

Despite the many scholarly discussions of the *Libro de buen amor's* (=LBA) overriding obsession with the nature of interpretation and a plethora of studies on the sources used by the Arcipreste of Hita, the intimate relationships between the LBA and the medieval Mediterranean's culture of translation remain almost wholly unacknowledged in scholarship on this most delightfully difficult book. Yet the LBA is in effect, and among its many other identities, a series of translations and adaptations, a treasury of *translatio* that carries an inherited store of cultural narratives into the vernacular present of fourteenth century Iberia, and one that comments upon the nature of translation as it does so. This three-part presentation will discuss the LBA as a work of translation, the vision of translation within the work, and, lastly, turn to endeavors to translate the LBA. Traditional views of "Spain's cultural belatedness" and of the supervenient, unoriginal nature of translation serve in part to explain a reluctance on the part of readers wishing to celebrate the originality, art, and genius of the poet known as Juan Ruiz, Arcipreste de Hita, to envision him as nothing more than a translator. I suggest we see him as nothing less than a master of translation and *translatio*, an interpreter of poetic tradition for whom literary invention, commentary, and translation were indivisible activities. To our knowledge, other than a fragment translated into Portuguese, translating the LBA has been a modern concern, and I will conclude with a reflection on how the many translations of the LBA into English dating from 1833 to the late twentieth century are emblematic of the challenges of translating the medieval Mediterranean and its culture of translation for contemporary readers.