

epithets, *christianissimus* and *augustus*. The former was neither entirely new, nor utterly pro forma, when Rigord wrote. Augustus was more unusual, showing Rigord's desire to lend an imperial, Roman air to Philip II. The authors note that *christianissimus* is dropped in the second half of the *Gesta*, pointing perhaps to Rigord's interpretive agenda. In the first half, Rigord presents Philip as fulfilling core prescriptions of the Christian prince (hence *augustus/christianissimus*); in the second, after the Ingeborg disaster and other setbacks, the theme is downplayed and the epithet is dropped. Catalina Girbea surveys French literature in Philip's reign, arguing that Philip may have been more involved in literary patronage than is usually thought. The first decade of his reign was characterized by literature coming out of the Blois-Champagne orbit and foregrounding Greek themes (e.g., Walter of Châtillon's *Alexandreis*), while after 1190/1200 literature took on a greater religious tenor, as evidenced by the Pseudo-Turpin.

This slim volume of essays thus surveys the political, cultural, and intellectual climate of Philip's reign. It updates the established scholarly narrative with some of the work that has been done since Baldwin's and Bautier's groundbreaking studies, while also pointing to work still to be done. Héлары reminds us that the planned second volume of Philip's *Registres*, and its introduction and index, never appeared. A new edition of Guillaume le Breton is badly needed. With the recent fire at Notre-Dame, surely a new assessment of the Île de la Cité during Philip's reign will be called for. And the volume illuminates in their absence those fields of inquiry wanting up-to-date treatments: the economy around 1200, environment and woodland development, the monarchy and minority communities, urbanization. This volume, along with the posthumous publication of Baldwin's own last book, *Knights, Lords, and Ladies: In Search of Aristocrats in the Paris Region, 1180–1220* (2019), points the field to the continuing vibrancy of many issues "around" Philip and his reign.

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LOLA BADIA, JOAN SANTANACH, and ALBERT SOLER, *Ramon Llull as a Vernacular Writer: Communicating a New Kind of Knowledge*. (Colección Tàmesis Serie A: Monografías 354.) Woodbridge, UK, and Rochester, NY: Tamesis, 2016. Pp. xiv, 372; 6 black-and-white figures. \$115. ISBN: 978-1-8556-6301-5.
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RAYMOND LULLE, *Proverbes de Raymond*, trans. Patrick Gifreu. Perpignan: Éditions de la Merci, 2016. Paper. Pp. 539. €25. ISBN: 979-1-0911-9309-2.
doi:10.1086/708288

JOSEP E. RUBIO, *Raymond Lulle: le langage et la raison; Une introduction à la genèse de l' "Ars."* (Conférences Pierre Abélard.) Paris: Librairie Philosophique J. Vrin, 2017. Paper. Pp. 135. ISBN: 978-2-7116-2714-1.
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The seven-hundredth anniversary of the death of Ramon Llull (1232–1316) inspired many new scholarly and nonacademic works devoted to the life and legacy of the celebrated Majorcan lay theologian and philosopher. Though little noticed during his lifetime, Llull left a huge body of work—more than 250 writings in Latin, his native Catalan, and Arabic (the latter now lost)—that became immensely influential in the later Middle Ages and the early modern era. The works reviewed here offer a small sampling of recent scholarship on Llull's work and legacy.

Llull is best known, especially to students of early modern intellectual history, for his work known as the "Great Art," an idiosyncratic system of analogical argumentation that sought to reconcile all knowledge with Christian belief. Llull claimed divine inspiration for his

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system, which he originally conceived as a method for converting unbelievers to Christianity. While never abandoning his original missionizing goals, Llull labored throughout his long life to perfect the work, producing in 1308 a final version, the *Ars generalis ultima*, with truly pansophistic pretensions. The most innovative feature of the “Great Art” was its use of alphabetical notation to symbolize its basic principles, and its organization of that notation in circular and tabular diagrams (the famous Lullian “figures”) for quasimechanical manipulation by practitioners of his methods. Josep E. Rubio has offered in recent years the most cogent explanations of how Llull’s “Great Art” functioned as a system of inquiry and argumentation. In *Raymond Lulle: Le langage et la raison*, based on lectures originally delivered at the University of Paris IV in 2012, Rubio focuses on how Llull strove to use language (including his innovative “figures”) as a medium for representing the heuristic and interpretive processes that the human mind exercises in seeking divine truth. Rubio’s analysis provides a succinct explanation of the overall methods, goals, semiotics, and epistemology of the “Great Art,” organized into four chapters: “Langage et réalité,” “La réalité comme signe,” “La raison contemplative,” and “Le nouveau ‘Langage commun’ de l’Ars.” The ample footnotes for each chapter offer a reliable selective guide to the vast modern scholarship, in many languages, about Llull and his “Great Art.” For any francophone reader unfamiliar with Ramon Llull and his work, this volume provides an excellent summary introduction to the “Great Art,” on a par with Rubio’s analysis for anglophone readers in his chapter “Thought: The Art” from *Raimundus Lullus: An Introduction to his Life, Works and Thought*, ed. Alexander Fidora and Josep E. Rubio (2008), 243–310.

Ramon Llull was also one of the most prolific medieval Catalan writers. As a result, for modern Catalans, he stands today as a true “culture hero,” on a par with Dante in Italian or Chaucer in English. In *Ramon Llull as a Vernacular Writer*, Lola Badia, Joan Santanach, and Albert Soler, three eminent specialists on Llull from the University of Barcelona, offer the best available introduction in English to Llull’s vernacular oeuvre, as well as an enthusiastic explanation of his importance for modern Catalans. An introduction summarizes Llull’s long career and his ambitious goals. Like nearly every modern account of Llull’s life, this account of his endeavors must rely heavily on the lone extensive contemporary source available, a quasi-hagiographical but incomplete vita composed by Llull’s Parisian admirers in 1311. Four subsequent chapters explain in detail “Ramon Llull’s Art, Language, and Literary Expression,” “Style and Genre in the Writings of Ramon Llull,” “The Composition and Dissemination of Ramon Llull’s Texts, from Script to Print,” and “Ramon Llull’s Vernacular Context.” The first three chapters necessarily involve some redundancy because they analyze the same texts from different perspectives as examples of Llull’s diverse styles, genres, linguistic innovations, and historical legacy. This repetition is probably unavoidable, since Llull’s vernacular writings adapted and often combined literary models that ranged widely—from romance, mirrors for princes, and *exempla* to sermons, hagiography, devotional treatises, and scholastic *quaestiones*. The fourth chapter extends the introductory biography of Llull by analyzing his relationships, as a lay theologian, with other secular and clerical authors of his era. An epilogue focuses specifically on the numerous autobiographical or self-referential passages in Llull’s writings, which offer sometimes essential insights into the endeavors described in the vita of 1311 and in a handful of other contemporary documents. Finally, two appendices offer a chart of manuscripts produced by Llull or his collaborators and a brief explanation of Llull’s importance in modern Catalan national culture. The extensive bibliography of modern scholarship on Llull will be most useful to readers able to consult the numerous Catalan studies cited. As noted already, the plan of *Ramon Llull as a Vernacular Writer* is somewhat redundant.

One of the many vernacular genres that Llull cultivated was the proverb, as a medium for popularizing his evangelizing ideals and the practice of his “Great Art.” Llull composed several compilations of proverbs, some very brief, others extensive. In *Proverbes de Raymond*, Patrick Gifreu offers a French translation of Llull’s massive *Proverbis de Ramon* (written

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in 1296). This work is a virtual encyclopedia, consisting of 300 chapters, each containing twenty sententious statements on every moral, philosophical, or theological topic that Lull believed his magnum opus could elucidate. These topics range from the principles of the “Great Art” and Aristotelian metaphysical categories to the Christian virtues and vices and Seven Liberal Arts. Gifreu’s translation includes a brief “Avant-propos” that situates Lull’s work within the context of thirteenth-century proverb literature and discusses Lull’s peculiar adaptation of that genre. Many of the so-called proverbs in Lull’s text would be incomprehensible without knowledge of the “Great Art.” Gifreu helpfully adds footnotes that explain those proverbs based on the idiosyncratic categories and principles of that work. His translation is also meticulously consistent in rendering the terms of the “Great Art,” which will help readers appreciate how Lull adapted the genre of proverbs to express his ideals. Both specialists and nonspecialists will probably want to consult Lull’s original Catalan or Latin text, but at 539 pages, Gifreu’s French translation is already a hefty tome, so does not include the original versions. The Catalan text used by Gifreu for his translation is available in the series *Obres de Ramon Lull*, vol. 14, ed. Salvador Galmés (1928); the Latin text, *Liber proverbiorum*, thus far remains unedited in a modern edition, but digital facsimiles of early modern printings are available online.

It would be difficult to underestimate the popularity of Lull’s work in the later Middle Ages and early modern Europe. Authorities from Nicholas of Cusa and Raymond of Sabunde to Giordano Bruno and Gottfried Leibniz all imitated, practiced, or claimed inspiration from the “Great Art.” Readers seeking more guidance in understanding Lull’s influence may also profitably consult these recent comprehensive works: Amy M. Austin and Mark D. Johnston, eds., *A Companion to Ramon Lull and Lullism* (2019); the aforementioned Fidora and Rubio, eds., *Raimundus Lullus* (2008); and Rafael Ramis Barceló, ed., *Franciscanismo y lullismo en los Reinos Hispánicos* (monographic issue of *Archivo Ibero-Americano* 76 [Jan–Jun 2016]).

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BARBARA BAERT, *Revisiting Salome’s Dance in Medieval and Early Modern Iconology*. (Studies in Iconology 7.) Leuven, Paris, and Bristol, CT: Peeters, 2016. Paper. Pp. 90; 25 color figures. €36. ISBN: 978-9-0429-3428-3.
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Given that Salome captured the modern artistic imagination, there is a wealth of scholarship on her afterlives in works by Oscar Wilde, Richard Strauss, and Gustave Moreau. However, few medievalists have produced research on this tantalizing figure. Barbara Baert’s *Revisiting Salome’s Dance in Medieval and Early Modern Iconology* begins to fill that void.

In the first chapter, “*Filia saltasset*,” Baert recounts the biblical narrative from Mark and Matthew and “revisit[s] the iconographic motif of the dancing girl from an interdisciplinary perspective involving exegesis, gender, anthropology, ritual performance, psycho-energetics, *Pathosformeln*, and *paragone*” (3). Baert then draws on philological reasoning that suggests that Salome could have been a young girl rather than a young woman, which would complicate further the dynamics and dysfunction of Herod’s court. Baert proceeds to discuss the Bible story from the perspective of René Girard, in which mimetic desire and mimetic violence culminate with Saint John the Baptist’s head on a platter. In her discussion of Salome imagery, Baert demonstrates how representations of the platter can be a proleptic technique that announces the Last Supper and, in doing so, partakes in salvation history.

In chapter 2, “*Cum festinatione*: Decapitation and *pinax*,” Baert analyzes one of the earliest known illustrations of the death of Saint John. In this sixth-century gospel fragment from Sinope, Baert shows how the scene of carnage can be read as the implementation of the new

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