anonymous, *Artis Inuventive Expositio Compendiosa*, ms., Oxford, Bodleian Lib., Ashmole 746 (XVII), f. 1-62.
- 3) Anonymous, *Commentarii in Artem Lulli*, ms., Paris, Bibl. Nat., 19.965 (XVII).
- 4) Anonymous, *Declaratio Definitionum Artis Generalis*, ms., Innichen, Bibl. Collegiata, VIII, b. 9. (XV-XVI), f. 56a-91v.
- 5) Anonymous, *Declaratio Definitionum Artis Generalis*, ms., Innichen, Bibl. Collegiata, VIII c. 3 (XV).
- 6) Anonymous, *De Fundamento Artis Generalis*, ms., Milan, Bibl. Amb., Y 21 Sup. (XIV-XV), f. 17-112.
- 7) Anonymous, *De Modo Applicandi Doctrina Brevis et Utilis* (Fragm. of a commentary), ms., Innichen, Bibl. Collegiata, VIII. c. 11 (XV).
- 8) Anonymous, *Figurae Artis Raymundi Lulli*, ms., Milan, Bibl. Amb., N. 4 Sup. (XV), f. 1-10.
- 9) Anonymous, *Generalis Usus et Divisio Artis Lullianae*, ms. Florence, Bibl. Naz. Centrale, II. XI. 86 (XVII).
- 10) Anonymous, *Lectura super Artificium Artis Generalis*, ms., Innichen, Bibl. Collegiata, VIII. b. 9 (XV-XVI), f. 1-54v.
- 11) Anonymous, *Puncta sive Conclusiones magis alte in Arte de Conditionibus Principiorum*, ms., Innichen, Bibl. Collegiata, VIII c. 11 (XV), f. 123-126.
- 12) Anonimous, *Roymundi Lulli Ars Generalis ad Praxim Reductam*, ms., Milan, Bibl. Amb., N 186 Sup. (XV), f. 1-9.
- 13) Anonymous, *Reflexions sur l'Art de Raymond Lull*, ms., Paris, Bibl. St. Genevieve, 3112 (XVII-XVIII), f. 155-159.
- 14) Bullons, John, *Commentarium in Lecturam Artis Generalis*, ms., Oxford, Bodleian Lib., Can. Misc. 26 (XV; written by the barcelonese J, Bullons in 1488 at Venice), f. 1-121.
- 15) Bullons, John, *Lectura super Artificium Artis Generalis*, ms., Modena, Bibl. Estense, Est. Lat., 1264; A.H. 10. 2 (XV).

V — Printed Editions of Principal Commentaries

The fifth and final list is very similar to the previous one, except that it takes account only texts which have been printed. It lists two groups of printed texts, first those writings which comment on, or explain directly the *Ars Brevis*, or develop sections of it.⁸ This group

⁸ See p. 11, footnote 2. See also Mendia, Benito, *Bibliografía Luliana Contemporánea*, Florence, 1951.

is followed by a larger series of titles of writings which deal with the *Art* more generally and are not limited to the *Ars Brevis* alone.

As in the previous list the order in the groups is alphabetical and by authors.

Each individual entry has the following information: First the name of the author, the title of the book, the publisher of one of the known principal editions, the city and the date of publication. Then there follow in a separate paragraph other known editions, either in Latin or in another language.

If a book is listed more than once, the reason is that it has been published, not only individually as a single work, but also as part of a collection, in an edition which includes other writings by the same or a different author.

Besides the information just detailed, the entry of books printed prior to the current century includes, as a last item, the catalogue number of that particular edition in E. Rogent and S. Duran's *Bibliografía* cited in the note at the beginning of the second list.

A — Printed Commentaries on the *Ars Brevis*

- 1) Agrippa von Nettesheim, Heinrich Cornelius, *Commentaria in Artem Brevem Raymundi Lulli*, John Soter, Cologne, 1531.
Other editions: (Bering Bros., Lyons, 1531?); John Soter, Cologne, 1533; (Bering Bros., Lyons, 1535?); John Soter, Solinger, 1538; (Bering Bros., Lyons, 1566?); John Birckman and Theodore Baum, Cologne, 1586; Bering Bros., Lyons, 1580 (?); Bering Bros., Lyons, 1600.
(Cf. R. D. No. 79-80-82-86-87-103-104-105-111-125-148)
- 2) Agrippa von Nettesheim, Heinrich Cornelius, *Commentaria in Artem Brevem Raymundi Lulli in Opera Ea Quae ad Adinventam ab Ipso Artem Universalem* of Ramon Lull, pp. 810-940, Lazarus Zetzner, Strassbourg, 1598.
Other editions: pp. 79-896, Strassbourg, 1609, and 1617; Heirs of Lazarus Zetzner, Strassbourg, 1651.
(Cf. R. D. 144-162-180-233.)
- 3) Alsted, John Henry, *Idea Brevis Artis Lullianae* in *Clavis Artis Lullianae*, pp. 126-162, Lazarus Zetzner, Strassbourg, 1609.
Other edition: pp. 106-134, Heirs of Lazarus Zetzner, Strassbourg, 1652.
(Cf. R. D. 163-234.)
- 4) Guevara, Peter de, *Arte General y Breve para todas las Ciencias en Dos Instrumentos*, Heirs of Alonso Gomez, Madrid, 1584.

Other edition: Philip Vlaugert, Brussels, 1661.
(Cf. R. D. 130-243.)

- 5) Marcal Francis, *Ars Brevis B. Raymundi Lulli, Castigata, Capitibus Divisa, Atque Scholiis Locupletata*, Raphael Moya et Tho., Palma, 1668.
- 6) Marcal, Francis, *Scholia in Artem Brevem*, Raphael Moya, Mallorca, 1669.
Cf. R. D. 264.
- 7) Sanchez de Lizarazu, Pedro Geronimo, *Generabilis et Admirabilis Methodus ad Omnes Scientias Facilius et Citius Addiscendas, in quo Explicatur Ars Brevis Raymundi Lulli*, Charles of Lavayen, Tarragona, 1613.
Other edition: Tarragona, 1619 (Reprint of that of 1613)
Cf. R. D. 172-186.

B — *Printed Books on the Art in General*

- 1) Agrippa von Nettesheim, Heinrich Cornelius, *Tabula Abbreviata Commentariorum Artis Inventivae*, Bering Bros, Lyons, 1605.
Cf. R. D. 157.
- 2) Agrippa von Nettesheim, Heinrich Cornelius, *Tabula Abbreviata Commentarioli in Artem Brevem R. Lulli*, Argentorati, 1605, Strassbourg.
- 3) Agrippa von Nettesheim, Heinrich Cornelius, *Tabula Abbreviata Commentariorum Artis Inventivae in Commentaria in Artem Brevem Raymundi Lulli*, pp. 460-478, John Soter, Cologne, 1531.
Other editions: (Bering Bros., Lyons, 1531?); John Soter, Cologne, 1533; (Bering Bros., Lyons, 1535?); John Soter, Solinger, 1538; Bering Bros., Lyons, 1565 (?); Bering Bros., Lyons, 1566 (?); John Birckman and Theodore Baum, Cologne, 1568; Bering Bros., Lyons, 1580 (?); Berin Bros., Lyons, 1600.
Cf. R. D. 79-80-82-86-87-104-105-111-125-248.
- 4) Agrippa von Nettesheim, Heinrich Cornelius, *Tabula Abbreviata Commentariorum Artis Inventivae*, in *Opera ea Quae ad Adinventam ab Ipso Artem Universalem* of Ramon Lull, pp. 898-916, Lazarus Zetzner, Strassbourg, 1609.
Other edition: Strassbourg, 1617.
Cf. R. D. 162-180.

- 5) Alsted, John Henry, *Architectura et Usus Artis Lullianae*, Wolfgang Richer, Frankfurt, 1612.
Cf. R. D. 169.
- 6) Alsted, John Henry, *Clavis Artis Lullianae*, Lazarus Zetzner, Strassbourg, 1609.
Other editions: Heirs of Lazarus Zetzner, Strassbourg, 1633, and 1652.
Cf. R. D. 163-207-234.
- 7) Anonymous, *Scientia Abscondita Elucidata sive Theses Doctores ex. D. Raymundi Lulli Arte Compendiosa Inveniendi Veritatem extractae*, n.p., 1733.
Cf. R. D. 306.
- 8) Baudouin de Montarcis, Peter, *Traite de Fondements de la Science Generale et Univéselle*, Francis le Cointe, Paris, 1651.
Cf. R. D. 231.
- 9) Belot, M. Jean, *Traite de la Memoire Artificiele ou l'Art de Raymond Lulle*, Jacques Cailloué, Rouen, 1640.
Other editions: Claude de la Riviere, Lyons, 1654; Jacques Cailloué, Rouen, 1662; David Berthelin, Rouen, 1669; John Baptist de la Ville, Lyons, 1672; Peter Amiot, Rouen, 1688; G. H. Streel, Liege, 1704.
Cf. R. D. 215-235-245-266-267-273-289.
- 10) Belot, M. Jean, *La Rhetorique par laquelle on peut discourir de ce qui est propre en l'oraison et disputable par dialectique, selon la subtilite de l'Art Lulliste et autres arts plus secrets*, Nicholas Boudin, Paris, 1623.
Cf. R. D. 194.
- 11) Belot, M. Jean, *La Rhetorique par laquelle on peut discourir de ce qui est propre en l'oraison et disputable par dialectique, selon la subtilite de l'Art Lulliste et autres arts plus secrets*, in *Traite de la Memoire Artificiele ou l'Art de Raymond Lulle*, Jacques Cailloué, Rouen, 1640.
Other editions: Claude de la Riviere, Lyons, 1654; Jacques Cailloué, Rouen, 1662; David Berthelin, Rouen, 1669; John Baptist de la Ville, Lyons, 1672; Peter Amiot, Rouen, 1688; G. H. Streel, Liege, 1704.
Cf. R. D. 215-235-245-266-267-273-189.
- 12) Brice, Angel Francis, *Interpretacion del Arte Magna*, Maracai-bo, 1955.
- 13) Bruno, Giordano, *De Compendiosa Architectura et Complemento Artis Lulli*, Giles Gorbin, Paris, 1582.
Cf. R. D. 128.

- 14) Bruno, Giordano, *De Compendiosa Architectura et Complemento Artis Lulli in Scripta quae Latine Confecit*, Vol. 2, pp. 235-283, Brodhagen, Stuttgart, 1836.
Cf. R. D. 399.
- 15) Bruno, Giordano, *De Lampade Combinatoria Lulliana*, Wittenberg, 1587.
Cf. R. D. 135.
- 16) Bruno, Giordano, *De Lampade Combinatoria Lulliana in De Lulliano Specierum Scrutinio*, ff. 17-67v., George Nigrinus, Prague, 1588.
Cf. R. D. 137.
- 17) Bruno, Giordano, *De Lampade Combinatoria Lulliana in Scripta quae Latine Confecit*, Vol. 2, pp. 634-702, Brodhagen, Stuttgart, 1836.
- 18) Bruno, Giordano, *De Lampade Combinatoria Lulliana in Opera Ea Quae ad Adinventam ab Ipso Artem Universalem* of Ramon Lull, pp. 698-753, Lazarus Zetzner, Strassbourg, 1598.
Other editions: Strassbourg, 1609; and 1617; Heirs of Lazarus Zetzner, Strassbourg, 1651.
Cf. R. D. 144-162-180-233.
- 19) Carbonel, Hugues, *Secretum Explicitum Artis Lullianae seu Memoriae Artificialis*, John Leguehay, Paris, 1620.
Other editions: Abraham Sougrain, Paris, 1620, and 1621.
Cf. R. D. 189-190-191.
- 20) Ciruelo, Peter, *De Arte Lulli in Metaphysica*, Salamanca, 1538.
Cf. R. D. 89.
- 21) Cordier, Honorius, *Vera Artis Lullianae Principia*, John James Horst, Cologne and Frankfurt, 1771.
Cf. R. D. 386.
- 22) Feijoo, Benito Jeronimo, *Carta Erudita sobre la Arte de Raymundo Lulio*, Heirs of Francisco Hierro, Madrid, 1742.
Other editions: Madrid, 1745, 1748, 1750, and 1751.
Cf. R. D. 320-333-340-351-359.
- 23) Flandes, Luis de, *Tratado Teologico del Sistema Luliano, con la Explicacion de las Figuras y Elementos de que se Compone para Entender Perfectamente las Obras del B. Raymundo Lulio*, Peter Anthony Capo, Mallorca, 1741.
Cf. R. D. 319.
- 24) Guevara, Peter de, *Arte General para todas las Ciencias en Dos Instrumentos. - Breve y Sumaria Declaración de la Arte General*, Peter Madrigal, Madrid, 1586.
Cf. R. D. 134.

- 25) Guevara, Peter de, *Breve y Sumaria Declaracion de la Arte General*, Peter Madrigal, Madrid, 1584.
Other editions: Philip Vlaugert, Brussels, 1661, and 1666 (fourth edition).
Cf. R. D. 131-244-255.
- 26) Gui, Peter de (Dagui), *Janua Artis Magistri Raymundi Lulli*, Peter Posa, Barcelona, 1482.
Other editions: Eucharus Silver, n.d., Rome, 1485; Peter Posa, Barcelona, 1489; Paul of Cologne & Co. (i soc), Seville, 1491; n.p., Valencia, n.d.; n.p., Seville, n.d.; Peter Levet, Paris, (XV cent. Incunable).
Cf. R. D. 4-7-8-13-27-29.
- 27) Kircher, Athanasius, *Ars Magna Sciendi*, John Jansson de Waesberg and Eliseus Weyerstraet's Widow, Amsterdam, 1669.
Cf. R. D. 265.
- 28) Lavinheta, Bernard de, *Annotationes in Artem Magnam in Ars Generalis Ultima* of Ramon Lull, *Passim*, James Marechal, Lyons, 1516.
Other edition: John Sauer, Frankfurt, 1596.
Cf. R. D. 16-142.
- 29) Lavinheta, Bernard de, *Explanatio Compendiosaque Applicatio Artis Raymundi Lulli*, John Maylin, Lyons, 1523.
Other edition: (Directed by J. H. Alsted with title *Opera Omnia Quibus Tradidit Artis Raymundi Lullii Compendiosam Explicationem, et Eiusdem Applicationem...*) Lazarus Zetzner, Cologne, 1612.
Cf. R. D. 78-168.
- 30) Marcal, Francis, *Nova et Connaturalis Discurrendi Methodus, ex Principiis Artis Lullianae Deducta et Metamorphosis Logica Reformata, Iure Appellata in Scholia in Artem Brevem*, Raphael Moya, Mallorca, 1669.
Cf. R. D. 264.
- 31) Morestel, Peter, *Encyclopediá sive Artificiosa Ratio et Via Circularia ad Artem Magnam Raymundi Lulli*, Collegium Sallietanum, Rouen, 1646.
Cf. R. D. 225.
- 32) Nuñez Delgadillo, Agustín, *Breve y Fácil Declaración del Artificio Luliano*, John Gracian, Alcalá, 1622.
Other editions: Granada, 1623; Madrid, 1633(?).
Cf. R. D. 192-193-208.

- 33) Pascual Anthony, Ramon, *Examen de la Crisis del Padre don Benito Geronimo Feijoo sobre del Arte Luliana*, Vol. 1, Laurence Francis Mojado, Madrid, 1749.
Cf. R. D. 344.
- 34) Pascual, Anthony Ramon, *Examen de la Crisis del Padre don Benito Geronimo Feijoo sobre del Arte Luliana*, Vol. 2, Anthony Perez de Soto, Madrid, 1750.
Cf. R. D. 350.
- 35) Pascual, Anthony Ramon, *Vindiciae Lullianae sive Demonstratio Critica*, Vol. 1, J. Garrigan, Avignon, 1778.
Cf. R. D. 388.
- 36) Platzeck, Erhard Wolfram, «Esencia del Arte Luliano», *Orbis Catholicus*, Vol. 2, (1960), pp. 287-295.
- 37) Platzeck, Erhard Wolfram, «La Combinatoria Luliana», *Revista de Filosofia*, Vol. 12 (1953), pp. 575-609, Vol. 13 (1954), pp. 125-165.
- 38) Platzeck, Erhard Wolfram, «La Figura 'A' del Ars Luliano y la Esfera Inteligible de Plotino», *Miscellanea Lulliana*, Vol 1, pp. 57-752, Maioricensis Schola Lullistica, Mallorca, 1955.
- 39) Platzeck, Erhard Wolfram, «La Figura 'T' del Ars Luliano y la Doctrina de las Significaciones», *Miscellanea Lulliana*, Vol. 1, pp. 73-87, Maioricensis Schola Lullistica, Mallorca, 1955.
- 40) Platzeck, Erhard Wolfram, *Raymund Lull*, Vol. 1, Bk. 2, ch. 2-8, pp. 124-445, (Verlag L. Schwann Duseldorf) Editiones Franciscanae, Rome, 1964.
- 41) Poligny, Basil de, *Commentaria in Artem Atque in Metaphysicam seu de Ente Universalissimo Secundum Raymundum Lullum*, n.p., Paris (?), 1645 (?).
Cf. R. D. 224.
- 42) Pring-Mill, Robert D. F. «El Numero Primitivo de las Dignidades en el Arte General». *Estudios Lulianos*, Vol 1 (1957), pp. 309-334, Vol. 2 (1958), pp. 129-156.
- 43) Rians, Peter de, *Introduction au Grand Art de Raymond Lulle*, Dominique Seguin, Avignon, 1746.
Cf. R. D. 327.
- 44) Sainte Helene, Peter de, *Methodum Lullianum quam Vocat ibi Artem Kabbalisticam*, Peter Rigaud, Lyons, 1657.
Cf. R. D. 237.
- 45) Salzinger, Ivo, *Praecursor in Algebram Speciosam Universalem*, John George Haffner, Mainz, 1723.
Cf. R. D. 303.
- 46) Salzinger, Ivo, *Praecursor Introductoriae in Algebram Speciosam Universalem vel Artem Magnam Universalem Sciendi et*

- Demonstrandi B. Raymundi Lulli in Opera* of Ramon Lull, Vol. 3, pp. 1-54, ed. I, Salzinger, Mainz, 1722.
- 47) Salzinger, Ivo, *Revelatio Secretorum Artis in Opera* of Ramon Lull, Vol. 1, pp. 1-180, ed. I, Salzinger, Mainz, 1721.
- 48) Schupio, John B. and Daniel Richter, *Ars Lulliana*, Muller, Erfurt, 1706.
Cf. R. D. 290.
- 49) Valeriis, Valerius de, *Auream sane Opus, in Quo ea Omnia breviter Explicantur, Quae Scientiarum Omnium Parens, Raymundus Lullus, tam in Scientiarum Arbore, quam Arte Generali Tradit*, Michael Manger, Ausburg, 1589.
Cf. R. D. 138.
- 50) Valeriis Valerius de, *Aureum sane Opus, in Quo omnia breviter Explicantur, Quae Scientiarum Omnium Parens, Raymundus Lullus, tam in Scientiarum Arbore, quam Arte Generali Tradit* in *Opera Ea Quae ad Adinventam ab Ipso Artem Universalem* of Ramon Lull, pp. 968-1109, Lazarus Zetzner, Strassbourg, 1609.
Other editions: Strassbourg, 1617; Heirs of Lazarus Zetzner, Strassbourg, 1651.
Cf. R. D. 162-180-233.
- 51) Vidal, Gaspar, *Explicatio Artificii Lulliani*, n.p., Barcelona, 1606.
Cf. R. D. 160.
- 52) Yates, Frances A., «Ramon Lull and Scotus Erigena», *Journal of the Warburg and Courtauld Institutes*, Vol 23, (1960), pp. 1-44.
- 53) Yates, Frances A., «The Art of Ramon Lull. - An approach to it through Lull's Theory of the Elements», *Journal of the Warburg and Courtauld Institutes*, Vol. 17 (1954), pp. 115-173.

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