

is taken of the dates of medieval manuscripts as opposed to original dates of composition, even though copyists may well have altered pronoun usage; the claim that there was a sudden shift in word order at the turn of the twelfth century (126-27) is based on a very small sample; no figures are given for the duplication of the post-verbal noun phrase after *Don Quijote*; the differences between prose and verse are rarely taken into account; and Rini appears to assume that the language of literary texts is more conservative than that of legal documents (80). However, it is entirely possible that few, if any, major changes would need to be made to the descriptions as presented if the analysis of the data were refined, and the work's defects (which include a number of typographical errors) are far outweighed by its merits.

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Robert D. F. Pring-Mill, *Estudis sobre Ramon Llull*, ed. Lola Badia & Albert Soler, *Textos i Estudis de Cultura Catalana*, 22 (Barcelona: Curial-Montserrat, 1991).

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The English-speaking student of Llull has been particularly fortunate in having three scholars in the past forty years who have contributed notably to our understanding of his work and place in the history of European thought. The pioneer was Frances Yates, with her epoch-making studies of Llull's Art and its debt to John Scotus Erigena (both now available in her *Lull & Bruno: Collected Essays*, 1. (London: Routledge & Kegan Paul, 1982), in addition to her chapter on Llull in *The Art of Memory*. Jocelyn Hillgarth, in his

Ramon Llull and Lullism in Fourteenth-Century France (Oxford: Clarendon Press, 1971), studied the manuscript tradition as nobody had before him, and placed Llull in his Paris setting from the late thirteenth to the seventeenth century. Finally Robert Pring-Mill continued Yates's work on Llull's Art and thought in a series of penetrating, original and invaluable essays, whose only problem is the difficulty the scholar has in tracking them down from odd journals and publishers in four or five different countries. Now finally they have been brought together in one volume, in which his original writings in Catalan have been simply reprinted, and the works in English or Spanish translated into that language.

The opening work (31-112) is a reprint of Pring-Mill's only book, *El microcosmos lul·lià*, which is still perhaps the clearest and best introduction one could find to Llull's thought and its relation to the Medieval world-picture. It is especially good on the cosmological aspects of Llull's thought, and on his dynamic ontology, which came to be expressed in the famous correlatives, in which each step of the ladder of being unfolded into the three correlatives of action (fire, for instance, unfolded into *ignificatiu*, *ignificable* and *ignificar*). In 'The Trinitarian World Picture of Ramon Llull' (161-89) the same theme is developed in relation to the author's Trinitarianism, analyzing its development, principally in connection with the *Llibre de demostracions*, a work perhaps insufficiently studied by Lullists. In 'Ramon Llull i les tres potències de l'ànima' (211-40) he discusses the three Augustinian powers of the soul (will, intellect, and memory) and how they, along with their acts (the will loving, the intellect understanding, etc.) came to constitute Figure 5 of the Art, a figure which was to play a crucial role in the first or quaternary phase of the Art. Another mechanism crucial to the same phase is studied in 'The Analogical

Structure of the Lullian Art' (241-52). 'Les relacions entre l'"Ars inveniendi veritatem" i els quatre *Libri principiorum*' (253-75) analyses how the Art was able to serve as a foundation for the study of theology, philosophy, law, and medicine (with special attention to the *Liber principiorum medicinae* or *Començaments de medicina*, which is the most complex and perhaps the most interesting of these first four applications of his system).

Pring-Mill's best tribute to Frances Yates is an extended review (191-202) of her above-mentioned study of Llull's debt to John Scotus Erigena. His tribute to Jordi Rubió, who was the first to show that Llull's Artistic and literary works were not two sides of a divided character, but merely different expressions of the same endeavour, is evident in the first two studies of the last part of this book, both of which have rightly become models of how to investigate the literary side of Llull. They are 'Entorn de la unitat del *Llibre d'amic e Amat*' (297-306) and 'Els *recontaments* de l'*Arbre exemplificat* de

Ramon Llull: la transmutació de la ciència en literatura' (307-17). The last portion of the second title expresses well what Pring-Mill has done in this essay; the first could similarly be said to study the transformation of the Art into mysticism. In 'L'estructura del *Liber de Natura* del beat Ramon Llull' (203-10), he enters the virgin territory of the relation between the inner and outer structure of a Lullian philosophical work. In 'La *Doctrina pueril*: conreu i transmissió d'una cultura' (319-31), we return to the theme of Llull's transmission of the culture of his time. With the 'pregó' delivered for Easter celebrations at Felanitx in Majorca (333-45), we end with a beautiful and moving encapsulation for a more popular audience of the themes presented in the *Microcosmos* and the 'Trinitarian World Picture'.

It is difficult to overestimate the seminal nature of Pring-Mill's writings on

Ramon Llull. All of us who have come after him have used them for the starting point of our own studies. Jordi Gayà's book on the correlatives, Fernando Domínguez's study of the *Book of the Lover and the Beloved*, Lluís Cabré, Marcel Ortín, and Josep Pujol's study of the *Arbre exemplificat*, many of Lola Badia's studies of the literary side of Llull, and my own understanding of Llull's Art (and my suggestion for dividing it into different phases) all have their roots in these works of Pring-Mill.

Lola Badia's opening essay (7-21) situates these essays in historical perspective, explains lucidly how they changed our view of Ramon Llull and what we all owe to them. It is followed by a brief editorial note (23-25) by the translator of the non-Catalan essays, Albert Soler. The book closes with a bibliography of Pring-Mill's writings on Ramon Llull, an index of Lullian works cited, and finally one of people mentioned in the text, all of which make it particularly useful.

My only complaint is the lack of two works which I feel should have been included: they are the 'Grundzüge von Lulls Ars inveniendi veritatem', which appeared in *Archiv für Geschichte der Philosophie*, 43 (1961): 239-66, and the masterly summary of Llull which Pring-Mill prepared for the *Encyclopaedia Britannica*. But this complaint is a minor one indeed in comparison with the usefulness and pleasure of having reunited in one volume such a collection of classic studies of the Majorcan writer, missionary, and philosopher.

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