

Love of Language as the Language of Love: Image, Reading and *Translatio Studii et Imperii* in Ramon Llull's (1232-1316) *Arbre de filosofia d'amor* (1298)

Amy M. Austin
University of Texas at Arlington

You know, Phaedrus, that's the strange thing about writing, which makes it truly analogous to painting. The painter's products stand before us as though they were alive, but if you question them, they maintain a most majestic silence. It is the same with written words; they seem to talk to you as though they were intelligent, but if you ask them anything about what they say, from a desire to be instructed, they go on telling you just the same thing forever.

Plato, *Collected Dialogues*

Ramon Llull (1232-1316) was a vernacular author who shaped the literary, cultural, and religious landscape of medieval Iberia, however his literary works in Catalan are often times excluded from discussions of medieval reading and writing practices. This essay will examine how Llull's vernacular writings contribute to the evolving definition of *translatio studii et imperii*, or the transference of knowledge and power, providing insight into how medieval knowledge and power were formed, shared, and promoted. I will critically assess the thresholds of the persistence of traditions that imply that *translatio* was unilateral or one-dimensional. Specifically, Llull's *Arbre de filosofia d'amor* (1298) provides necessary insight into how he developed his own theories of reading and writing practices, and shows why Llull remained a vital influence on the literary and cultural production of medieval Iberia. Excluding Llull from the theories on *translatio* in thirteenth-century Iberia severely limits our understanding of medieval literary culture and history. Taking a critical look at medieval *translatio*, one that takes into account the ways in which knowledge was disseminated, allows us to see texts such as Llull's *Arbre de filosofia d'amor* as concrete sites of *translatio*.

Over approximately the past decade, critics have begun to expose the polyvalent nature of linguistic and cultural *translatio* in medieval Iberia.¹ Most notably, in his study on Iberian frame-tale narratives, David Wacks presents Petrus Alfonsi as a critical figure of *translatio studii*, or the transfer of Arabic knowledge to Christian Europe (18). While Wacks recognizes Alfonsi's significant role in bringing writings in Arabic and Hebrew to the readers of Latin, he argues that books are only one component of the processes of *translatio*: "in a rush to think and talk about the history of great ideas and great books it is easy to overlook the role of experience or the human beings who nurture, develop,

¹ Critics such as Robert I. Burns, in his pronounced and poignant critique of the relationship between language and empire, proposes that Toledo is unique in its combining of the three religions and cultures. Specifically, Robert I. Burns argues that the Catalan culture (implying there exists only one in medieval Iberia) had "a real, but not so pronounced and artificial Muslim component" (12). Even Llull, who participated in numerous multilingual enterprises, according to Burns, "forms part of a balanced Mediterranean Christendom" (12). As critics have delimited the geographical, political, and cultural parameters of Spanish *translatio*, they have created an incomplete, and often times incoherent, definition.

translate, and disseminate these ideas and books” (18). Therefore, Wacks sees the intercultural dialogue as a product of both *convivencia* (cooperation and collaboration) as well as *contravivencia* (conquest, colonization, and intolerance). In a similar vein, Sunhee Kim Gertz posits that *translatio* implies acts of creation on the part of the author since through the process of *translatio*, knowledge is transformed from one form to another (100-104). This creation can be seen in Lull’s texts as the theological ordering systems convert the author—and I would add, the reader—into a poet who, according to Argimiro Ruano, “makes it possible to experience the divine as a human expression” (70). *Translatio* in Lull’s *Arbre de filosofia d’amor* can therefore be viewed as a cultural phenomenon of creative reading and producing as it reflects, comments upon, and influences religious and cultural identities in medieval Iberia. *Translatio studii* in Lull’s treatise can be read as a metaphor for the multi-dimensional movement of linguistic, cultural, and religious signifiers inherent in knowledge formation. Therefore, *translatio studii* in this context must also take into consideration the indeterminacy of language to express both divine and profane knowledge. This reading of Lull’s *Arbre de filosofia d’amor* provides a necessary counter position to the criticism E. Allison Peers (1926) and Greta Schib (1980) who argue that the *Arbre de filosofia d’amor* is the result of a tired philosopher who lost the creativity of his *Llibre de meravelles* (1287-89), *Llibre del gentil* (1274-76), and *Llibre de Evast e Blanquerna* (1283). Through the text’s structure, along with the insistence on the reader’s active questioning of the philosophies of love, Lull’s text destabilizes the purely authoritative relationship between authors and their readers, or language and its lovers because, according to the *Arbre de filosofia d’amor*, there are “moltes diversas maneres de cogitar” (32)

Lull is one of the most conspicuous representatives of Catalan first-person narrative in the thirteenth and fourteenth centuries (Badia 61). Lola Badia argues this the use of first-person narrative, outside of lyric poetry, has an invariably predetermined value: to give testimony to the veracity of divine experience. The presence of the “I,” as she sees it, thus becomes a guarantee of truth and proof against falsification (61). However, the essence of the truth narratives of the eyewitness does not consist merely of telling the truth, as Badia suggests. Rather than functioning as proof against its subject matter, Lull’s literary pursuits introduce a narrative in which truth personified testifies to its own fluidity as it is influenced by the metamorphosis of the reading and writing subject in its repeated confrontations with the ineffability of the Divine.²

The transference of knowledge and power expressed in Lull’s *Arbre de filosofia d’amor* can be better understood within the context of post-colonial theories of *translatio studii et imperii*, namely those of Douglas Robinson. In *Translation and Empire*, Robinson argues that *translatio studii et imperii* or “the ancient theory that both knowledge and imperial control of the world tend to move in a westerly direction” (124), has roots in the Ancient Egyptian civilization when translation formed an integral part of knowledge formation. Robinson argues that the first postcolonial project during the period of Cicero and Horace in which scholars and philosophers worked to build a Roman literary tradition. Robinson uses the metaphor of “taking the original captive” to describe *translatio studii et imperii*, implying that the appropriation of the “foreign” becomes one of the most important

² More recently, Henry Berlin has provided insight into how Mary in the *Libre de Sancta Maria* is a thematic and organizational guide who mediates and creates signification. Mary’s role in this text, according to Berlin inspires a re-reading of Lull’s Art.

ways of establishing “empire” and reimagining the “Other” (53). This reconstitution, according to Robinson, is accomplished on four levels: 1) the literal level through the transfer of language, 2) the moral level through movement between ideologies, 3) the allegorical level through the creation of meanings, and 2) the anagogical level through the use of figurative hermeneutics (53). According to Robinson, *translatio* moves constantly in the geographical sense, but it is not necessarily in only one direction since knowledge must be continually retranslated, “which has the effect of grounding it not in stability but in flux” (55). In other words, *translatio* implies a back and forth between languages and ideologies, playing with the question of fixed authorities and depending on the reader to create meaning. Reading Llull in this context allows us to see his texts as not “bound” to one linguistic, religious or cultural “original”—in this case his scientific treatises—but rather re-articulate a complex literary history as he creates paradigms for knowledge formation.

Despite his engagement with the multiple languages (Latin, Catalan, and Arabic) and religions (Jewish, Christian, and Muslim) of the Iberian Peninsula, Llull has often been placed last in the chronological list of contributors to the practices of *translatio studii et imperii*. In direct contrast to the homogenizing projects of Alfonso X (1221-1284), Llull, author, philosopher, and theologian, created a counter position to the King’s funneling of linguistic and cultural differences in the thirteenth century.³ He produced around 265 works in Arabic, Catalan, and Latin. He is known for the creation and promotion of his Great Art whose aim was to convert non-believers—mainly Muslims and Jews—to Christianity.

Complementing to his written endeavors, Llull traveled extensively to disseminate knowledge throughout Europe and North Africa to teach the philosophies of his Great Art. Llull’s intellectual pursuits engaged in multicultural and multilingual dialogue of the Medieval Mediterranean on many levels. He established a school of languages at the Monastery at Miramar in Mallorca, which created a space in which students—mostly Dominican monks—both translated texts from Catalan and Latin into Arabic, and Hebrew, but also learned the subtleties of Islamic and Jewish religious and cultural practices.⁴

Llull’s life and works reveal multiple levels of movement between languages and cultures that provides a more nuanced definition of *translatio* and its role in power and knowledge formation in the thirteenth century. After Llull’s “conversion to penitence” in 1263, he devoted ten years to private study. The rest of his life was spent traveling throughout the Europe and the Mediterranean during which time it is rumored that he survived seven shipwrecks. The centrality of movement in Llull’s texts can be seen on at least four levels. First, through Llull’s travels we see a physical movement of ideas unparalleled during this period. In addition to his evangelizing trips, he also publicly taught the Catholic his Great Universal Art in Paris.⁵ What’s more, in 1311 he spoke at the Council of Vienne and convinced them to sanction the teaching of Oriental languages at all European universities. Second, Llull’s residence Barcelona, one of the epicenters of trade, commerce, and exchange of ideas placed him at the center of thirteenth-century

³ For a comparative analysis on the themes of chivalry and power in Llull and Alfonso X, see Emily Beck.

⁴ Llull’s knowledge of Arabic later inspired him to establish schools for the study of Eastern languages and cultures at the universities of Paris, Oxford, Bologna and Salamanca between the years 1311 and 1312.

⁵ For a complete historical contextualization of Llull, see J.N. Hilgarth’s (1971) *Ramon Llull and Lullism in Fourteenth-Century France* 1971; updated Catalan version *Ramon Llull i el naixement del lul·lisme*

intellectual—and I would argue literary—thought.⁶ Llull has been studied extensively for his contributions to Philosophy and Theology, but his contributions to the reading and writing practices of medieval Iberia deserve further attention. Third, in Llull's *Arbre*, there is a deliberate movement between word and image that interprets a broadening paradigm of knowledge formation. Finally, the inherent movement in knowledge formation in his *Arbre de filosofia d'amor*, makes it a fruitful artifact through which to examine expressions of *translatio* in medieval Iberia.

Llull's *Arbre de filosofia d'amor* was written in both Catalan (*Arbre de filosofia d'amor*) and Latin (*Philosophia amoris*) during his time in Paris in 1298 with the aim to convince the students of the Sorbonne of the utility of his art (Schib, 5). The Latin version was printed as early as 1516, but it was not until 1901 that Jerónimo Roselló published the Catalan version. Critics such as E. Allison Peers and Greta Schib have argued that the neglect of the Catalan version can be attributed to the inquisitor Nicholas Eymerich, who sought to have Llull condemned as a heretic for teaching that God had many essences. The Catalan version survives in three medieval manuscripts. The fourteenth-century Manuscript S, housed in Palma de Mallorca, is the only one boasting six miniatures in color of the allegory of the Tree of Love. The *Arbre de filosofia d'amor* occupies folios 1-49, followed by the *Cant de Ramon*, the *Concili* and the *Llibre del gentil*. Manuscript A from the fourteenth-fifteenth centuries and housed in Palma de Mallorca, varies only slightly from Manuscript S, while the fifteenth-century Manuscript B at the British Museum contains many scribal errors and variants.⁷ In Latin, the *Arbre de filosofia d'amor* survives in two medieval manuscripts, one from the fourteenth century in Paris and the other in Milan from the sixteenth century. The text was also translated into French in the Middle Ages, but the manuscript did not survive.

In his *Arbre de filosofia d'amor*, Llull pushes the thresholds of knowledge formation within the parameters of Love, flaunting explicit, albeit loquacious, instructions for reading, based on the divisions in his *Arbre de sciència* (1295-96). Much like Llull's treatises on science, his treatise on love is divided into seven parts: the roots, the trunk, the bows, the branches, the leaves, the flowers, and the fruits. Llull explains this division, insisting on the purpose of promoting the active role of the reader in learning of love:

Per aital division d'Arbre d'amor por hom conèxer los comensaments el tronçe les alters parts d'amor. E per la conexensa que hom à d'amor pot hom ordenar e dispondre sa volentat a amar e a gaanyar l'àbit de caritat qui és forma d'amor, enformant la volentat a amar bé e a esquivar mal, *e ordena e mou* la volentat d'ome a amar pus forment los grans béns que ls petits, e a desamar pus forment los majors mals que los menors. (20, *emphasis mine*)

The structure of the tree is a visual aid that “orders” the information for the reader, while simultaneous recognizing the “movement” inherent in reading within and beyond the

⁶ Llull's literary and theological projects formed an integral part of a larger context of Catalan thought in the thirteenth century. His writings and teachings infiltrated into, and were influenced by, the religious, philosophical, and scientific writings of his Catalan peers, namely those of Arnau de Vilanova (c. 1238-1311) and Ramón Martí (1230-1285).

⁷ All quotes from the *Arbre de filosofia d'amor* are from Greta Schib's critical edition, Barcelona: Editorial Barcina, 1980. Schib relies the S manuscript, while noting the differences with the A and B manuscripts in footnotes.

structure of the tree.⁸ For example, the structure of the third section on the branches of love provides one model for reading practices. Lull divides this section into three parts: the conditions of love (good love, great love, power and love, knowledge and love, etc), the questions of love, and prayers of love, which is a dialogue between the Lover and the Beloved. In the middle of this section, Power and Freedom of Love ask the Lover if he knows of the subject of love, which results in conflict: “[d]iscòrdia fo feita enfre l’amic e l’amat, e l’amic demanà paciència e pietat si sabien ab què pogués recobrar son amat” (56). Throughout this process of knowledge formation, Lull continues to guide the reader through the model of the Lover as he attempts, but never reaches, a clear definition of love. Lull further subdivides the definitions of love into “simple definitions” and “complex definitions.”⁹ These definitions set up a paradigm in which Lull can be seen as formulating a stance on Castilian hegemony, in favor of a more complex view on the practices of *translatio*. Lull lists the 18 “simple definitions,” of Goodness, Greatness, Duration, Power, Wisdom, Will, Virtue, Truth, Glory and Difference, followed by 18 “complex definitions” that provide explanation for the adjectives associated with the 18 simple definitions: Good, Great, Durable, Powerful, Wise, Willful, Virtuous, Truthful, Glorious, and Different.

To examine Lull’s *translatio studii et imperii*, I will pause to illustrate how Lull moves from simple to complex in his definitions of Power and Powerful and Wisdom and Wise, which are third and fourth in both lists. Following the first three definitions of Goodness, Greatness, and Duration, Lull states that power allows goodness, greatness, and the others virtues of love to do make meaning: “Poder és so per què bonea, granea el les alters poden ésser so que són e poden fer so que fan” (22). The definition of Powerful, according to the complex definition promotes a strong bond between the Lover and the Beloved that extends beyond the text itself: “Poderosa e forts corda d’amor és aquela qui liga bo, gran, durable e poderós amic a l’amat que és bo, gran, durable e poderós, en tal manera que l’amic no ha poder que s partesca de son amat” (23-24). Likewise, the simple definition of Wisdom folds upon itself: “Saviea és so per què savi entén sàviamente” (22),

⁸ Frances Yates (1974) has posited, with regard to medieval mnemonic devices, that the images of Lull’s Great Art become a “place” of memory, a diagrammatic exposition of his Art that serves to organize the components of contemplation for the purpose of memory storage in the mind of the medieval reader. As Yates acknowledges, Lull departs subtly from medieval encyclopedic schemes of the organization of knowledge, and “introduces movement in to memory” (1974, 176). More recently, Cynthia Robinson argues that Lull’s trees of knowledge are emblematic of cross-confessional practices between Christianity and Islam in the late Middle Ages.

⁹ The simple definitions are also present in Lull’s Great Art: “1) basic circular figures symbolized by letters, as in algebra (each figure includes a series of simple principles or terms to do with a particular subject, which are also represented by letters), 2) complex or combinatory circular figures (featuring several concentric circles that can be rotated to form different combinations of simple principles or basic figures), and 3) tabular figures or figures with combinations (showing the binary or ternary relationships that can be obtained by using the combinatory mechanism represented by a complex circular figure). These three types of figures constitute the arsenal of the Lullian *Art* in its successive versions, its stock of ‘universals’. Users can draw on them to build arguments for solving questions. The establishment of a limited number of simple elements — made easy to remember by the figures and the alphabetic notation — together with the combinatory mechanism which makes it possible to find all the possible relationships constitute the condition of possibility for the ‘compendiousness’ evoked by the work’s title in its first literary version. The combinatory capacity, in short, makes its possible — to express it in accordance with an Aristotelian saying which perfectly describes the great virtue of topical reasoning — for the simple elements, or principles of the *Art*, though “minimums in quantity,” to be “potential” maximums as well (in terms of their ability to find a large number of arguments) (Ruiz and Soler, 6).

whereas the complex definition of Wise lies in the individual discovery of the secrets of the Beloved: “Aàvia corda d’amor és aquela qui representa e demostra a l’amic los bons, grans, alts e poderoses secrets del bo, gran, durable e poderós amat” (24). These definitions set up a paradigm in which Llull can be seen formulating a stance on knowledge formation, one that includes both concordance through understanding and conflict through misunderstanding.

In the movement between these simple and complex definitions, the author’s paradigms for power and knowledge offer a splintered version of *translatio studii et imperii*. For Llull, the transfer on knowledge and power depend on an entity outside the limits of the text (the Beloved) and the individual experiences of the Lover who follows the text to find his Beloved only to return to the text to repeat the exercise in reading. The author culminates the “simple definitions,” stating that “Amor és corda ab la qual està l’amic ligat a son amat” (23). He ends this list of complicated definitions with an equally elusive and self-referential conclusion: “Dites avem les diffinicions d’amor, les quals són necessaries a saber de cor per aquels qui de l’abre d’amor volen aver gran conexensa e qui volen aver art e maners a soure les questions d’amor, e a ensercar los secrets de filosofia d’amor” (25). While Llull’s text lays out seemingly straightforward definitions of love, these explanations refer to the complex secrets of the divine, which serves as a kind of ground zero for the author. Moreover, by naming the importance of memory practices in the reading process, Llull inscribes an inevitable re-reading that must take place in order to reach full comprehension of his concepts. As the author promotes the transmission of knowledge through memorization, the *translatio studii* continues to depend upon repeated readings of his many texts.

The *Arbre de filosofia d’amor* greets the reader with an allegorical introduction in which the philosophies of love and science are at odds. Ramon, the main character of the treatise, escapes to a forest dense with trees and abundant in fountains, meadows, streams, birds, and savage beasts in order to contemplate and write. In the middle of the forest, Llull’s own version of *locus amoenus*, the protagonist comes upon a clearing in which he finds a tree and near the tree, a fountain. At the foot of the tree is a beautiful, regally dressed woman who is crying and lamenting the deception of men. When approached by Ramon, the woman tells him her name in Philosophy of Love and her suffering comes from having lost the love of many when she was replaced by her sister, Philosophy of Knowledge. She continues,

Car los homes, can comensen apredre sièncias, comensen amar saber per mi, car sense mi poden amar saber; e con saben les sciències, amen la filosofia d’aqueles e an-ne feyts molts libres e molts arts; e adeliten-se en amar les sciències e no amar mi ni ma folosofia d’amar, qui es pròpiament de ma essència e natura. (18)

To console her, Ramon tells her of a book he has already written called *Ars amative* and later proposer to write a new treatise on the *Arbre de filosofia d’amor* in order to honor her. This book’s purpose, according to Ramon, will be to teach the art of loving well and avoiding evil. The character Philosophy of Love is the protagonist’s muse, who blames her turmoil on the fault of men who are dedicating themselves to the knowledge of the sciences: “E per also se seguex contra mi enjùria e peccat e gran dampnatge a molts amadors de saber; car aitant com mais saber send amar mi e bondtat, aitant an major manera de fer mal e de enganar e trairlos uns los altres. El por aysò plan e plor e estag en desconort e tristor” (18). The solution, according to Philosophy of Love, does not lie in the

rejection of her sister, Philosophy of Knowledge, who represents man's understanding. Rather, it is the relationship between love and knowledge that is necessary to reach understanding. In his response to Philosophy of Love, Ramon cites his own previously written work, *Art Amativa*, as an authority on the subject of love: "[...] dix a la dona que él avia feita una art de bona e vera amor, qui és apelada Art amative, ab la qual pot hom ligar la volentat a desirer bè e a esquivar mal e males obres" (18-19). Philosophy of Love can be read in this text as a bold move away from the efforts of Christian conversion in Lull's Great Art, represented by Philosophy of Knowledge. The focus on the value of the reading processes in the *Arbre de filosofia d'amor*, Lull underscores important of loving language with all of its faults and possibilities.

When Ramon gives Philosophy of Love the *Art Amativa* to read, Lull's self-referencing encourages Philosophy of Love to be a reader not only of the *Arbre de filosofia d'amor*, as is made evident at the end, but also of his other texts, namely the *Llibre del gentil*, the *Llibre d'Evast et Blanquerna*, and the *Arbor scientiae* (1295-96). The *Art Amativa* transitions into the divisions of the tree, showing Philosophy's desire to know and the learn the teachings of Ramon "[e] si aquests II libres volia ligire veer si era ver so que Ramon dehia" (19). Given the evident dependencies of the *Arbre de filosofia d'amor* on its ability to be read and understood, this invocation also serves as an invitation and an inspiration for readers outside the text to begin and to continue to seek knowledge.

Basing itself on the tree as symbol, the *Arbre de filosofia d'amor* is divided into seven parts: the roots, the trunk, the branches, the stems, the leaves, the flowers, and the fruit. The roots are further divided into eighteen principles: goodness, greatness, duration, power, knowledge, will, virtue, truth, glory, difference, concordance, contrariety, beginning, middle, end, majority, equality, and minority. The definitions of each principle follows as the author shows the effects of their combinations and ends with a series of concepts called *cogitacions d'amor*. The second part corresponds to the trunk of the tree and explains the form and the material of love, as well as the conjunction between these two terms. The third part consists of the description of the branches (*ramas d'amor*), a divided into conditions, questions, and prayers. In order to formulate the conditions, the author describes the roots of the symbolic tree and later combines each root with the others. He does the same for establishing the associated questions with each root. As these questions correspond in number and order to the conditions, the combination results in the answering of each question with the corresponding condition. The prayers follow an identical order as they announce themes of prayers. The fourth part treats the stems of the tree that are divided into liberality, beauty, and solace. It is at this moment that the treatise abandons its didactic tone and transitions into a dialogue between the Beloved, the Lover, and Amor, which according to Jerónimo Roselló, correspond to God, the faithful soul, and divine charity, respectively (ix).

As is suggested in the fifth part, the leaves of the tree are made of sighs, cries, and fears. The author reveals their properties through a series of apologetics in which the Beloved, the Lover, and Amor, along with other personifications of the roots of the tree and its actions (Dames and Damsels of Love, Science, and Virtue, among others) intervene. This part culminates with an extensive symbolic narration in which the author refers to the mystical sickness and meditation of the Lover, his escape, his capture, his capital sentencing, his confession, and his testament. On the advice of Prudence, the days of the Lover's life are prolonged and he is met by the arts of Wisdom who makes him see the

abominations of the world and the offenses toward the Beloved. Finally, the treatise outlines the death of the Lover, along with the laments of the Dona Love and the counsels of the Dames and the roots.

The last part of the *Arbre de filosofia d'amor* is divided into three chapters that correspond to God, to His works, and to Good Fortune, which includes the fruits of the tree of Love. In the chapter concerning God, the Lover has to submit himself to the interrogations of the Damsels of Love in order to obtain the fruit. Later, the Lover is asked to pose questions to both the Dames of Love and to the Beloved who respond to him with brief and profound concepts. In the following chapter on the Works of God, the Lover interrogates Amor on the divine operations of what the theologians call *ad intra* (generation of the Verb and exhalation of the Holy Spirit) and later about the operations *ad extra* (creation, conservation, and governing of the creatures) (Roselló x). The chapter that follows continues with the previous dialogue as Amor affirms the existence of Good Will for man in the future, proving this through the same attributes of God. Love later explains the components of Good Will and demonstrates how it is the fruit of love, thus exposing love's properties. The treatise ends with a brief warning about the use and abuse of love that can be used to make divine love flourish and to combat the tendencies of bad love, to resolve questions of love according to art (*artificiadamant*), and finally, to preach the many good words of the Beloved.

The *Arbre de filosofia d'amor* boasts clearly defined allegorical characters, naming each one individually with their corresponding incarnation or definitions (the Beloved is God, the Lover is man who loves God, Love is charity, the Dames of Love are the roots of the tree, the damsels of love are goodness, greatness, etc., the eagles of love represent elevated love). Each character is given a voice, taking part in the question and answer sessions as the Lover tries to understand the meanings of true love and multiplying the authorities in the text. While Love is personified, it is also divided into many types of love (love, good love, the flower of love, greater love, goodness and love, end of love, etc.). In the section on goodness and love, the Lover not only seeks advice from the various manifestations of love, but also pleads with them to disseminate the knowledge of love: “‘Bona amor,’ dix valor d’amor, ‘la natura que avetz per concordansa e d’amat, mostrad-la also amadors per so que sàpien ab ela concordar lurs bones amors” (65). The Lover then begs Goodness and Love to make themselves equally important through their works to destroy sin. At this moment, the Lover separates the knowledge of good love from that of bad love and begs Goodness and Love again to fill the world with “good love” and destroy “bad love”: “Pregà l’amic lo major señor d’amor e bondat que umplís lo món de bona amor, e que n gitás mal amor; car tota bon amor, comensa bo amar, e tota mal amor comensa mal amar” (66). When the Lover speaks to the Beloved, he begs Him for aid in defining the experiences of his amorous journey. The Lover asks the Beloved to provide him with “great love” with which to love, honor, and serve his Beloved until there is no difference between laughing and crying or between resting and working. This “great love” is endowed with the ability to conflate the distinctions between what are, at first glance, polar opposites—good and bad love, laughing and crying, resting and working—thus granting love an influence on both language and experience. Love’s control over words’ meanings and the actions of the Lover create a world in which mind and body are actively pursuing and questioning knowledge.

Throughout the treatise, the Lover begs for a “filling” of his mind with divine knowledge in hopes that his love may last longer. He pleads for the ability to think in order to reach and remain in understanding. Shifting the focus to his corporeal needs, the Lover asks for health, disposition, and opportunity in order to make love last longer in him. What’s more, the Lover begs the Beloved to fill his heart and his body with love so that he may have many beautiful clothes. This link between love and adornment reminds the reader that knowledge is based on both content (the understanding of love itself) and form (the appearances of love). In naming love’s artifice, the Lover reveals the importance of the visual evidence of love—the seeing that accompanies the knowing—and reveals a desire to make divine knowledge more tangible for the reader. This movement from the intangible to the tangible is accomplished through the image of the tree. However, what is unique in Lull’s work is how the tree image becomes complicated through the treatise’s structure that is, in the end, unable to be understood without the readers’ active questioning and pursuit of knowledge of the elements grounded through, yet extending beyond the image of the tree.

In an attempt to ensure readership, or at least to make sure certain readers have access to his text, Lull recognizes the need to translate his spiritual structures for readers both inside and outside the text. At the end of the *Arbre de filosofia d’amor*, Lull sets the treatise up to be read in both secular and religious sectors. The final section, “De la fi de L’Arbre de filosofia d’amor,” states that when the book was finished, it was first presented to the Dames of Love, who accompanied Ramon to Paris to show it to the great men, the teachers, and their disciples who “pregaren que l’Arbre deguessen veer e volguessen aver, e per él fer fruyt als amadors de bona e vera amor” (175) These readers are further placed in an active position, as they are asked to also respond to the words Ramon has written: “E si en neguna res avia errat Ramon contra vera amor e son amat, Ramon soplegava also honrats senyors maestres que lo corregissen segons lur filosofia d’amor e de saber” (175). By imploring the readers to correct his errors, Lull insists on the dialectical back and forth inherent in his paradigm of *translatio studii*, one that insists on the role of the reader in transforming knowledge. This readership extends to include what are deemed the religious and secular authorities by the authors:

Fení Ramon aquest llibre prés la sciutat de París, en l’any de MCCXC e VIII, en lo mes de oytubre. E soplega aytant con poc a son amat que lo libre sia per él guardat, e que per ell sia per molts bons amadors servit e honrat, e que sien forts combatedors contra fals amor, que és contra l’amor de Déu. El la dona d’amor dix a Ramon que presentàs Filosofia d’Amor en latí al molt noble senyor savi e bo rey de Fransa, e en volgar a la molt nobla, sàvia e bona reyna de Fransa, per so que l montipliquen en lo regne de Fransa, a honor de nostra dona santa Maria, que és subirana dona d’amor. (175)

The author’s final request is that his *Arbre de filosofia d’amor* be translated into Latin and French and presented to the King of France, Philip IV (1285-1314), to ensure that the love of the Virgin Mary flourishes throughout the Kingdom of France. *Translatio studii et imperii* is not bound by the confines of the text. It stretches beyond those borders.

Books, as Lull theorizes, are artifacts that bear witness to the fluidity of knowledge formation in the thirteenth century. The definition of *translatio studii* must also take into consideration the indeterminacy of language to express both divine and profane knowledge. By insisting on the reader’s active questioning of the philosophies of love, Lull’s text

destabilizes the purely authoritative relationship between authors and their readers. The dialectical components of *translatio* in this work calls power into question, which results in a movement away from fixed authorities and a movement toward individual reading experiences. To approach medieval literary history in this way proposes that medieval texts like Lull's are not merely promotions of the Christian faith. Rather, by inscribing multiple authorities and moving away from fixed truths, Lull's *Arbre de filosofia d'amor*, uniquely challenge the boundaries of power and knowledge formation in medieval Iberia.

Works cited

- Badia, L. & A. Bonner. *Ramón Llull: Vida, pensamiento y obra literaria*. Barcelona: Quaderns Crema, 1992.
- Beck, E. S. "‘Porque oyéndolas les crecían los corazones’: Chivalry And The Power Of Stories In Alfonso X And Ramon Llull." *Bulletin Of Spanish Studies* 88, 2 (2011): 159-176. *Religion and Philosophy Collection*. Web. 15 May 2015.
- Berlin, H. "Mediation, Signification And Exemplary Narrative in Ramon Llull's *Libre de Sancta Maria*." *Medieval Encounters: Jewish, Christian And Muslim Culture In Confluence And Dialogue* 17, 3 (2011): 360-391.
- Bonner, A. *Doctor Illuminatus: A Ramon Llull Reader*. Princeton: Princeton UP, 1993.
- . "Ramon Llull, el lul.lisme i els estudis lul.lístics." In *Actes del sisè Col.loqui d'Estudis Catalans a Nord-Amèrica, Vancouver*. Barcelona: L'Abadia de Montserrat, 1992. 205-214.
- . "Ramon Llull and the Dominicans." *Catalan Review: International Journal Of Catalan Culture* 4, 1-2 (July 1990): 377-392.
- . "The Current State of Studies on Ramón Llull's Thought." *Catalonia Review (Barcelona)* 2 (1989): 139-150.
- . "L'aprenentatge intel.lectual de Ramon Llull." In *Studia in honorem prof. M. de Riquer II* (1987): 11-20. Barcelona: Quaderns Crema.
- . "Problemes de cronolgia lul.liana." *Estudios Lulianos* 21 (1977): 35-58.
- Burns, R. "Stupor Mundi: Alfonso X of Castile, the Learned." *Emperor of Culture: Alfonso X the Learned of Castile and His Thirteenth-Century Renaissance*. Philadelphia, PA: U of Pennsylvania P., 1990. 1-13.
- Curtius, E. R. *European Literature and the Latin Middle Ages*. Princeton, New Jersey: Princeton University Press, 1990.
- Gertz, S. K. "Translatio Studii et Imperii: Sir Gawain as Literary Critic." *Semiotica* 63, 1-2. (2009): 185-204.
- González Casanovas, R., J. Blackmore & G. S. Hutcheson. "Male Bonding as Cultural Construction in Alfonso X, Ramon Llull, and Juan Manuel." *Queer Iberia: Sexualities, Cultures, and Crossings from the Middle Ages to the Renaissance*. Durham: Duke UP, 1999. 157-92.
- González Casanovas, R. *La novela ejemplar de Ramon Llull: Interpretaciones literarias de la misión*. Madrid: Ediciones Júcar, 1988.
- Hames, H. *The Art of Conversion: Christianity and Kabbalah in the Thirteenth Century*. Leiden: Brill, 2000.
- Hilgarth, J.N. *Ramon Llull and Lullism in Fourteenth-Century France*. Oxford: Clarendon Press, 1971.
- . A. Soler ed. A. Alberni & J. Santanach trans. *Ramon Llull i el naixement del lul.lisme*. Barcelona: Curial-Publicacions de l'Abadia de Montserrat, 1998.
- Johnston, M. D. *The Spiritual Logic in Ramón Llull*. New York: Oxford UP, 1987.
- . *The Evangelical Rhetoric in Ramón Llull*. New York: Oxford UP, 1996.
- . "The Natural Rhetoric of Ramon Llull." *Proceedings of the Illinois Medieval Association* 12, 1996.
- Llull, R. *Arbre de ciència. Raimundi Lulli Opera Latina*. P. Villalba Varneda ed. Turnhout: Brepols, 2000.

- . G. Schib ed. *Arbre de filosofia d'amor*. Barcelona: Barcino, 1980.
- . G. Schib ed. *Llibre d'Evast e Blanquerna*. Barcelona: Edicions 62, 1982.
- O'Callaghan, J. "The Ideology of Government in the Reign of Alfonso X of Castile." *Exemplaria Hispanica* 1 (1991-1992): 18-37.
- . R. I. Burns ed. "Image and Reality: The King Creates His Kingdom." *Emperor of Culture: Alfonso X the Learned of Castile and His Thirteenth-Century Renaissance*. Philadelphia: U of Pennsylvania, 1990. 14-32.
- Robinson, C. "Trees of Love, Trees of Knowledge: Toward the Definition of a Cross-Confessional Current in Late Medieval Spirituality." *Medieval Encounters* 12, 3 (2006): 388-435.
- Robinson, D. *Translation and Empire: Postcolonial Theories Explained*. Manchester, U.K.: St. Jerome, 1997.
- Roselló, J. *Obras de Ramón Llull*. Palma de Mallorca, 1901-1903.
- Ruano, A. *La mística clásica*. Rio Piedras: Editorial Edil, 1971.
- Ruiz, J. M. & A. Soler. "Ramon Llull in his Historical Context." *Catalan Historical Review* 1 (2008): 47-68.
- Yates, F. "Ramon Llull and John Scotus Erigena." *Journal of the Warburg and Courland Institutes* 23 (1960): 1-4.
- . *The Art of Memory*. Chicago: Chicago UP, 1974.
- . *Llull and Bruno: Collected Essays*. London: Routledge, 1982.
- . "The Art of Ramon Llull: An Approach to it through Llull's Theory of Elements." *Journal of the Warburg and Courland Institutes* 13 (1994): 115-73.
- Wacks, D. *Framing Iberia: Maqāmāt and Frametale Narratives in Medieval Spain*. Leiden, Boston: Brill, 2008.