

firmative, and the conclusion negative, is called *Celarent*. And so on. Now, these are specific syllogistic forms and are based on reason and are abiding; every syllogism that is expressed in perceptible words must imitate these forms. And in the foregoing way this art's possibility-of-being-made is unfolded.

- 10 This art [of the syllogism] the master-inventor handed down to an obedient student and gave instruction that he construct syllogisms in accordance with all the modes set before him. To some extent, perhaps, the artistry of the world is like this. For the world's Master [Artificer], the glorious God, in willing to make a beautiful world, created the world's possibility-of-being-made; and within this possibility He created, in an enfolded way, all the things necessary for establishing this world. Now, the world's beauty required not only things that would exist but also things that, in addition, would be alive and things that, over and above, would be intelligent; and it required that there be various kinds-of-beauty, or modes-of-beauty, of these three required things. These modes-of-beauty are the Divine Mind's practical predeterminate forms and are useful beautiful-combinations that are suitable for the world's structure.

God committed this divine work to something obedient, viz., to nature, which was concreated with the possibility-of-being-made, so that in accordance with the Divine Intellect's previously mentioned predeterminate forms nature unfolded the world's possibility-of-being-made. For example, in accordance with the predeterminate form of man nature unfolded the possibility of man's being made—and so on, just as in the course of constructing syllogisms the syllogizer looks unto predeterminate argument-forms, which are called *Barbara*, *Celarent*, [etc.].

## 11 CHAPTER FIVE

### How one profits from a geometrical example.

Now, it seems that a geometer imitates nature when he forms a circle. For he looks unto the predeterminate form [*ratio*] of a circle, and he endeavors to work in conformity with this form as much as the receiving material's possibility-of-being-made permits this; for one receiving material is more accommodating than is another. This form, or definition, [of *circle*] is nothing other than "the equidistance of the circle's center from its circumference." This is the true form or "cause"