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NARRATIVE AND LYRIC MOTIFS IN THE FIFTEENTH
CENTURY SPANISH SENTIMENTAL NOVEL

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Emily Cronau, B.A., M.A.

* * * * * *

The Ohio State University
1971

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CHAPTER I

INTRODUCTION

The Spanish sentimental novel is a genre of narrative fiction which flourished in Spain during the reign of Fernando and Isabel. Although several examples of this literary type were written in the sixteenth century, the major novels of the genre were written during the latter part of the fifteenth century.

The fifteenth century in Spain was a period of transition in which the culture of the Middle Ages came into contact with the new currents of the Renaissance. Two major characteristics can be discerned during this era of transition: the rise of the "courtly" environment and the new Italian influence in the arts. The rise of the Italian influence was accompanied by an increase in the diffusion of the Greek and Latin cultures and by a decrease in the influence of the French culture.

During the first part of the fifteenth century, the nobility of Spain was becoming more and more refined under the influence of Juan II. The nobility became interested in the arts and letters and surrounded themselves with authors and even began to write prose and
verse. They engaged in games and sports which reflected this growing refinement: elegant feasts and banquets, balls and poetic contests.

... el (siglo) XV toma un caracter esencialmente cortesano que ha de condicionar, como veremos, todo su arte y su literatura.¹

The sentimental novels reflect the characteristics of this pre-Renaissance era not only in content but also in style and tone.

The sentimental novel is an aristocratic fiction. It relates the tale of two noble but tragic lovers and concentrates on the description of their emotions and passions. The love which is portrayed in the novels is similar to that described in the canciónero poetry and other novel genres of the same period. It is a love which is ennobling: it improves the moral worth of the lovers. The male serves a lady of superior status, often without hope he must wait for her to bestow upon him a galardón or gift of allowing him to communicate with her. Thus, it is a love based on desire rather than on possession of the beloved and the persistence and loyalty of the lover are much admired characteristics. The lover's main duty is to defend his lady's honor and the man who so dies in the service of his beloved becomes a martyr whose fame is soon widespread.

At times the lover engages in verbal debate rather than in physical combat as a means of defending his lady. Some of the novels of the sentimental genre contain lengthy debates on the virtues of women as an outgrowth of this practice.

The plot of the typical sentimental novel is simple; the tale is often related by means of a series of letters of the lover to his lady interspersed with narrative connecting material. Thus, the author's ingenuity is directed toward describing the amorous discourse of the two lovers or toward portraying the melancholy lamentations of the lover separated from his beloved. Allegory, Latinized syntax, and a great variety of rhetorical devices abound. Sentiments are stylized which often results in a preciosity which seems much too artificial for the modern reader.

The style, however, reflects the aristocratic character of the period. The fifteenth and sixteenth century gentleman was much concerned with improving himself. When *Il Cortegiano* was published in 1528 and later translated into Spanish it enjoyed enormous popularity because it reflected the era; it aided the would-be lover by informing him of the duties and customs of a gentleman. For the successful lover had to be a gentleman and part of the art of being a gentleman-lover was learning how to converse and how to write letters in an elegant,
refined manner.

Lorsque, las de parler, on se sépare, c'est pour mettre la main à la plume et recommencer par correspondance ces assauts de galanterie.²

However, despite the preciosity of the style, the novels are realistic in that they reflect the language, customs, and taste of the aristocratic persons, particularly the women, at the court of the Catholic Kings.

The authors and the novels which are normally considered as belonging to the sentimental genre are the following:

1. **Siervo libre de amor**
   - Juan Rodríguez de la Cámara o del Padrón

2. **Tratado de los amores de Arnalte y Lucenda**
   - Diego de San Pedro

3. **Cárce de Amor**
   - Diego de San Pedro

4. **Continuación de Cárce de Amor**
   - Nicolás Nuñez

5. **Grisel y Mirabella**
   - Juan de Flores

6. **Grimalde y Gradissa**
   - Juan de Flores

7. **Questión de amor**
   - Anónimo

8. **Processo de cartas de amores**
   - Juan de Segura

9. **Quexa y aviso contra Amor**
   - Juan de Segura

10. **Repetición de amores**
    - Luis de Lucena

These novels enjoyed great popularity and influence in Spain as well as in other European countries. Cárcel de Amor went through thirty-six editions between 1492 and 1616 and even though its publication was prohibited by the Inquisition after 1551, it continued to be published in Italy and France. Likewise, Grisel y Mirabella was published fourteen times between 1495 and 1608. Often Grisel y Mirabella was published in polyglot editions. The text was printed in parallel columns of Spanish, French, Italian, and English and served as a textbook for the learning of foreign languages.3

In England, translations of Arnalte y Lucenda, Cárcel de Amor and Grisel y Mirabella appeared before a translation of Boccaccio's La Fiammetta;4 the Spanish novels enjoyed great popularity. "At this early date their highly wrought prose exercised a considerable force upon English prose."5 Most of the novels were also translated into French. In 1535 Maurice Scève completed a translation of Grimalte y Gradissa which he entitled La


5Ibid.
Deplorable Fin de Flamecte; even though it was translated by a man such as Scève this particular novel did not enjoy the success in French which Cárcel de Amor and other novels obtained. 6

In Spain the sentimental novel was important for its role in the development of narrative fiction. The novela sentimental broke the trend of oriental influence on Spanish narrative fiction which had been in existence in the thirteenth and fourteenth centuries. Spain now turned to Italy for guidance; Boccaccio's La Fiammetta with its psychological study of amorous passion became the specific model for this new fictional genre. 7

The earliest sentimental novel, Siervo libre de amor, lays the foundation for the pastoral novel.

... the association of amorous moods with a Nature setting which it presents for the first time in peninsular prose is continued by Menina e moça of Bernaldim Ribeiro culminating under Italian influence in the Diana of Jorge of Montemayor. 8

In addition, the love letters which were so frequently employed as a narrative device in the novels were often used as model love letters by actual lovers

6 Reynier, Le roman sentimental avant l'Astrée, p. 86.

7 Alborg, Historia de la literatura española, I, 251.

living in this pre-Renaissance society. Cartas y coplas para requerir amores was a short anonymous work published at the end of the 1562 and 1564 editions of Juan de Segura's Processo de cartas de amores. It was considered to be "... un manual epistolar con modelos para distintas situaciones amorosas." Many times the lovers copied the letters of the various novels in their entirety changing only the name of the beloved and any other pertinent information; more often the letters of the novels served as a prototype of appropriate rhetoric. As such, the diffusion and influence of the prose of the novels is incalculable.

Review of Scholarship

In order to better comprehend the genre of the sentimental novel, a study of the existing scholarship is valuable.

The early critics of Spanish literature dealt very superficially with the sentimental novel if they treated it at all. George Ticknor briefly discusses only two of the novels: Cárceel de Amor and Questión de Amor. He labels Question de Amor a very early attempt to write "historical romance"; Cárceel de Amor is called an attempt

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to write "sentimental romance." Amador de los Ríos discusses only *Siervo libre de amor* and *Cárcel de Amor*. He views the genre as a by-product of the chivalric novel in which the authors yielded to then popular literary trends by incorporating allegory into the narrative. "A la ficción caballeresca sirve de introducción y cuadro general la ficción allegórica". He does not name this particular novel genre or refer to it as being sentimental in content.

The first comprehensive view of the sentimental novel was written by Menéndez y Pelayo. In his *Orígenes de la novela* he gives a brief characterization of what he calls "la novela erótico-sentimental." Since the main portion of this work is devoted to the development of Spanish narrative fiction, Menéndez y Pelayo here concentrates on the sources and importance of the sentimental novel in relation to other genres of narrative fiction. He tells us that both the sentimental novel

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11 Don José Amador de los Ríos, *Historia crítica de la literatura española* (7 vols.; Madrid: José Fernández Cancela, 1865), VI,347.

12 Menéndez y Pelayo is apparently the first critic to name the genre even though Ticknor alluded to its "sentimental" quality. Consult Don Marcelino Menéndez y Pelayo, *Orígenes de la novela* (4 vols.; Madrid: Bailly Baillière, 1905), I,ccxcix.
and the chivalric novel flourished during the middle of
the fifteenth century. The sentimental novel in part
derives from the chivalric novel and shares many charac-
teristics with it. However, the chivalric novel differs
from the sentimental novel in the extreme importance
which the latter places upon love and its lack of narra-
tion devoted to duels, battles and other chivalric pur-
suits. Menéndez y Pelayo also calls the sentimental
novel an attempt to write an intimate novel of psychologi-
cal analysis revealing inner emotions and desires.

The two main sources for the sentimental novel are
*La Fiammetta* of Boccaccio, which contains an analysis of
love and sentiment revealed by a female protagonist, and
*Historia de duobus amantibus* by Eneas Silvio Piccolomini
(later Pope Pius II), which continues the artistic re-
courses established by Boccaccio but which also uses an
epistolary form and thus provides a new and powerful
medium for effective psychological analysis.

Menéndez y Pelayo continues his study with a brief
analysis of the main novels of the sentimental genre.
He places most emphasis on the role each novel plays in
the development of this particular literary form.

This study is concluded by stating that the entire
genre of the sentimental novel contains much that is
original and interesting; the brevity of each individual
novel and the variety of poetic motifs make the senti-
mental novel much more palatable than the chivalric genre.

Gustave Reynier has investigated the development of the sentimental novel in France.13 His book is important for it studies one of the two important aspects of the sentimental novel as analyzed by Menéndez y Pelayo: the analysis of emotion and sentiment as developed in La Fiammetta. This book is not limited merely to French examples of the genre. Reynier traces the origins of the sentimental novel through France, Italy and Spain. Considerable space is devoted to La Fiammetta and to the Spanish sentimental novels known through French translations: Cárcel de Amor, Arnalte y Lucenda, Grimalte y Gradissa, Grisel y Mirabella, and Queixa y aviso contra Amor. Reynier also found a possible source for the allegory in Cárcel de Amor of Diego de San Pedro. He attributes the allegory of the prison-castle to a poem of Baudouin de Condé entitled "Li Prisons d'Amours" written between 1240 and 1280.

The novels in Reynier's study are analyzed not so much for their own merits but for what they contributed to the development of this genre in France. Thus, Reynier concentrates heavily on plot, structure and themes which were assimilated with little change into French literature and especially into the sentimental novel.

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13 Reynier, Le roman sentimental avant l'Astrée.
A study by Charles E. Kany analyzes the second important aspect of the sentimental novel according to Menéndez y Pelayo: the epistolary form having as its source Piccolomini's *Historia de duobus amantibus*. Beginning with the *Heroides* of Ovid, Mr. Kany traces the use of letters as a conveyor of love messages and as a literary form. His studies reveal that Spain produced the first modern novel made up entirely of letters: *Processo de cartas de amores que entre dos amantes passaron*. This novel by Juan de Segura is dated at 1548; it is considered as belonging to the sentimental genre. In addition to tracing origins and sources for the epistolary novel, this study also shows how the letter functions thematically and structurally within a given novel.

The first study devoted entirely to the Spanish sentimental novel was the doctoral dissertation of Anna Krause. This is a study of the sentimental novels mentioned by Menéndez y Pelayo in *Orígenes de la novela*, but it contains a more thorough analysis of sources and origins.

Unlike the pastoral and chivalric novel genres of

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15Ibid., p. 69.

16Krause, "La novela sentimental: 1440-1513".
this period, the sentimental novel did not produce a model work nor a series of continuations. The sentimental novel was constantly vacillating in its form because novelistic art was still in a very elementary state and individual writers were generally independent of one another.

The Krause study makes comparisons of themes, plots and structures among the novels of the genre. It also attests to the originality of the genre and sees the genre as an expression of social life at the dawn of the Renaissance and as a foundation for subsequent developments of peninsular fiction.

The aristocratic social life described in the genre is realistically depicted; the development of the historical chronicle of this period was an influence in such realistic portrayal.

Although it is a Renaissance setting which is portrayed in the novels and which provided the immediate stimulus for the development of this amorous fiction, the literary form is essentially Medieval: the tractado, developed from a clerical medium.

In a later article Anna Krause further develops this idea that the form of the sentimental novel is both Medieval and didactic. The tractado (tratado in modern

Spanish) enjoyed a notable development during the reign of Juan II. The Latin *tractatus* dominated the Scholastic tradition of the Middle Ages. The term was used to designate a rhetorical technique used by writers of antiquity to explain or elucidate a given subject. During the Medieval period the Church adopted the form and used it for the exegesis of classic and Christian texts. The *tractatus* was often used by Medieval authors as a prologue to a longer work; it was definitely a didactic form which was frequently employed. Dante, Petrarch, and Boccaccio added impetus and prestige to the development of the form with the publication of their moral and philosophical treatises.

El estímulo inmediato para la extraordinaria popularidad del tractado en prosa en el siglo quince fue, como dijimos, la difusión del humanismo italiano en la corte de Don Juan II.¹⁸

The most widely diffused theme developed by many authors in the *tratado* form is the praise of scorn of women. Mosen Diego de Valera gave popularity to the use of the form for this purpose with his *Tratado en defensa de virtuosas mujeres* dedicated to Doña María, the first wife of Juan II. This led to a series of literary debates on the praise and scorn of women; the debates were generally written in *tratado* form. Many of the sentimental novels continue this feminist quarrel. The use

of the *tractado* form is evident from the titles: *Tractado de amores de Arnalte e Lucenda; Tractado de Grisel y Mirabella; Tractado de Juan de Flores a su amigo*; etc. Anna Krause observes that the form was used elsewhere in the literature of the period. The interpolated acts of *La Celestina* are referred to as "El tractado de Calisto"; the word *tratado* is also used to designate a chapter division in *Lazarillo de Tormes*.

The development of the feminist quarrel is studied by Barbara Matulka in her analysis of the sentimental novels of Juan de Flores. She observes that there has been much anti-feminine and pro-feminine literature in all nations and in various eras. The troubadour poetry and the poetry arising from the cult of the Virgen are the best examples of the latter. The anti-feminine literature has its most well-known examples in *Il Corbaccio* of Boccaccio and the French *Roman de la Rose* of Jean de Meung and Guillaume de Lorris.19

In Spain the anti-feminine tradition can be traced back to the tales of oriental origin such as *Calila e Dimna* and *Libro de los engaños e los asayamientos de las mogieres*. The anti-feminine literature gained impetus in the fifteenth century with the publication of the

Libro del Arcipreste de Talavera which was also known as Reprobación de amor mundano or the Corbacho. The book was a diatribe against women and a warning of the harmful effects of love.

Other Castillian authors also began to specialize in anti-feminine literature. Juan de Tapia, Fray Ifíigo de Mendoza, and Hernán Mexía all wrote poetry condemning women; Luis de Lucena in 1495-1497 wrote a book entitled Repetición de amores. The book is an anti-feminine novel and is considered by some to belong to the sentimental genre.

Other important anti-feminine authors wrote in Catalan; Bernat Metge, author of Somni and Jacme Roig, author of Spill or Libre de les dones held considerable influence. But it was Pedro Torrellas who came to be known as a worthy successor of Boccaccio and a champion of men. His attacks on women are contained in satiric poetry which was collected in the cancioneros of the fifteenth century; the most famous of these anti-feminine poems is a long vituperation against women entitled Coplas de las calidades de las donas. It became the rallying call of the misogynists.  

In Spain the pro-feminine authors of the fifteenth century followed the lead established by Mosen Diego de

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20For a discussion of Torrellas and his literary career see Chapter IV of this dissertation.
Valera in *Tratado en defension de virtuosas mugeres* in which he attacks women-haters and glorifies the female sex. Among many others, Don Alvaro de Luna in *Libro de las virtuosas y claras mujeres*, Fernando de la Torre in *Libro de las veinte cartas e questiones*, Don Alfonso, Obispo de Avila o El Tostado in *De como al ome es necesario amar* and Rodríguez del Padrón in *Triunfo de las donas* also praise women and defend them against the diatribes of the anti-feminists.

Barbara Matulka feels that the feminist debates reach their culmination in the sentimental novel, particularly in *Grisel y Mirabella* of Juan de Flores where Braçayda, the champion of women, debates Torrellas to decide if the man or the woman bears the most guilt in causing a love affair to develop.

Jacob Orinstein in his introduction to an edition of *Repeticion de amores* also studies the development of the literature centering around the feminist quarrel. He briefly characterizes and lists the major works both pro and con the feminine viewpoint. He finds few works which are anti-feminine in Castilian literature.

The comparative paucity of anti-feminist works is striking. The insignificance of Castilian misogyny becomes increasingly apparent when recognition is made of its curiously self-effacing character.21

21 Luis de Lucena, *Repeticion de amores*, ed. by Jacob Orinstein, The University of North Carolina Studies
A vital aspect of the sentimental novel is the concept of love, around which each novel of this genre is built. The quantity of scholarship devoted to the codes of love of the Medieval and pre-Renaissance eras is staggering and the major ideas have already been reviewed and summarized in many books and articles; only a few basic studies will be here reviewed.

The concept of love which was prevalent in Spain in the literature of the fifteenth century had its roots in the culture of twelfth century Provence. This love which was an ideal of the aristocracy of Southern France was lyrically expressed in the poetry of the Provençal troubadours. The Provençal concept was an entirely new evaluation of love; it conceived of love as an ennobling force.

The first person to study this Provençal concept of love was Andreas Capellanus. He codified the principles of this courtly love in his book De amore libris tres, written during the latter part of the twelfth century. This work is descriptive, not prescriptive; he does not advocate new doctrines but rather explains the concepts already in practice. The main ideas in his book are the following:

1. "Love is a certain inborn suffering, derived
from the sight of and excessive meditation upon the beauty of the opposite sex, which causes each one to wish above all things the embraces of the other and by common desire to carry out all of love's precepts in the others embrace.\textsuperscript{22}

2. Excellence of character alone should be the standard for judging a worthy lover.
3. Lovers are to avoid an overabundance of passion and women who are known to grant easily what men seek.
4. Secrecy is of the utmost importance in a developing love affair.
5. If the lover is also a warrior, he should allow his courage to be readily apparent, for timidity detracts from good character.
6. A lover should offer his services and obedience freely to every lady; he should be free from pride and be very humble.
7. Desire and hence love increase if the lovers see each other rarely and with great difficulty.
8. Love also increases if one of the lovers feels real jealousy.
9. Love cannot exist between husband and wife because such a relationship does not allow for hidden or furtive embraces and primarily because jealousy should be shunned in marriage and pursued in a love affair.
10. "Therefore, since every woman of character ought to love, prudently, you can without doing yourself any harm accept the prayers of a suppliant and endow your suitor with your love."\textsuperscript{23}

Gaston Paris in 1883 is the first critic to use the term \textit{amour courtois} or courtly love. He applied the term to the type of love which existed between Guenièvre and Lancelot in the Medieval French romance \textit{Le Chevalier de la Charrette}.  


\textsuperscript{23}Ibid., p. 101.
Paris lists the principal elements of this love.

1. It is an illegitimate, furtive love between a married lady and her lover. The lady is regarded as superior to her lover because of the high risk she holds of being discovered by her husband.
2. The lover is in an inferior position and hence nothing reassures him. The lady appears capricious and often unjust because of the scorn with which she views her lover; the lady must appear scornful so as to avoid public discovery.
3. The lover accomplishes the most valiant feats imaginable in order to be worthy of his lady.
4. This love is an art or science with its rules which must be followed if one is to be a successful lover.

In summary this courtly love is

... un amour raffiné, savant, intimement lié à la courtoisie et à la prouesse, et donnant à la femme, en tant que maîtresse, une importance qu'elle n'avait pas eue jusque-là.25

As can be seen the courtly love as explained by Gaston Paris has much in common with the love code of Andreas Capellanus. However, they differ in one main point: the love in De amore libri tres refers to a love expressed by refined troubadours in Provençal lyric poetry; courtly love as defined by Gaston Paris is the love of a knight for his lady as expressed in the romans bretons. The latter novels developed in Spain in the fif-

25Ibid., p. 534.
teenth century as the chivalric novels which as a genre had much in common with the sentimental novel.

Since the courtly love of the Breton novels was similar in many respects to the love of the Provençal lyric poetry it is quite common to use the term courtly love to apply to both types of love.

In several studies Alexander Denomy investigates courtly love and its literary expression. He applies the term to the chivalric love as found in the Breton novels and also to the love as expressed in the Provençal lyric poetry. He uses the Provençal term fin amors when dealing with only the Provençal concept of love. 26

According to Denomy the essential characteristics of courtly love first appeared in the first two decades of the twelfth century in Provence. The ideas were expressed in the love lyrics of the troubadours at the court of Guillaume IX who is considered to be the first troubadour. Courtly love is distinguished from other types of love by its purpose: the love aids the lover in growth in natural goodness, merit and worth. This

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love must remain a desire since complacency in the attainment of the lady would lead to satiety and to an end of growing in goodness and worth.

... desire for union is to be intensified, fanned, and inflamed by every physical delight short of carnal possession, because it is desire which is the means to the end and purpose of Courtly Love: the ennobling of the lover.²⁷

There are three fundamental characteristics of courtly love: 1) the exalted position of the beloved; 2) a surge of the lover upwards to the beloved; 3) love is conceived as desire and yearning. Thus, courtly love does not and cannot exist in marriage. Since love is consummated in marriage, desire is satiated. Secondly, the lady must be superior to her lover and marriage either reverses this role or places husband and wife on an equal level. Thus, in the Provençal conception of courtly love, the love usually existed between a married lady and her unmarried lover; it is adulterous in nature.

The exterior characteristics of courtly love are expressed in literature through conceits and formulae. These literary manifestations of courtly love consist mainly of the following items: the typical nature introduction to a poem or novel; the idea that love is a sickness; the conception of love as a war; the feudalistic portrayal of the relationship between the lover and

²⁷Denomy, "Courtly Love and Courtliness," p. 44.
beloved; the use of messengers and messages between the lovers; the need for secrecy; the danger of scandalmongers and talebearers; the haughtiness, disdain, and capriciousness of the beloved; and the humility and timidity of the lover. However, Denomy notes that these items are merely the outward trappings of love and that they are not motifs exclusive to the literature of courtly love. Similarities and parallels to these motifs exist in the love literature of other countries and other eras.

The lyric poetry of the Provençal troubadours and their concept of love wended its way to Spain. After its initial appearance in gallego-portugués poetry and after an encounter with both Arabic and Italian influences this lyric tradition reached the peak of its popularity in fifteenth century Castilian literature where this lyric poetry was collected in a series of cancioneros.

Maurice Valency also studies courtly love but furthers the investigation by showing the changes in this concept of love as expressed in Italian literature by the stilnovisti poets. The Provençal troubadours based an ideal of aristocracy upon the ability to love truly and, hence, to acquire worth through love. This ability to love was a gift of God, a natural predisposition and was called the "gentle heart". However, the stilnovisti poets were not courtiers and did not write for a courtly audience. Theirs was not a love based upon the "gentle
heart” but upon the intellect; love was not a physical desire but rather an intellectual longing. Thus, the stilnovisti literature turned inward; the real world was abandoned; the lady existed chiefly in the lover’s heart; the poetry takes place in the depths of the poet’s soul and this lover has no external life.  

The stilnovisti poets added another important feature to the Provençal conception of courtly love literature.

Muy pronto la escuela del dolce stil nuovo, con Guido Cavalcanti, presagia la máxima pureza que habría de alcanzar Dante Alighieri en su Vita Nuova. Allí se analiza sicológicamente por vez primera la pasión amorosa y se reconoce el estado de piedad y santa ciencia a que conduce.

The Italian authors had far-reaching influence in fifteenth century Spain in both the lyric poetry and in the developing prose genres.

Gili y Gaya discusses the particular aspects of this tradition of courtly love as it reached Spain in the fifteenth century. He sees the sentimental novel as a reflection of a late form of courtly love; the form was a combination of love as conceived by the Provençal poets and of the love as conceived by the Italian authors such as the stilnovisti poets, Dante, Petrarca, and


29 Segura, Processo de cartas, prólogo de Joaquín del Val, p. xiii.
Thus, the idea that courtly love was an adulterous love changed in the hands of the Spanish authors, for adultery was not acceptable to the Spanish spirit. Since the heroine of the prose genres in Spain was generally an unmarried young lady, the lovers technically could have married and consumated their love. The authors then had to discover new ways of making consumated love an impossibility so that desire might be maintained. The means employed for making love impossible were generally paternal prohibition of the marriage or the use of some characteristic of the concept of honor.  

Gili y Gaya also studies the use of the language of religion to describe the emotions of love in the sentimental novel. He concludes that this language is not an innovation "... porque en todas las épocas la mística religiosa y el amor profano han intercambiado su lenguaje."  

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31 Ibid., p. xviii.
32 Ibid., p. xiii.
Justina Ruiz de Conde in her study of the chivalric novel has reached conclusions similar to those of Gili y Gaya. She refers to the concept of love in the chivalric novel as courtly love even though marriages are quite common. She explains that it is a courtly love which has changed in order to make it acceptable to the Spanish spirit and code of honor.

Importa recalcar sin embargo que contra muy doc­tas opiniones, el matrimonio no es opuesto al amor cortés, al menos en la literatura española; que la amada puede en cualquier momento pasar a ser la esposa del caballero enamorado y que de hecho nuestra literatura muestra una decidida y absoluta preferencia por el matrimonio.33

This study also reveals that if a lover follows the prescribed rules of courtly love, the lady has no choice but to fall in love.

El enamorar es una ciencia más o menos matemática; tales cualidades y tal conducta del caballero produce, tienen que producir amor en la dama.34

The woman must comply with the rules. It is from this essential point of courtly love that conflicts arise: the woman must resolve the conflict of courtly love and her standards of honor and morality; the male must resolve the conflict of his desires for consumation of the love and the courtly love precept that love must be


34Ibid., p. 123.
freely consented to by the lady. These conflicts are the bases for novels having a love conceived as courtly love.

Thus, the concept of love prevalent in fifteenth century Spanish literature arises from a variety of sources: the concept of love expressed in the lyric poetry of the cancioneros arises from the fin amors of the troubadours combined with the Italian concept of love of the stilnovisti and other poets; the concept of love expressed in the chivalric novels arises from the concept of amour courtois of the Breton novels; the fifteenth century literary practice of analyzing love sentiments comes also from the Italian authors especially Boccaccio. Since the sentimental novel contains analysis of sentiment, chivalric episodes, and interpolated lyric poetry, the concept of love contained within it cannot be precisely defined. One can say only that it contains many of the elements of the various concepts of love in existence in fifteenth century Spanish literature but which have a common denominator in courtly love as described by A. Denomy. In this study this concept of love in the sentimental novel will be referred to as courtly love; it must be kept in mind, however, that the term is here not strictly limited to the definitions of love of Andreas Capellanus or of Gaston Paris; courtly love here encompasses the concept of love as it existed in fifteenth
century Spanish literature especially as it is conceived by Gili y Gaya and Ruiz de Conde in the aforementioned studies.

In addition to the concept of love, the concept of honor is another important theme of the sentimental genre. Honor in this period of Spanish history was converted into the reason for human existence; the word *fama* and *honra* held practically the same meaning. It was the opinion others held which determined the honor owed to an individual. Américo Castro observed that honor is a privilege of the nobility but it was not a stable characteristic. Honor could increase or decrease in relation to what opinion others had of the noble person. Thus, honor had to be defended in the same manner as one defended the body against death. Slanderers and gossips who tarnished or diminished a lady's honor were to be punished as if they had taken the lady's life.\(^35\)

María Rosa Lida contributes other ideas to the concept of honor and fame in this era of history.\(^36\) During the Medieval period the Church rejected the principle of desire for individual, earthly glory. Many


Medieval authors reflect this rejection of earthly fame and their ideas have remained for later generations to study. However, the ideas of the Church were not supported by everyone during the Medieval period. The courtly world was very much interested in earthly glory and fame. However, in the courtly environment the idea of fame was expressed in terms of banquets, processions, ceremonies, and festivals which are forms which perished and could not be studied by later scholars. One of the few remaining records of this Medieval ambition for worldly honor and fame is reflected in Provençal lyric poetry. Fame is then a Medieval concept; it did not suddenly gain popularity in the Renaissance. This desire for fame is expressed in Spain in the cancionero poetry, in the chivalric novel and in the sentimental novel; it is a concept known only to the nobility and to those who enjoyed a courtly life.

H. Th. Oostendorp sees the sentimental novel as a tragic literature resulting from the conflict of love and the concept of honor. The cold and disdainful women of the sentimental novel scorn their lovers not because they are cruel, but because they are preoccupied with their honor. These women follow the code of honor rather

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than succumb to their passions of love. This results in a rejected lover whose descriptions of the pains and torments of his unrequited love constitute the remainder of the typical sentimental novel. Thus, the conflict of love and honor is the key to the structure of the sentimental genre.

Bruce W. Wardropper views the sentimental novel as an expression of the disintegration of the four main Medieval codes of conduct: courtly love, chivalric laws, honor, and virtue. These aristocratic modes of life were disappearing except from the imagination of the nobility and from the literature written to excite this imagination.

The sentimental novel is, thus, a semi-allegorical world which depicts the interior sentiments of a nobility embued with a conflict between reality and appearances. This conflict is born out of the problem that the four Medieval codes of conduct coincide in some aspects but in others they are mutually repelling. The protagonist of the sentimental novel strives to comply with the rules

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of all four codes of conduct but encounters only the impossibility of attaining such perfection. The result is tragic but typical of this late Medieval era.

Otis Green attributes the tragic ending of the sentimental novel to other causes. In his analysis of the love of the sentimental novel, he finds many themes which have parallels in the lyric poetry of the *cancioneros*. Green maintains that courtly love expressed itself in Spanish lyric poetry in an ethereal dream-like world of blessed suffering. In non-lyric genres the need for a progression of narrative forces the love to pass from a pure love to *amor mixtus* or a consumated love. In this case suffering is eliminated and the lovers fear only discovery. If the ending is to be happy, the lovers are protected by a secret marriage, as in the chivalric novels. If the ending is to be tragic, lovers have no such protection, as in *La Celestina*.

The sentimental novel, being essentially lyrical, ends in frustration—either the death of one of the lovers, or forced separation without the transition to *amor mixtus*.39

William G. Crane has studied the style used in such Renaissance works as the sentimental novel and romances. He finds the essential ingredient of their

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style to be the use of devices such as those taught in the Latin manuals of rhetoric. Boccaccio in his imitations of Cicero and Ovid made these devices popular in pre-Renaissance Europe. In the sentimental novel of Spain, the most abundant devices were those of a class which appealed to the emotions: exclamations, interrogations, apostrophes, lamentations and petitions abounded. In addition, Latinized syntax, comparisons, and clauses beginning with the same word also were popular facets of style. Characters frequently comment on the eloquence of the language used by other personages in the novel. It was also conventional for the heroine to debate with herself and for her to cite long series of examples from the classics in support of her ideas. This particular device had its precedent in Boccaccio's La Fiammetta.40

There are many additional articles and studies which could here be reviewed. However, most of the remaining scholarship is of a restricted nature and applies to only one author or one novel of the sentimental genre. This remaining scholarship will be reviewed or applied in the chapters pertaining to the individual authors of the sentimental novel.

40Crane, Wit and Rhetoric in the Renaissance, p. 163.
Purpose of this Study

As can be seen from the preceding review of scholarship, studies of the entire genre of the sentimental novel are few; nothing of a comprehensive nature has been done since the dissertation of Anna Krause in 1928. Present-day scholarship is primarily limited to studies of themes of particular authors or novels.

This study is an examination of the motifs and their literary expression in three Spanish sentimental novels: *Siervo libre de amor*, *Cárcel de Amor* and *Grisel y Mirabella*. These three novels were chosen for study for they are the novels of the sentimental genre most frequently mentioned by critics and historians of Spanish literature; they are considered representatives of the genre. Secondly, each novel has individual characteristics which will serve as a basis for comparison. *Siervo libre de amor* was chosen because it was the first novel of the sentimental genre to be written; *Cárcel de Amor* was chosen because it is considered to be the prototype of the genre and is probably the most important example of the genre in Spanish literary history; *Grisel y Mirabella* was chosen for its section on the feminist

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quarrel is more obvious and lengthy than that of the other novels of the genre. Each represents a different author and style. A study of the motifs of the three novels should present a composite picture of the motifs of the sentimental genre.

Definition of motif

Stith Thompson defines a motif in the broadest of terms; motifs are the details of which full-fledged narratives are composed. Mr. Thompson advocates the classification of single motifs so that order might be brought to the narrative material of the world.

Wolfgang Kayser has a more specific definition of the term. A motif is a typical situation which is repeated and which is endowed with human significance. A given work has within it many motifs. A motif is not concrete; it is universal in place, time and in characters and is thus repeatable. The various distinct aspects of a given motif are known as details.

In this present study motifs will be divided into two categories: narrative motifs and lyric motifs. Narrative motifs are those significant situations of plot.

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which have developed and created a tension which demands a solution. They contribute to the action of a plot by moving it along.

Los motivos están imbuidos de una fuerza motriz, lo cual justifica en el fondo, el nombre de 'motivo' (derivado de movere).\textsuperscript{44}

Narrative motifs can be further categorized as primary motifs—those which are necessary for the development of the novel—and as secondary motifs—those which are merely expletive in function. As will be later seen, a typical narrative motif in the sentimental novels is the father who prohibits his children from marrying whom they choose.

Lyric motifs on the other hand, do not contribute to the plot of the novels; they are not the details of which the plot is composed. They are significant concepts rather than significant situations. Kayser explains that lyric motifs are incorporated into the human spirit where they contribute to the personality and, hence, actions of the person.

... se tornan vivencias para una alma humana y se prolongan interiormente en las vibraciones de ésta.\textsuperscript{45}

Generally the term lyric motif applies to poetry as the term implies. However, since many have recognized the

\textsuperscript{44}Kayser, Interpretación y análisis, p. 90.

\textsuperscript{45}Ibid., p. 93.
lyric quality of the sentimental novel, the term will be used in conjunction with it. Examples of lyric motifs common to the sentimental novel are solitude and love.

Kayser has noticed the generic quality of motifs. (al motivo "... le pertenece una calidad especial, que favorece su uso en determinados géneros."\textsuperscript{46} By itself each single motif will probably not have a clearly generic quality; however, a series of motifs can be interpreted as comprising a given genre. Thus, a study of the motifs of each of the three sentimental novels and a comparison of the motifs of the novels could lead to a clearer understanding of what comprises this genre, as well as to finding a unifying element in a genre endowed with great variation.

**Computer concordance**

In this study to aid in the analysis of certain motifs a computer concordance of *Siervo libre de amor*, *Cárcel de Amor*, and *Grisel y Mirabella* has been carried out.\textsuperscript{47} The concordance is composed of (1) an alphabetized list of each word which appears in a given novel along with its frequency count; (2) a list of frequencies beginning with the words of highest frequency and continuing

\textsuperscript{46}Kayser, *Interpretación y análisis*, p. 91.

\textsuperscript{47}See Appendix A for a thorough description of the computer concordance.
down to the words used only once; and (3) the concordance itself—each word which appears in the novel is listed within a context of approximately fifteen words. This latter list is alphabetical and each word is accompanied by its page and paragraph number. The frequency lists are invaluable in spotting key words in the text; these key words lead to the discovery of themes and motifs. The concordance is used to aid in textual analysis of individual key words. By having at hand every occurrence of an individual word and its context, the meaning and use of that word is more easily determined. This is an extremely useful aid in analyzing the literary expression of an individual motif.
CHAPTER II

SIERVO LIBRE DE AMOR

Introduction

Siervo libre de amor is the first known example of the sentimental novel. It was written by Juan Rodríguez del Padrón o de la Cámara around 1440. Little is known of the author's life. He was born in Galicia probably in the town of Padrón; his family name was de la Cámara but often his name became attached to the name of his birthplace and considerable confusion has thus arisen because of the two names. Rodríguez del Padrón spent much of his life in the service of a Cardenal Cervantes through whom he became acquainted with the personages at the court of Juan II in Castilla. He also spent time traveling with Cardenal Cervantes; the two traveled to Italy and apparently lived there for a period of time.

1By examining church records, records of the town and events mentioned within the works of Rodríguez del Padrón, Amador de los Ríos came to the conclusion that Siervo libre de amor was written between 1449-1453. P. Fita using similar methods but different facts concluded that the novel was written between 1439-1440. Paz y Melía and most later critics have agreed upon Fita's dating. Juan Rodríguez de la Cámara, Obras, edición de Antonio Paz y Melía (Madrid: La Sociedad de Bibliófilos Españoles, 1884), pp. XXI-XXII.
However, as he approached old age he gave up his worldly life and retired to a convent in Jerusalem where he took holy orders.2

The literary works of Rodríguez del Padrón comprise both poetry and prose and reflect the courtly environment to which he had become accustomed. His poetry consists of the themes and forms in practice in his era and are contained in the cancioneros of the period. Likewise, his prose is typical of the style of his epoch; he participated in the popular feminist debates by writing a pro-feminine work entitled Triunfo de las donas. Cadira del honor is a defense of the privileges and rights of the nobility and reflects the growing interest in the art of being a gentleman.

The most important of Rodríguez del Padrón's works is Siervo libre de amor. The novel is composed of prose narration, lyric poetry and the interpolated tale of Ardanlier and Liessa. The basic plot is simple: the main character falls in love with a woman of the court, but because of his indiscreet boastings she retreats and he

2The information on the life of the author is taken from the introduction of Paz y Melia's edition of the works of Rodríguez de la Cámara. For a more complete study of the author see Don Pedro José Pidal, "Vida del Trovador Juan Rodríguez del Padrón," Estudios literarios (2 vols., Madrid: Escritores Castellanos Críticos, 1890), II, 7-37 and María Rosa Lida de Malkiel, "Juan Rodríguez del Padrón: Vida y Obras," Nueva Revista de Filología Hispánica VI (1952), 313-351.
takes refuge in the mountains of Galicia. The content is basically autobiographical fact and the main character is Rodríguez del Padrón.

The novel deals with the theme of unrequited love which is the most prevalent theme of the cancionero poetry. The book is typical of the fifteenth century Spanish literature.

This tale is wholly within the channel of tradition, and even the narrative of what appears to have been a personal experience did not prevent the author from following the old fashion in fiction. The courtly tone of the age of chivalry still prevails and the popularity of the story in aristocratic circles is thus easily explained.3

Early critics viewed *Siervo libre de amor* with confusion; they did not know how to classify it. Amador de los Ríos refers to it as "este peregrino libro"4 while Puymaigre calls it a "oeuvre bizarre et confuse."5 They failed to see it as having much literary merit.

Menéndez y Pelayo is the first critic to favorably view the novel. He notes the originality of the treatment of nature in *Siervo libre de amor*. He says that Rodríguez del Padrón is the first Spanish author to begin


to point out the poetic sentiment of nature. He also notes that the analysis of sentiment is a predominant theme of *Siervo libre de amor*, this is one of the first manifestations in Castilian literature of the Italian analysis of sentiment as found in Boccaccio's *La Fiammetta*. 6

Likewise, Anna Krause notes the originality of the nature treatment. She points out that the association of amorous moods with a nature setting paved the way for the later development of the pastoral novel. 7

It was not until well into the twentieth century, however, that the novel came to be regarded as an important work in the history of the sentimental genre and in the history of Spanish literature. Martínez Barbeito says that *Siervo libre de amor* is

... la más antigua novela española que merezca el nombre de tal y en que lo íntimo y personal, junto con el sentimiento poético de la naturaleza, aparecen por primera vez en la historia de nuestra prosa. 8

María Rosa Lida has studied the works and influence

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of Juan Rodríguez del Padrón. She too points out that Siervo libre de amor had considerable influence in the genre of the sentimental novel as well as in other genres of the period. "Así, pues, la Cárcel de Amor representa al principio la culminación artística de la estructura que ofrece el Siervo libre ..." Like Anna Krause, María Rosa Lida sees this first sentimental novel as being essentially medieval in its literary forms as well as in its models and erudition. The work is didactic: allegory, symbols, heraldry, and mythological references abound; these aforementioned items all contribute to the medieval tone of the novel.  

The most recent and probably most thorough investigation of Siervo libre de amor was a doctoral dissertation by Edward Dudley. Dudley feels that one of the most significant factors controlling the novel is that the content is autobiographical. He feels that the autobiographical aspects turn the narrative toward reality and away from allegory or apologue. "The result is that


10María Rosa Lida de Malkiel, "Juan Rodríguez del Padrón: Vida y Obras," Nueva Revista de Filología Hispánica VI (1952), 313-351.

the meaning is sought in experience itself, rather than in the fabrication of a story to illustrate an abstract theory. 12

According to Dudley, the interpolated chivalric tale of Ardanlier and Liessa is realistic for it portrays the contemporary society, introduces historical person­ages, and avoids the secrecy common to other parts of the novel. Even the allegory in the novel is often realistically employed: the allegory in the final part of the novel is used to portray the deranged psychological state of the author and thus serves a much different purpose from the usually didactic Medieval allegory. Dudley believes that Rodríguez del Padrón has used essentially Medieval techniques throughout the novel. The Provençal tenson serves as a basis for the dialogue and direct discourse; the form of the entire novel is a Medieval tratado; symbolism of Medieval heraldry and allegory are employed in many parts of the book. However, Rodríguez del Padrón has used the Medieval forms and techniques in a new manner which have created an original expression of personal feeling and have contributed to the emergence of the novel as a literary form in the Spanish Renaissance. 13

13Ibid., p. 166.
Another significant aspect of the novel which has been frequently studied is the use of the personage of Macías to serve as a model of the faithful lover. Although some critics believe that Rodríguez del Padrón and Macías were friends and contemporaries, Martínez Barbeito has shown that such is not the case. Macías lived during the second half of the fourteenth century during the reign of Pedro el Cruel. Martínez Barbeito fixes his dates at 1340-1370. Rodríguez del Padrón lived much later during the reign of Juan II.

Macías was a lyric poet whose poetry appears in the cancioneros; however, he is decidedly more famous for his legend. He was born in Galicia, possibly in Padrón; thus, not knowing the dates of Macías it was natural to assume that the two persons with the same birthplace were friends. Although there are three main sources of the Macías legend, they all agree in the basics of the tale: Macías was in love with a maiden who married another. Macías continued loving her but because of certain indiscretions on his part (in one legend he follows his beloved continuously; in another he writes poetry praising her; in a third he is seen by the husband kissing her footprints) the husband has him imprisoned and killed. However, the details of the legend are not too important for their own sake. "For the story of Macías

\[1\] Martínez Barbeito, Macías el Enamorado, p. 23.
is not a story at all: it is an idea—a concept of futility." The important fact is that the story was repeated by many of his contemporaries and in a short period of time a legend and cult had sprung up around him. Maciás the man had passed out of existence by the fifteenth century; the symbol had taken its place. Macías was the symbol of the ever-faithful lover.

Rodríguez del Padrón undoubtedly used the figure of Maciás not only because it was contemporary and contributed to his portrait of the society of the times but also because it so closely resembled his own situation; he too was involved in an impossible love; his beloved had scorned him for his indiscretions and he was left to suffer the slow death of unrequited love.

Ningun escritor veneró la figura de Maciás como su epígono Juan Rodríguez del Padrón, que le recuerda y celebra constantemente en sus obras en verso y prosa ...

The first edition of Siervo libre de amor appeared in 1862 as an appendix to Diccionario de escritores gallegos. The second edition is the one used in this

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16 This composite picture of Maciás is taken from the following sources: Martínez Barbeito, Maciás el Enamorado; Strucken, "Macías 'O Namorado"; Kenneth Vale Vanderford, "Maciás in Legend and Literature," Modern Philology XXXI (1933), 35-63.

17 Martínez Barbeito, Maciás el Enamorado, p. 32.
study; it was edited in 1884 by Paz y Melia for La Sociedad de Bibliófilos Españoles. No edition has since been done. The original manuscript is located in the Biblioteca Nacional in Madrid.

Resumen

In order to arrive at a list of the motifs in Siervo libre de amor it is necessary to examine a brief resumen of the novel. Certain terms must be here explained for these terms will be used throughout this chapter. Novel refers to the entire book entitled Siervo libre de amor; proemio is the short introductory chapter. The tale of Ardanlier and Liessa refers to the interpolated "Estoria de dos amadores Ardanlier y Liessa" while the Author's tale refers to the three parts of the novel dealing with the Author; it is the novel minus the tale of Ardanlier and Liessa. Part refers to one of the three sections of the novel which were so designated by Rodríguez del Padrón. The term Author will be here used as it is used in this and other sentimental novels—it refers to the actual author, in this case Juan Rodríguez del Padrón, who becomes a character in the novel; the term author will refer to the writer. The terms corazón, libre aluedrio, and entendimiento will be translated as heart, free will, and understanding respectively, and will be so used throughout this chapter.
Siervo libre de amor begins with the proemio, which presents an outline for the novel which follows. The author explains that the novel is divided into three parts which represent three separate periods of time and which are associated with three roads and three sacred trees and which in turn refer to three parts of man. The first part is the period of time in which the Author loved and was loved in return; it is symbolized by green myrtle. The second part refers to the time in which he loved but was not loved in return; it is symbolized by the flowering ash tree. Part Three is the time in which the Author neither loved nor was loved; it is symbolized by the olive tree. The three parts correspond to the heart, free will, and understanding, respectively.

Rodríguez del Padrón dedicated the novel to his friend Gonzalo de Medina, Juez de Mondómedo and advised his friend to use the story of his adventures and misadventures as a lover as an example for his own life. The novel is in the form of a flashback which relates the development of his love and subsequent periods of his life.

In Part I "De bien amar y ser amado" the Author tells of previously meeting a lady to whom he had declared himself a "siervo de amor", but the lady does not show herself particularly inclined to the Author's advances. Here Discretion steps in and reprehends the Author for having given up his liberty by becoming a servant of love;
Discretion also scolds him for having written a song against Love entitled "Sy syn error puedo dezir". The Author decides to make peace with Love and rectifies himself by writing another lyric poem in praise of love entitled "Pas a pas, gentil señor." The poems are inserted into the text of the novel. His lady is so impressed with this latter poem that she accepts the fealty of the Author. Although the Author still cannot communicate with his lady except by furtive signals from a distance, he considers himself to be the most lucky of men. The Author chooses a friend in whom he can confide and who in turn can advise him. The friend tells the Author to write another poem to the lady in which he should declare his intentions. The Author follows the advice and sends the poem "Recebyd alegre mente" to his lady. The lady then sends back a written reply in which she accepts him as her lover. The Author is overjoyed. However, at this point the friend who has sworn secrecy and loyalty goes to the lady and tells her that he knows the details of her relationship with the Author. She becomes irate at this utter lack of discretion on the part of the Author and he is forced to retreat into solitude where Bitterness is his only companion.

The author here begins Part II entitled "Solitaria e dolorosa contemplación". This part is essentially allegorical; the Author is wandering through the dark
jungle of his mind; the landscape is psychic rather than real. As he wanders he notices the effect his presence has upon nature: trees shed their leaves, grass dries up, the birds discontinue singing and begin sighing; he notices that his motto is written everywhere: Infortune. These events cause him to call for Understanding who then appears. He wants Understanding to guide him through the dark region to the Elysian Fields and to the Lethean Stream where he will bathe in order to forget his pains. Understanding refuses to guide him but warns him of the dangers of Hades through which he must pass and advises him on what to expect. The Author then appeals to Heart but it has lost its liberty and cannot aid him. Abandoned by Heart, Free Will and Understanding, the Author curses love and destiny and begs for death. He asks to have the same fate as the tragic lover Ardanlier. At this point the tale of Ardanlier and Liessa is inserted into the novel.

Ardanlier, son of King Croes is in love with Liessa but the king has forbidden their marriage. Ardanlier, a type of knight-errant and a paragon of virtue, decides to find his happiness elsewhere, and taking Liessa with him, he leaves his homeland. They are accompanied by Lamidoras and Bandyn, their servants. They travel through many lands but while in France the Princess Yrena falls in love with Ardanlier. She declares her passion and
puts herself into a prison of love; as a symbol of the latter she bestows upon Ardanlier a key to a golden padlock which ties her to him until he decides to free her by giving back the key.

Ardanlier and Liessa leave France and travel through other lands where they continue to encounter adventures of all types. Finally, they quit their wanderings and in a secluded spot they build a fine palace with a lush garden. Ardanlier and Liessa live there for seven years during which time King Croes looks for his son. He finally finds the palace, enters, and upon finding Liessa alone, he threatens her. She begs for her life and for the life of the child she is expecting; the King, however, kills her and departs.

When Ardanlier returns from a hunting expedition, he finds Lamidoras weeping over Liessa's dead body. He explains to Ardanlier that his father killed Liessa. Ardanlier then tells Lamidoras to take the key to Yrena and to free her from him. He writes Yrena telling her that he has decided to commit suicide; he then dies by killing himself with the same sword which killed Liessa.

Lamidoras then buries the bodies and goes to Paris with the key and letter. Although May festivals were taking place in Paris, Yrena and the entire court went into mourning upon hearing the news. Yrena decided to erect a temple to Vesta, the goddess of chastity, and a
tomb to the departed lovers so that their legend would live on. In Padrón Yrena erected a sumptuous temple-tomb adorned with symbols. When Yrena and Lamidoras died, they too were buried inside. The fame of the temple spread and many came to visit it, but only the most faithful lovers were allowed in. Macías was the only lover to break the enchantment of the inner chamber where the tombs of Ardanlier and Liessa were located; other visitors had to remain outside. The tale here ends and the Author swears loyalty to his beloved such as that shown by Ardanlier to Liessa.

The Author begins Part III of the novel. He has escaped from the desert and abandons the path of desperation which he had been following. He then follows the path of the olive tree or Understanding and recites two poems: "Aunque me ves así" and "Cerca el alua, cuando estan". The Author continues down his new path and arrives at the shores of the sea where he sees a boat carrying a lady in mourning and her seven daughters, representing the seven virtues. The ship approaches the Author and the ladies ask him to relate his adventures to which he agrees. Here the novel ends. This abrupt ending and the shortness of Part III in comparison with the other parts has prompted Paz y Melia and Martínez Barbeito to
suggest that the novel appears incomplete. 18

Motifs

From the preceding resumé the major narrative motifs can be drawn. The motifs of the tale of Ardanlier and Liessa will be kept separate from the motifs of the Author's tale.

Narrative Motifs of the Author's Tale
1. The Author seeks the love of a beautiful lady of high social status.
2. The Author obtains the lady through the aid of a friend and by writing letters.
3. The friend proves to be a false friend; he causes the Author to lose his beloved.
4. The Author is scorned because of a lack of discretion.
5. The Author withdraws from society.
6. The Author seeks the path to Understanding.

Narrative Motifs of the Tale of Ardanlier and Liessa
1. King Croes prohibits the marriage of his son Ardanlier to his beloved Liessa.
2. Ardanlier and Liessa leave their homeland.
3. Ardanlier and Liessa are bound together in a secret marriage.
4. They engage in wanderings and adventures.
5. Yrena, a princess living in Paris, falls in love with Ardanlier—two ladies are in love with the same man.
6. Ardanlier remains faithful to Liessa but he does not scorn Yrena.
7. After more travels and adventures, Ardanlier and Liessa retreat to a secret palace.
8. Croes finds the palace and murders Liessa.
10. Yrena preserves the memory of the lovers by erecting a shrine to them.
11. Macías pays homage to the lovers by coming to the shrine.

18 Rodríguez de la Cámara, Obras, edición de Paz y Melia, p. XXI. Martínez Barbeito, Macías el Enamorado, p. 105.
The following lyric motifs are present in the parts of the novel dealing with the Author: love, discretion, loyalty, honor, solitude, sadness, suffering, and nature. In the tale of Ardanlier and Liessa the lyric motifs are love, chivalry and death.

From this brief listing of motifs several facts are readily apparent: the Author's story contains more lyric motifs than narrative motifs while the tale of Ardanlier and Liessa contains many more narrative motifs than lyric. The Author's story and the tale of Ardanlier and Liessa are of about equal length; the Author's tale occupies twenty-two pages while the tale of Ardanlier and Liessa occupies twenty-one pages in the Paz y Melia edition. The difference in the types of motifs found in the two tales cannot be attributed to variance in length of the tales. The difference must be accounted for by other basic differences in the two tales.

Love--Part I

The first narrative motifs of the Author's story and of the tale of Ardanlier and Liessa share one common element: they deal with love. Love is the only lyric motif common to both tales; however, there are several differences in the love found in the two tales.

The Author's tale deals with a love which does not endure or mature. Love as a lyric motif is present only
in Part I of the novel. The other parts of the Author's tale deal with the effects of an unrequited love, but they do not deal with love itself.

In typical courtly love tradition, the Author falls in love with a lady of a superior social status and he uses the advice of a friend in order to gain the affection of this lady. In Part I there is a change in the Author's attitude toward love. At first he despises love and its effects; he then praises love and then falls in love. These three states of mind are lyrically expressed in three poems. The first canción states,

\[
\text{Sy syn error puedo dezir,}
\text{viendo seguir tal tristor}
\text{esta canción,}
\text{leal servir a ty, amor,}
\text{es perdition. (p. 41)}
\]

There are several important ideas on love present in this strophe. First, love is personified even though the word amor does not appear capitalized as it does in later sentimental novels. Love is a person, or better, a demi-god who must be served. The word leal is used along with servir; love must be loyally served. These two concepts appear together throughout the novel; these two words have been repeated so often in courtly love literature that they are self-explanatory. The author does not need to go into detail about loyalty and serving. Perdi-

\[19\text{This and subsequent numbers which appear in parenthesis in this chapter refer to pagination in Rodríguez de la Cámara, Obras.}\]
ción is here viewed as a normal outcome of serving love; loss of one’s soul or free will is inevitable if one falls in love. The two poetic lines "leal servir a ty, amor,/es perdićion" must be viewed as a type of premonition for what is to happen later to the Author.

In the second canción "Pas a pas, gentil señor" the Author declares himself a friend of love. In the last line he states "que no so contra el amor". (p. 43) There are other ideas on love present in this canción.

Bien amar, avnque’es follia quiere arte y discreción. (pp. 42-43)

Although the Author has declared himself partial to love, he still realizes that the effects of love are dangerous: "Bien amar ... es follia." Love is not viewed as an easily obtained item; it requires "arte y discreción". The lover must follow certain established rules in order to be loved; he must also maintain secrecy. The two concepts are equated. Without the presence of both items, love will not be obtained or maintained.

El gentil Juan de Padilla20
quando de amor se partia,
dixo con pura mansilla:
'no so ya quien ser solia'. (p. 43)

The last line of this strophe emphasizes an idea

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20 Juan de Padilla was a fifteenth century poet and gentleman of the court. He died during the reign of Enrique IV. His poetry appears in the Cancionero de Stúñiga. See Rodríguez de la Cámara, Obras, pp. 411-414 for more information on this poet.
present in the first canción: love causes changes in the personality of the lover. By loving, the lover loses a part of himself—usually his heart and free will.

There is one word which is repeated five times throughout the short second canción: this word is gentil.

Pas a pas, gentil señor, (p. 42)
El señor Rey lo dizia/por su gentil invención: (p. 42)
Por tanto, gentil señor (p. 43)
El gentil Juan de Padilla (p. 43)
Por ende, gentil señor (p. 43)

In this particular poem the word is always associated with a gentleman or a nobleman; it has an association with love since the men in this canción were talking of their own experiences with love. It is to be remembered that in the Provençal concept of love only those equipped with the "gentle heart" were capable of loving and only those men of noble birth were endowed with a "gentle heart". This idea has obviously been maintained in the Spanish concept of courtly love. Some form of the word gentil or gentileza occurs twenty-five times in the novel Siervo libre de amor. Although the adjective gentil is generally applied to a male, it is also used with women.

la gentil Alexandra (pp. 56, 69)
la gentil Liessa (p. 54)

Macías, the model lover is described as "el gentil Macías" (p. 79). Gentil is thus applied to those persons of noble birth or courtly life who have a special capacity for loving. Gentileza is a necessary quality if one is to
love and be loved; it was much desired as can be seen from the following two examples.

rrogándole por gentileza (p. 55)
desseando auer gloria de gentileza. (p. 72)

Gentileza is usually associated with other qualities belonging to the nobility or which were necessary for love.

las damas, de fe y lealtat, gentileza y grand fermosura, (p. 72)

It is a very important part of the concept of love in this novel.

The third canción is in actuality a letter sent by the Author to his beloved asking her to accept his love.

vos embia ... mi coraçon en cadenas por presente. (pp. 44-45)

The Author here presents himself as her prisoner. The concept of the lover as a prisoner is present throughout the entire nove.

Ardanlyer, por sus amores priso (p. 68)
el gentil Maçias priso (p. 79)

Women can also become prisoners of love.

la señora Infante prisionera y presa de aquel. (p. 65)

Likewise, people in love are described as cativo.

ni soltar dela figurada prisyon su catyvo coraçon (p. 56)
pues con la amorosa vista la avia catyvado (p. 55)

The beloved alone is capable of freeing the lover from the chains of love. The Author tells his beloved:

plega a vuestra señoria en tal dia
The lover is here described as a *siruiente*. In the first canción the Author spoke of serving love; here the idea of servitude has been transferred from love to the beloved. The best way of serving the god Love was to fall in love and then serve a beloved. Just as *gentileza* is necessary for a person to be able to love, *servicio* is necessary for the growth and maintenance of love.

In these three citations it can be seen that the Author received the *galardón* of communicating with the beloved because he served her faithfully.

Unrequited love is shown to cause pain.

The idea of unrequited love causing pain is present throughout the novel and like other statements in the poetry of Part I it can be viewed as a premonition for what is to follow.

**Discretion--Part I**

Secrecy or discretion is another important motif in Part I of the Author's tale. Discretion appeared in the poetry signifying a quality necessary for the main-
tenance of love: "Bien amar ... quiere arte y discreción". (pp. 42-43) The Author is careful to maintain secrecy in the beginnings of the novel; he does not reveal the name of his lady.

la grand señora, de cuyo nombre te dirá la su epistola, (p. 40)

The letter which he here promised does not appear at the end of the novel or anywhere else for that matter; the name of the beloved will remain secret.

It was customary in this literary period to personify the various faculties of man as well as to express certain values in figures such as the trees and roads of the Proemio. Thus, Discreción also appears in Part I as an allegorical figure who gives advice to the Author. Discreción scolds the Author for having given up his liberty by loving and for having written a poem against love. Discreción thus advocates moderation in love. As an allegorical figure Discreción is usually associated with moderation; other uses of discreción or discreto are associated with secrecy. When the Author decides he needs aid in his love affair he begins,

eligiendo vn amigo discreto, pasando entre muchos solo secreto de mis pensamientos (p. 44)

It is interesting to note that the words discreción and discreto occur only in Part I of Siervo libre de amor.

The importance of these two words is noticeable in this part for at the end of Part I discretion becomes the dominant motif. By confiding in a friend who later told the Author's beloved that he knew of their relationship, the Author showed a lack of discretion and as a result he lost the love of his lady. The Author broke a cardinal rule of courtly love; he did not maintain secrecy. Discretion is one of the most important lyric motifs for it caused the situation upon which Part II of the Author's tale is built.

**Honor--Part I**

Honor conceived of as reputation is an extremely minor motif in the Author's tale for it motivates only one character. The beloved of the Author shows concern for her reputation several times in Part I of the Author's tale. When the Author first begins to court her, she is slow to grant favors to him. She does not wish to appear too eager to accept him and by so doing stain her reputation.

> e por consiguiente la dignidad suya en grand desprecio y menoscabo de mí, que quanto mas della me veya acatado, tanto mas me tenia por despreciado; (p. 41)

Although the lady does accept letters from the Author, she quickly refuses to allow the Author to court her further after she realizes that the Author has been indiscreet and has revealed the affair to his friend and go-
between. It is important to note that the lady is not scorning the Author just for the pleasure of seeing him suffer. Concern for her reputation is the concept which motivates her highly; she must end the relationship before it becomes widely known if she is to retain her reputation and honor. Thus, the lack of loyalty of the friend, the Author's lack of discretion and the lady's concern for her honor together cause the Author's loss of love and the narrative motifs which complete the Author's tale.

The word honra does not occur in the novel, but the word fama is used in connection with the Author's beloved.

cuya noble fama ardiendo en ella mas por la deslealtad y seguimiento de aquel que no perdonava a mi el ardor que en todas partes me perseguia, (p. 45)

Although honor is a motivator of only one character, it is this concept of honor which helps to bring about several narrative motifs.

**Loyalty--Part I**

Loyalty is another important lyric motif of Part I. Loyalty is of two types: loyalty between lovers and loyalty between friends. Although the Author has been loyal to his beloved, the lack of loyalty of his friend led to the end of the relationship between the Author and his lady.
The word *leal* occurs only once in Part I; it appears in the first *canción*.

*leal servir a ty, amor.* (p. 41)

*Lealtat* likewise occurs only once in Part I.

*temor e grand verguença, mezclada con lealtat, me hizieron retraher al templo de la grand soledat,* (pp. 45-46)

In both cases the words *leal* and *lealtat* are associated with love.

The Author first realized the importance of loyally serving love and then even though the relationship has ended, the Author remained loyal to his lady. The idea of *lealtat* is not widespread in Part I. However, the words *desleal* and *deslealtat* both occur.

*El menos fiable, que es desleal amigo* (p. 45)

*or la deslealtat y seguimiento de aquel* (p. 45)

Both instances refer to the lack of loyalty of the Author's friend. *Lealtat* is associated with the relationship of lovers while *deslealtat* is associated with friends. It is *deslealtat* which is the lyric motif of Part I for it leads to the situation which causes the lady to renounce her lover and is, hence, the cause for most of the narrative motifs which follow. The importance of *deslealtat* cannot be underestimated in the Author's tale.

The word *fe* is used as a synonym of *lealtat* in the novel. Of the four occurrences in the novel of the word *fe* only once it is used with a religious connotation.
La fe prometida al yntimo y claro amor (p. 39)
desque entendida la fyrme fe tuya (p. 63)
las damas, de fe y lealtat (p. 72)
la deessa Minerua, a quien devo la fe (p. 63)

Usually the word fe is associated with loyalty in love. Courtly love was often considered a religion and here a religious term has entered into the language of love. According to Dudley, siervo was also first used in a religious context.  

Solitude--Part I

The lyric motif of solitude has its beginnings in Part I of the novel even though it is not yet a dominant force. The Author is essentially alone in Part I but he is attempting to establish meaningful relationships. The idea of solitude is accomplished in Part I by several devices. First, the only characters present are allegorical figures which after all are merely representations of faculties of the Author's mind; they are not real persons. The only instance of dialogue in Part I occurs between the Author and Discrecion. This dialogue is then a dialogue in the Author's mind; he brings problems to his own attention and then attempts to solve them using his discretion. There is no meaningful dialogue with other human beings. The Author does not speak with his beloved; he sees her and desires to speak with her but

their only communication is through a letter in the form of a canción. The Author's one brief encounter with another human proves to be his downfall. By conversing with his friend he showed a lack of discretion and lost his beloved.

The lack of meaningful relationships is accomplished by the lack of dialogue and by a lack of character description or development. We know practically nothing of the Author's beloved; we know only that she was a "lynda señora". Likewise, the friend is described first as being "vn amigo discreto" and later "desleal amigo". We do not know how or why he changed.

At the end of Part I the Author decides to retire to a desert where he will be completely alone and will not even have the opportunity of establishing relationships. The word soledat does not appear in this first part until the ending when all of the Author's attempts at establishing relationships have been thwarted.

andando entrístecia, y en el mayor solaz (p. 44)
me hizieron retraer al templo dela grand soledat (pp. 45-46)
plazer solitario e acompañado de lagrimas (p. 46)

In summary, the lyric motifs of Part I are love, discretion, loyalty, and to a lesser extent solitude and honor. They are all lyric motifs which contribute to the narrative motifs. Love is the essential motif for it is present in all the narrative motifs. The Author seeks
love; the Author obtains love; the Author loses love because of a false friend and his own lack of discretion. The concept of love in Part I is a love typical of fifteenth century Spain. It is a love which is obtained by gentileza and maintained by servicio and discreción. A lack of any of the three does not produce a love. Thus, the love in Part I is cut short and never allowed to develop or mature since discreción is lacking.

Love appears in Part I as a representative of the periods of time in which the Author was both amado and desamado. It has, thus, both positive and negative aspects. However, the motifs of discretion, loyalty and solitude in Part I are strictly negative: it is the Author's lack of discretion and the friend's lack of loyalty which cause the loss of the beloved; likewise, the lack of meaningful relationships produced solitude. The lady's concern for her honor is presented in a positive manner; however, the concern has a negative outcome for the Author as it contributes to his loss of love.

Part II "Solitaria e dolorosa contemplación" deals with the Author's wanderings in the desert. It contains no narrative motifs except the motif of the Author retiring from society. There are, however, several lyric motifs: solitude, nature, melancholy and suffering.
The Author appears alone in Part II; there are no other humans with whom he has the opportunity of establishing a relationship. Forms of the words *solo*, *sole-dat* and *solitario* appear with great frequency.

In the above typical examples it can be seen that the Author is alone with his thoughts; he is in a natural setting rather than in a city; this solitude is not a pleasant experience.

The word *desierto* appears seven times in the entire novel; five of these appearances occur in the seven pages of Part II. The word is used as an adjective meaning deserted; it is a stronger form of solitude, for *desierto* implies that the Author had no choice in his being alone. Like the forms of *solo*, *desierto* always applies to the Author.

Although the Author has no humans with whom to communicate in Part II, he is again accompanied by allegorical figures. He has a conversation with Understanding who blocks the Author's path as he tries to enter the road of Free Will. The Author asks Understanding to be his guide through the passage to the Elysian Fields and
to the Lethean Stream where he can forget his love and lose his pains. However, Understanding refuses to accompany him and warns him of the dangers of the passage.

The Author then appeals to his Heart who also refuses to guide him. The Heart is no longer free; because it loves, it has no liberty. At this point the Author is completely alone; he no longer even has the allegorical figures with whom he can converse.

solo de todos bienes desierto, desierto del libre aluedrio, apartado del entendimiento, desapoderado del corazón (p. 51)

At this point the Author cries for death which would end his solitude.

Solitude is a lyric motif for several reasons: it appears with great frequency, it establishes the tone for Part II, and most importantly, it causes the Author to act and react. All of the Author's emotions and actions in Part II are caused by solitude; because of solitude he experiences pain and sorrow which in turn cause him to beg for death.

Nature--Part II

Nature is a second important lyric motif in Part II; it is often allegorically depicted and is used to represent the Author's states of mind. In this part the Author's mind is allegorically represented as a jungle and his thoughts are paths through it.
We have here a psychic landscape; the Author has retreated from the real world into the interior of his mind which Rodríguez del Padrón tries to allegorically represent. First, the Author is unsure of himself: the words *errase* and *vagando* indicate the lack of purpose and direction in the Author's thoughts. Secondly, the Author's mind is pictured as a dark jungle, a disorderly arrangement of thoughts and feelings.

As the Author walks along the paths of the landscape, nature reacts to him.

This is an early example of pathetic fallacy. It is an example of what Menéndez y Pelayo and Anna Krause were speaking when they said that *Siervo libre de amor* was original in its nature treatment and that it paved the way for the later pastoral novel.23 Here nature feels

23See pages 39-40 of this chapter for more information on this topic.
the sadness and torments which the Author feels; nature reacts to sadness as humans do. Again, however, nature is used allegorically to represent the Author's state of mind. Since the landscape is purely mental in the first place, the reactions of nature are merely indications of the grief of the Author.

In the dialogue between Understanding and the Author, Understanding describes the passage through which the Author must travel if he is to reach the Elysian Fields and the Lethean Stream. Understanding tries to dissuade the Author from going by describing the mythological personages, monsters and unsympathetic nature found therein. The passage is similar to a Medieval hell. Dudley says that this allegorical description is a traditional method of dramatizing a theory. However, this description differs from the conventional lover's inferno of the period for the allegory is not used merely to dramatize a theory. The torments and sufferings endured in this hell serve as yet another allegorical example of the sufferings and torments taking place in the mind of the Author. They are also a premonition of the tortures which the Author must go through if he is to forget his love and beloved. In this sense, the scene here depicted is more a purgatory than a hell; the victims must pass

through various tortures in order to arrive at the Lethan Stream, a sort of paradise of forgetfulness.

Nature serves as a motif in Part II for the solitude, sadness and painful aspect of it force the Author to leave and to return to a normal state in Part III. Nature as a motif in Part II falls into two categories: landscape descriptions are either allegory or examples of pathetic fallacy; in either case they serve to convey the emotions or thoughts of the Author. For this reason, the author depicts the psychic landscape of the jungle and hell and also the emotional landscape of the jungle in which the objects of the landscape changed as the Author approached. Both are attempts to achieve a type of psychological realism.

Sadness--Part II

The motif of sadness is also important in Part II of the novel. The word triste appears seven times in this part. It is used to describe the Author as well as animals, objects and personages of the allegorical inferno.

e yo triste (p. 52)
el ruyseñor que ala sazon cantaua troco el breue con el triste atrono (p. 47)
triste Ysion, amador secretario de Juno (p. 50)
la fadal disposicion dela triste ventura (p. 51)
la triste Eco (p. 51)

Sadness pervades Part II in its entirety; it establishes the tone and is the dominant emotion of the Author. Nature and objects reflect the melancholy emotion of the
Author. The title of Part II "Solitaria e dolorosa contemplación" alludes to the importance of this motif. It is interesting to note, however, that the word dolorosa appears only in the title; triste is the word used in the text of Part II to convey this motif.

The word lagrimas appears twice in Part II.

solitario e acompañado de lagrimas, gemidos e sospiros (p. 46)
diciendo con muchas lagrimas (p. 52).

Both gemidos and sospiros also appear twice in Part II. All are words indicating an outward manifestation of sadness and all are expressed by the Author.

Obviously the description of unsympathetic nature in which birds cease singing and trees lose their leaves is another manifestation of sadness. It is an allegorical rather than realistic portrayal of the emotion of sadness.

Suffering—Part II

Pain or suffering is the fourth lyric motif of Part II. It is closely allied with the motifs of solitude and sadness. The motif of suffering is particularly prevalent in the description of the passage to the Elysian Fields. Some form of the noun pena or verb penar occurs six times in the two page description of the passage.

aquel rio Letheo ... solo repara que dezia fallar a mis penas. (p. 48)
las penas que alla sufren los amadores (p. 49)
la pena que padecen amadores (p. 50)
las penas e pauorosos monstruos que andauan por las Astigas (p. 49)
quarto çercro donde penan los que mueren por bien amar (p. 50)

The word pena has an association with love and lovers. Those who love must suffer.

sufren los amadores, avnque tu piensas que biuen en gloria (p. 49)

The word padecer and its various forms also appear frequently in the description of the passage.

padeqe su coraqon ser comido de aquel fiero buytre (p. 49)
la pena que padecen amadores (p. 50)
mas quisieron moryr que padeqer y beuir (p. 50)

From these above phrases it can be seen that the word padecer is interchangeable with sufrir and penar. Other phrases also indicate the interchangeable quality of these three verbs:

la pena que padecen amadores (p. 50)
las penas que sufren los amadores (p. 49)
donde penan los que mueren por bien amar (p. 50)

It can also be seen that the pains of love are physical in some cases: "los que mueren por bien amar".

The idea of pain and suffering is emphasized by the initial description of the passage and of particular places in the passage to the Elysian Fields.

El passaje alos Campos Yliasos es peligroso (p. 48)le condeno a la temorosa rrueda çerca delas crueles bestias (p. 50)
temiendo las penas e pauorosos monstruos (p. 49)
el can pauoroso Ceruero delas cabeqas (p. 48)

The description of the inferno inspires terror and fear of suffering; terror and fear are types of mental pain.
The Author is also shown suffering.

yo el syn ventura padeçiente por amar (p. 47)

However, the Author's sufferings are mental. He suffers the mental torture of the terror and fear inspired by Understanding's description of the passage. He suffers especially from his solitude. It is after he has been abandoned by his beloved and friends that he takes up a solitary life. However, when he is also abandoned by the allegorical figures, he desires suicide as a means of escape from his suffering. At this point the Author comes as close to death as he does anywhere in the entire novel. The outward expression of his suffering is quite strong at this point.

culpaua a mis çinco sentidos (p. 52)
dando los fuertes gemidos (p. 52)
agramente sospirava, (p. 52)
diziendo con muchas lagrimas: ¡0 regurosa y mal comedida muerte, deseosa de mi! (pp. 52-53)

In contrast to the description of the sufferings in the early sections of Part II, the author here describes the Author's sufferings in a realistic rather than in an allegorical manner. Because it is described realistically and not cloaked in the surreal veil of allegory, the suffering here seems stronger.

Part II thus presents four lyric motifs: nature, suffering, solitude and grief. The first is a mirror or reflection of the three other motifs which shape the Author's thoughts and guide his actions in this part.
The Author's states of mind are here presented allegorically and at times realistically; Part I presented the Author's states of mind in a lyrical fashion.

Between Part II and Part III the Author relates the tale of Ardanlier and Liessa. The tale is connected with Part II because the Author desires a death like that granted Ardanlier, a faithful lover. When the tale of Ardanlier and Liessa is completed, Part III of the novel begins.

Apparently the tale of Ardanlier and Liessa has had a positive effect on the Author. After the tale is finished, he writes,

desperte como de un graue sueño a gran priesa di­ziendo: "Buelta, buelta, mi esquyvo pensar, dela de­ciente via de perdition ... e prende la muy agra­senda ... quel entendimiento nos enseñava quando partyo airado de mi. (p. 75)

The Author has awakened from his past life; he now chooses the path of Understanding rather than the paths of emotion which led him into his problems. Once he has decided upon a path, the vague wanderings of Part II cease. The Author sets out with a clear mind which gives the appearance of leading to hope.

Part III has only the narrative motif of following the path of Understanding in the period in which he neither loved nor was loved. There are no new lyric motifs; rather, there is either a clarification or a denial of past motifs. The ideas are expressed lyrically
and allegorically.

Love--Part III

The love motif is not as important in Part III as it was in the earlier parts of the Author's tale. In Part III the Author neither loves nor is loved; love here has a neutral effect. He still feels the effects of his past loving, however. In a canción he tells a group of mountain people, "Avnque me vedes asy/catyvo, libre nacy." (p. 75) The antithesis of catyvo/libre demonstrates that the Author is aware of both states; in Parts I and II the Author was presented as being unaware of anything but his condition as a prisoner of love. Other phrases in this canción indicate the change in the Author's attitude toward love.

Por ende, digo y porfyo
que por servir leal mente
no soy syeruo, mas syrviente. (p. 76)

The Author here tells us that his relationship with love and his beloved has been altered; he is no longer the slave or feudal serf blindly following his master. He is now a servant, a relationship which indicates a certain freedom of choice on the part of the Author. He apparently can leave the situation if he so desires. The concept of loyalty has likewise changed with this change from syeruo to sirviente. He is still loyal but not blindly loyal; he here seems to be loyal if the situation
deserves it.

Later the Author speaks out against love.

Quanto menos soy amado
damor soy mas aquexado. (p. 77)

His feelings of love which turned to sorrow in Part II are slowly turning to anger in Part III. The Author is turning his feelings outward and striking back.

Thus, although the Author still feels certain effects of his past love, he does not seek new loves. The probable meaning of the title now becomes evident. The Author was a siervo; now he is libre de amor. Paz y Melia explains the title as referring to the process of passion which has run its course.

... una pasión amorosa, correspondida primero, luego desdeñada, y al cabo muerta en el corazón del amante, libre así de sus cadenas a los golpes del desengaño, en virtud de consejos de la discreción, y del saludable terror inspirado por trágicos ejemplos.25

The Author now complains to love for the suffering that it causes. His loyalty has also been altered as he so stated "no soy syeruo, mas syrviente."

Suffering--Part III

The concept of suffering has disappeared almost entirely in Part III.

Tantos males he passado,
que, par dios, aunque me via,

25Rodríguez de la Cámara, Obras, edición de Paz y Melia. p. XVIII.
¿pensays que me conoçia? (p. ??)

tan turbado me sentý
del semblante que traya. (p. ??)

The Author no longer suffers; his pain and suffering are a past event but the effects still linger; he vividly remembers the pain but he tries only to make brief references to it.

Sadness—Part III

The motif of sadness remains. Here sadness is expressed by mentioning the lack of happiness.

ya no se ques alegria,
plazer, ni buen gasajado (p. ??)

Again, it indicates that the Author has come out of his earlier withdrawal. He is not concerned only with sadness; he remembers the other facets of life. By expressing sadness in the manner that he does, he implies that he is seeking happiness; it is a more positive approach to his emotional state. He is aware that happiness and pleasure exist even if he has none for himself.

In other passages in Part III, the Author speaks of his sadness.

pobre de fauores,/mas no de tristura (p. 78)
Catyvo de mi tristura (p. 79)

However, both these citations refer to the sadness in earlier parts of his life. "... por çelar mi tristura, e ser dubdoso en triste via" (p. 75) refers to his present sadness; however, it is a sadness caused by his
failure to find the path of Understanding; it is not caused by a lack of love.

**Nature--Part III**

Nature is still present in Part III but it no longer is used as it was in Part II.

pasando los grandes Alpes de mis pensamientos, deçendiendo alos sombrosos valles de mis primeros motus, arribando alas faldas de mi esquiva contemplación ... (p. 75)

Nature is still allegorical; it is used to describe the Author's mind. But in contrast to Part II nature is not in sympathy with the Author. In Part III there are no examples of pathetic fallacy. Nature is no longer a motif for it does not contribute to the concepts of sadness, solitude or suffering. Its presence serves to supply allegorical objects for the psychic landscape. It does not aid in the creation of a realistic portrayal of mental states as it did in Part II.

**Solitude--Part III**

Solitude is no longer a motif in Part III as it was in Part II for there are now other humans present in the novel. The Author speaks to these other humans. He asks for directions to the path of Understanding.

preguntava alos montañeros, e burlavan de mi; alos fyeros saluajes, y no me respondian; alos auseles que dulçe mente cantavan, e luego entravan en silencío (p. 75)

Although he is in contact with other humans, his attempts
at conversation are thwarted as they were in Part I. Again the lack of relationships produces his sadness. However, at the end of Part III he sees eight women aboard a ship. One comes ashore to meet him.

It is here that the novel ends. This ending which is rather abrupt has caused critics to conclude that the novel might be incomplete. However, in view of the use of motifs in Part III the novel does not seem to be incomplete. The prose of Part III is extremely short but the essence of this part is contained in the poetry. The poetry reveals the denial of past motifs. The prose deals only with the period of time in which the Author neither loved nor was loved in return. This period of time offers little which can be developed into interesting narration. The only interest in the prose of Part III lies in the narrative motif of the Author searching for the path of Understanding. At the end of the novel the Author meets a woman who desires to establish a relationship with him; she leaves the boat and approaches him; they converse. This conversation is a novelty in the Author's tale; now the Author has met someone with whom he can converse; he has found an end to his solitude.

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26 See pages 50-51 of this chapter for more information on this topic.
and, thus, an end of his sadness and suffering. All the lyric motifs present at the beginning of the Author's tale and in Part II have been terminated or denied in Part III. The narrative motifs have also been concluded. The Author has found the path to Understanding as he talks with this woman who desires to listen. The novel then ends but not without first concluding the motifs.

It is also interesting to note that the treatment of the lyric motifs of the Author's tale is in reality an analysis of sentiment or an aid to the author in his analysis of sentiment. The nature descriptions in which nature mirrors the feelings of the Author are a prime example of the latter. The lyric motifs of love, solitude, melancholy, and suffering are the important aspects of the Author's personality at this stage in his life. The Author explains how he feels in regard to these lyric motifs; he personally analyzes and examines his emotions. There is an abundance of first person pronouns which contribute to the personal expression in the tale. Over three quarters of the occurrences of the pronouns yo, me and mi(s) occur in the Author's tale. In contrast, there is a paucity of second and third person pronouns in the Author's tale. The use of the first person pronouns contributes to the personal aspect of the tale as well as emphasizes the motif of solitude.

The tale of Ardanlier and Liessa contains fewer
lyric but more narrative motifs than does the Author's tale. The two tales have no narrative motifs in common; they do share the lyric motif of love, however.

Love—Tale of Ardanlier and Liessa

Love in the tale of Ardanlier and Liessa differs essentially from the love in the Author's tale. In this tale of Ardanlier and Liessa we do not see the events preliminary to love as in the Author's tale. In Ardanlier and Liessa the love is already in existence. The tale begins,

Este Ardanlier, syendo enamorado de la gentil Liesa, hija del grand señor de Lira, que no menos ardia el amor de aquel (p. 54)

In the Author's tale a mutual love existed for only a brief period of time. In Ardanlier and Liessa's tale the love continues and matures.

The father of Ardanlier has forbidden the marriage of Ardanlier to Liessa; this obstacle could cause an end to the relationship but the love of Ardanlier is extremely strong.

quel gentil infante, ardiendo en fuego venero, que mas no podia durar el desseo (p. 54)

Ardanlier decides to escape with his beloved to another country where he will have the liberty to love as he pleases. But before leaving, the lovers are united in a secret marriage—"por secreto y fiel tratado". (p. 54)
The secret marriage is a commonplace in the Spanish chivalric novel.

Queda, pues, demostrado que en la época anterior a 1563 existió el matrimonio clandestino, ilícito, pero válido, y que tal manera de casarse tuvo virtualidad y eficacia en todas las naciones católicas que dependían de la Iglesia de Roma.27

The secret marriage in Ardanlier and Liessa is an important narrative technique for it provides a way for the lovers to legally remain together, but since it is illicit it can and does produce conflicts later in the tale.

The love of Ardanlier and Liessa is essentially not a courtly love. The love is not a desire for the desire is satiated in the secret marriage; the lady is not of a superior social status and the love is thus not ennobling. None of the three essential ingredients of courtly love is present.

Yet, this love of Ardanlier and Liessa serves as an example and model for other lovers, for it was a love which endured. The adjective leal is frequently applied to the pair.

los muy leales Ardanlier y Liessa (p. 70)
los muy mas leales (p. 71)
perpetua gloria que posseen los leales amadores (p. 64)

They are faithful lovers to whom even the model lover Macías paid homage.

There is another love in this tale: the love of Yrena for Ardanlier. In this love there is a reversal of the traditional roles played by the lover and his beloved. It is the woman in this case who acts as the faithful *svervo*. The adjectives which are applied to Yrena are usually reserved for the lover. Yrena is described as the sufferer as was the Author in his tale.

"abrir y librär dela pena ala padeciente Yrena" (p. 56)

In contrast Lyessa is described quite differently.

"la gentil Liesa, hija del grand señor" (p. 54)
"la gentil Liessa, ... dela grand hermosura" (p. 55)
"digna de perpetua memoria, Lyessa" (p. 61)
"ynocente Lyessa" (p. 61)

Liessa's physical beauty is commented upon while Yrena's physical qualities are not mentioned. The love of Yrena for Ardanlier has several characteristics in common with courtly love even though the roles are reversed. Yrena views Ardanlier as being of superior status even though he is not and desire and yearning are not satiated. However, since the love is not ennobling nor is it kept secret, it is not courtly love; it is a love similar to many of the love relationships in the Spanish chivalric novel.

In contrast to the Author's tale, the women in this tale remain faithful to their lover. Loyalty is thus not
a motif for it is not the catalyst of any other actions.

Chivalry--Tale of Ardanlier and Liessa

Chivalry is an important motif in the tale of Ardanlier and Liessa for it constitutes the motivation behind many of the narrative motifs within this tale.

Since the love of Ardanlier and Liessa is not ennobling, Ardanlier seeks glory in another medium. It is through chivalry that Ardanlier obtains his fame; throughout this tale he is the character most associated with the concept of chivalry. Ardanlier is known essentially as a knight.

Ardanlyer conocido era enlas cortes de los cristianos y paganos principes por el mas valiente y glorioso cauallero que ala sazon biuiu. (p. 55)

After Ardanlier has left his homeland, he travels and successfully engages in many battles; his fame grows.

E asy enla peligrosa demanda como en batallas, justas, torneos, fechos y obras de gentileza, solo Ardanlier posseya la gloria. (pp. 54-55)
e el famoso Ardanlier (p. 65)
e bolando su fama en pregon de las obras (p. 56)

It is because of his ability as a knight that Yrena falls in love with him.

despues de grandes fazañas por el cometidas, ... fue requestado de amor dela ynfante Yrena (p. 55)

Chivalry thus motivates only Ardanlier; because he is a successful knight, he gains fame and the love of Yrena.

The appearance of the lyric motif of chivalry in
the tale of Ardanlier and Liessa constitutes the basis for the differences between this tale and the Author's tale. Ardanlier is an active person; he pursues adventure and fame through action. Even though his death is a suicide, he takes his life in a positive manner. He uses the sword, the symbol of chivalry and the object which killed his beloved, to kill himself. Thus, Ardanlier is in direct contrast to the Author: the Author is passive and introspective; at one point he desires death but he never actively pursued it. Because of these basic personality differences, the tone of the two tales is also quite different. The Author's tale is descriptive, passive and interior; the tale of Ardanlier and Liessa is exterior and filled with action.

Chivalric terms appear throughout this tale and a courtly, chivalric atmosphere pervades. The main characters are all a part of courtly life; Ardanlier and Liessa spend much time going from one court to another while Ardanlier engaged in chivalric pursuits. As a result courtly and chivalric terms are among the most frequent words found in the tale.

It is interesting to note that numerous terms which have a courtly or chivalric connotation appear only in the tale of Ardanlier and Liessa. The Author's tale does not contain the motif of chivalry and consequently its terminology does not appear in the tale.
However, such words as aventura, cauallo, cauallero, conquista, rey, dama, and noble appear with great frequency in the tale of Ardanlier and Liessa.28

Although chivalric terms are frequent and Ardanlier's adventures are often described, the actual space devoted to chivalric episodes is small. The author is content to briefly summarize the chivalric episode rather than dwell on its content.

Infynitos rreyes, duques, condes desheredados, dueñas, viudas, donzellasy forçadas, cobraron por su fortaleza los rreyynos, principados y tierras de que beuian en destierro, e rege-bian continua fuerça; (p. 55)
despues de grandes fazañas por el cometidas (p. 55)
en batallas, justas, torneos, fechos y obras de gentileza, solo Ardanlier posseya la gloria.
(pp. 54-55)

Thus, Ardanlier's chivalric pursuits are limited to several brief phrases on two pages of the tale. After he has settled in his secret palace, it is mentioned that he goes hunting; this is his only other chivalric pursuit mentioned in the tale.

Chivalric episodes are not used as a source of entertainment for the reader, for the episodes are too few and too briefly presented. Chivalry in this tale serves a different function. It is one of the main sources of motivation for Ardanlier and through his

28See Appendix B for the list of chivalric and courtly terms which appear in the tale of Ardanlier and Liessa but do not appear in the Author's tale.
successful adventures he gains fame and the love of Yrena. Chivalry is then strongly attached to the motif of love for as a successful knight Ardanlier wins the love of Yrena and presumably retains the love of Liessa. Thus, chivalry is not important for its own sake in the tale; it is important in that it helps establish a setting and tone for the tale and that it provides motivation for the main character.

The protagonist does not appear alone in this tale as he did in the Author's tale. Even if they are all part of a courtly life, the characters are real persons. The characters are endowed with personality; each has a given characteristic which is often seen in his name. Paz y Melia gives suggestions for the sources of many of these names: Ardanlier comes from a French origen of Ardant lierre; Lamidoras likewise comes from French meaning L'ami d'oras or L'ami d'or; Liessa is derived from Latin laetitia meaning happiness or joy; Yrena is probably an anagram of reyna or reina. ²⁹

In the tale there is an association of the names with adjectives indicative of these personality characteristics; these associations support the theory of Paz y Melia.

²⁹Rodríguez de la Cámara, Obras, edición de Paz y Melia, pp. 415-416.
 aquel gentil infante (Ardanlier) ardiendo en fuego venereo (p. 54)
la plazentera Lyessa (p. 56)
mi buen amo y fiel Lamydoras (p. 60)

When directly spoken to, Liessa is referred to as "Madama Liessa" while Yrena is called Ynfante Yrena" which alludes to her nobility and "queenliness".

In addition, the King Croes is always associated with cruelty.

el furioso rey Croes, cruel mas que las fieras animalias brutas (p. 61)
el rey Croes, segundo Nero, actor delas cruelidades (p. 61)

It is possible that there is an association of Croes and cruel because of the similarity of sounds.

Macías the legendary lover appears in the tale and serves as the embodiment of what a faithful lover should be; his story is myth and he is here a symbol. However, he is a real person, not a force or idea like the allegorical figures of the Author's tale. Thus, the tale of Ardanlier and Liessa is more realistic in its characters than is the Author's tale.

Death--Tale of Ardanlier and Liessa

Death is also an important lyric motif in the tale of Ardanlier and Liessa. While the Author for a time desired death, he never actually committed suicide. However, there are five deaths in the tale of Ardanlier and Liessa: Ardanlier, Liessa, Yrena, Lamydoras and Macías
all die. Yrena and Lamidoras die natural deaths but the other three died for love; they were martyrs. The death or rather murder of Liessa serves as the cause for Ardanlier's suicide.

Death is not longed for in the tale of Ardanlier and Liessa. Liessa does not want to die; she begs the king to spare her and the child she carries.

¡A señor, piadat de tu verdadero nieto que traygo en mis yjadas! No seas carniçero de tu propia sangre. (p. 58)

After the death of Liessa, Ardanlier decides to take his own life in order to be near his beloved. However, Ardanlier does not long for death over a period of time; he decides to take his life and in a swift, positive act he does so.

E lançose por la media espada, e dio con gran gemido el aqueIXado espiritu. (p. 64)

Ardanlier and Liessa are linked in death by an object: Ardanlier kills himself with the same sword which his father Croes had used to kill Liessa. The tomb in which the faithful pair are buried likewise serves as an eternal bond for the lovers. They are buried together and will be remembered as "los leales amadores".

Some form of morir or muerte appears thirty-six times in the entire novel; twenty-six of these occurrences appear in the tale of Ardanlier and Liessa. Generally death occurs in context with a perjorative adjec-
Delia cruel y sentient muerte (p. 68)
là cruel muerte delos muy leales Ardanlier y
Lyesa (p. 70)
¡O reguosa y mal comedida muerte, (pp. 52-53)
là tan syn piedat muerte (p. 68)

Death is the cause for great suffering. After
Liessa's death Lamidoras exhibits great pain and sadness.

El triste Lamidoras, fuera de todo plazer, con
grand tristor viene en muy esquivo clamor y sos-
pirar, y doloroso llanto. (p. 59)

Likewise, Ardanlier is overcome with grief at the death
of Liessa.

E vista por la semblante via que la tan alegremente
se solia rregebyr, desapoderado delas grandes
fuerças, dyo consigo en tierra fyrme ... e
despues de vna grand hora, alos fuertes gemidos,
sospiros, y queexas traspuesto ... (pp. 59-60)
el dessentido Ardanlyer añadio las afortunadas
queexas al triste e amargoso llanto. (p. 62)

It is interesting to note that sadness and suffering
appear in this tale as the result of death of a loved
one. Death, not unrequited love, is the cause of pain.

Death is an important motif for the desire of the
death of Liessa motivates the King; the death of Liessa
in turn causes the death of Ardanlier. Death is an im-
portant motivator of action and the cause of several
narrative motifs.

Discretion--Tale of Ardanlier and Liessa

In the Author's tale discretion was an important
motif; the idea of secrecy is important in Ardanlier and
Liessa's tale but it is not a motif for it does not help
to move the story along in any manner. Secrecy here serves merely as a contrast to the lack of secrecy in the Author's tale. A form of the word *secreto* appears seventeen times in the entire novel; sixteen of those occurrences are found in the tale of Ardanlier and Liessa. In addition to the secret marriage, there are basically three secret objects: *secreta camara*, *secreta llaue*, and *secreto palacio*. All are associated with love. The secret key was the key which Yrena gave to Ardanlier as a symbol of her servitude to him; the secret palace is the palace where Ardanlier and Liessa lived peacefully for seven years; the secret room was the chamber in which Ardanlier and Liessa were buried and which only the most faithful lovers could enter. Thus, the three lovers, Ardanlier, Liessa and Yrena, are bound together by secret objects just as Ardanlier and Liessa are bound together by a secret marriage. These secret objects also bind together the three motifs of love, chivalry, and death.

The three motifs of love, chivalry, and death are also united in the tomb. The tomb is a place for the dead, it is a memorial to those who love faithfully, and it was constructed in an elaborate, refined manner typical of the courtly Yrena who had it constructed; it was worthy of the noble pair who were buried within.
Nature—Tale of Ardanlier and Liessa

Nature is not a motif in Ardanlier and Liessa as it was in the Author's tale. However, nature does appear. Its function is to mirror the feelings of the characters. When Lamidoras grieves over the bodies of his master and mistress, so does nature.

The landscape surrounding the secret palace of Ardanlier and Liessa also has the function of mirroring the emotions of the characters.

At the end of the tale, after the death of Ardanlier and Liessa, the garden surrounding the palace returns to a wild, untamed state. The animals belonging to Ardanlier also suffer.

In addition to these above examples, nature is used seldomly in Ardanlier and Liessa.

The tale of Ardanlier and Liessa is comprised of three lyric motifs: death, chivalry and love. Secrecy
and nature appear but not as motifs. They serve to reflect the other motifs or to tie them together. The tale of Ardanlier and Liessa contains little analysis of sentiment and no personal analysis of feelings. In contrast to the Author's tale where first person pronouns abounded, here mainly third person forms are used. These pronoun forms indicate a lack of solitude and the formation of relationships.

Defense of women

The defense of women is a motif found throughout the entire novel Siervo libre de amor. Although the defense of women is not a motivator for any of the characters in the novel itself, it is a concept which motivated the author Juan Rodríguez del Padrón. Prior to Siervo libre de amor he had written a pro-feminine work entitled Triunfo de las donas. The defense of women is then not an overt motif in Siervo libre de amor. However, even though it is not a conscious motif, defense of women does occur in a subtle manner.

In the Author's tale there is only one female character. She never speaks or acts directly; the Author tells us about her. She is described only briefly.

lynda señora (p. 40)
la grand señora, de cuyo nombre te dira la su epistola, (p. 40)

We know little about her except that her beauty and great-
ness caused the Author to fall deeply in love with her. The only concept which seems to motivate her is honor. She is careful of retaining her reputation and therefore is slow to grant favors to the Author; likewise, she quickly breaks off her relationship with him when she knows that he has been indiscreet and fears that the relationship will be made public.

In the tale of Ardanlier and Liessa the ladies are described as being most worthy of love.

- la gentil Liesa (pp. 54, 55)
- la ynoqente anima de Lyessa (p. 64)
- ynoqente cuerpo dela syn ventura Lyessa (p. 61)
- ynoqente Lyessa (p. 68)
- digna de perpetua memoria, Lyessa (p. 61)
- plazentera Lyessa (p. 56)

Liessa is also pictured as being loyal in love; she follows Ardanlier wherever he chooses to go. She is also described as having great concern for her yet unborn child. She begs the king to spare its life.

¡A señor, piadat de tu verdadero nieto que traygo en mis yjadas! (p. 58)

Yrena is also described in favorable terms.

- graciosa ynfante Yrena. (p. 64)
- muy generosa Yrena. (p. 71)
- desseada Yrena (p. 63)

Yrena is also a very faithful woman. As a token and symbol of her love for Ardanlier, she gives to him a key to a golden padlock which ties her to him until he decides to free her by giving back the key. After the death of Ardanlier, she remains faithful to his memory by con-
Thus, the three women of the novel are pictured in a favorable manner. The men, on the other hand, are not. The Author's friend betrayed the Author and his disloyalty caused the Author to lose his beloved. The King is a very cruel man who not only forbids his son to marry Liessa but also kills Liessa after years of searching for her. Even the Author appears in an unfavorable manner when he was indiscreet in his dealings with his beloved. It is interesting to note that the men in the novel who are considered noble and good are those who faithfully serve and respect women. Macías and to a lesser extent Ardanlier represent this virtuous man who remains faithful to his beloved despite many obstacles.

Thus, in a very subtle manner Rodríguez del Padrón has defended women; he includes only virtuous and respectable ladies in his novel; some of the men are characterized as evil; the most virtuous men are those who show respect and love for women.

**Negatives**

The entire novel *Siervo libre de amor* does have a certain negative aspect. As has been stated repeatedly, it is the lack of certain motifs which caused the Author's pain and suffering: a lack of love, a lack of meaningful relationships and a lack of loyalty constitute the essence
of Part I of the Author's tale. This lack of certain motifs is frequently expressed by the prefix des- before the motif; i.e., amor/desamor. The following words are the most frequent motifs which are negatively expressed by the suffix des-:

- desamado
- desleal
- desesperación
- deslealtat
- desesperada
- desplazer
- desesperante
- destierro

There is also an abundance of negative words in the novel. The most frequent negatives with their frequency count are contained in the following list.

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<th>Negation</th>
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Negatives occur 1.842 percent of the time in the entire text. 30

Negative expressions frequently occur in the Author's lyric poetry of love, or better, of unrequited love.

- ya no se quel alegria, (p. 77)
- no so contra el amor. (p. 43)
- no so señor de mi. (p. 75)
- pobre de fauores, mas no de tristura. (p. 78)
- no soy syeruo, mas syrviente, (p. 76)

It seems that the Author's lack of requited love has so

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30 Because there is no frequency list for Old Spanish vocabulary, it is not known how high above the norm this percentage of negatives is. The figures are included because they seem high.
influenced his personality that his thoughts are mainly negative. He likewise expresses the sections of his life when his love is not requited in a negative manner.

bien amo y fue desamado. (p. 38)
no ami ni fue amoado (p. 37)
no amar ni ser amado (p. 38)

The negative aspect of the novel is enhanced by the type of motifs present. Melancholy, suffering, solitude, death and unrequited love are not pleasant or affirmative aspects of life. Thus, the types of motifs, the lack of other motifs and negative words themselves all contribute to the negative aspect of the novel.

Conclusion

The tale of Ardanlier and Liessa is quite different from the Author's tale. In fact, the two tales are almost complete opposites. The Author's tale contains many lyric but few narrative motifs; the tale of Ardanlier and Liessa contains few lyric but many narrative motifs. The only common ground for the two tales is the lyric motif of love, but even love is treated differently in each tale. The Author's tale is concerned with a courtly love and the effects of an unrequited love. The tale of Ardanlier and Liessa deals with two loves neither of which is a courtly love. One love contains a reversal of traditional roles of lover and beloved; the other love is mature and endures. Both loves in the tale of Ardanlier
and Liessa serve as contrasts to the love in the Author's tale. The two women in the tale of Ardanlier and Liessa are faithful; the woman in the Author's tale is unfaithful.

The tale of Ardanlier and Liessa is more realistic than the Author's tale. The former contains action and real persons. The Author's tale is static and interior. The Author's tale deals with allegorical figures, landscapes of the mind, and emotions; it is also more pessimistic in its view of love and life. The Author's tale is concerned with the lack of love, loyalty, secrecy and friends. It deals with pain, grief, and solitude. The Author's tale deals with the lack of loyalty of his friend and beloved; the tale of Ardanlier and Liessa is concerned with the extreme loyalty of the lovers. The solitude of the Author is contrasted to the abundance of relationships in Ardanlier and Liessa. The melancholy and suffering of the Author in the desert is likewise contrasted to the seven years of bliss of Ardanlier and Liessa while living in the secret palace.

The tale of Ardanlier and Liessa is more positive; it deals with requited, faithful loves, legendary but real persons, and a protagonist who wins fame through chivalric deeds. While death enters into this tale, it does not represent a negative force or a termination; death becomes a beginning for the lovers since they are
admired and revered by many in death. The lovers become symbols of loyalty and their love lives on.

When the novel *Siervo libre de amor* is viewed in its entirety, the purpose of the use of the two tales becomes evident: certain motifs are emphasized by their presence in both tales or by the variations in their treatment in the two tales. Most of the lyric motifs of the tale of Ardanlier and Liessa serve as a contrast to the lyric motifs of the Author's tale; the painful effects of a lack of a certain motif are shown as well as the pleasant effects of the presence of the motif. Love is the only motif which occurs in both tales; the individual love motifs in each tale complement one another and the importance of love is thus emphasized. Likewise, the importance of the motifs of chivalry, solitude and death is lessened for they are used as motifs in only one tale. The motifs which occur in both tales constitute what is of most importance in the entire novel: the idea of loyalty to the loved one and the pain and grief of the person whose love is not reciprocated is the essence of *Siervo libre de amor.*
CHAPTER III

CARCEL DE AMOR

Introduction

The most widely known of the sentimental novels and the one generally considered as the prototype of the genre is Cárcel de Amor. Cárcel de Amor and the earlier sentimental novel Arnalte y Lucenda were both written by Diego de San Pedro in the latter part of the fifteenth century.

As in the case of Juan Rodríguez del Padrón, little is known about the life of Diego de San Pedro. Neither the date of his birth nor of his death has been ascertained. Some research has concluded that he was of Jewish ancestry and that he was probably a converso.¹

¹For more information on this and other aspects of the biography of Diego de San Pedro see Emilio Cotarelo y Mori, "Nuevos y curiosos datos biográficos del famoso trovador y novelista Diego de San Pedro," Boletín de la Real Academia Española XIV (1927), 305-326. Cotarelo cites evidence that the author was a converso. However, later critics particularly Whinnom shed doubt on Cotarelo's documentation. Whinnom suggests that there were possibly two Diego de San Pedros; he also supplies new evidence for the dating of the works of San Pedro. James S. Cummins and Keith Whinnom, "An Approximate Date for the Death of Diego de San Pedro," Bulletin of Hispanic Studies XXXVI (1959), 226-229. Keith Whinnom, "Two San Pedros," Bulletin of Hispanic Studies XLII (1965), 255-258. Keith Whinnom, "Was Diego de San Pedro a converso?
Other research has concluded that the author was 

"... justicia mayor y alcaide de Peñafiel al 
servicio del maestre de Calatrava don Pedro Girón, desde 1459, y luego oidor del rey y de su consejo."

After the death of don Pedro Girón, Diego de San Pedro continued in the service of the sons of Pedro Girón, the counts of Ureña, don Alfonso y don Juan Téllez Girón.3

The works of San Pedro as well as certain biographical data demonstrate that he was well acquainted with the life of the court; he wrote principally for the ladies of the court of Isabel I and dedicated many works including Arnalte y Lucenda to them.

In addition to the two sentimental novels, Diego de San Pedro also wrote some religious works, a prose sermon, a didactic poem, and amorous verse which is contained in the cancioneros. Pasión trovada is a detailed account of the passion of Christ from the agony in the garden of Gethsemane to the burial; after the gruesome description of each torture, San Pedro urges the reader


to contemplate what the Virgin Mary must have suffered when she heard of it. Gili y Gaya refers to Pasion trovada as "esta obra de coplero vulgar" and does not include it in his edition of San Pedro's writings. What is important in the Pasion trovada is San Pedro's concern even in this religious work for analysis of feeling and his pro-feminine viewpoint: the suffering of Mary is considered greater than that of Christ. Analysis of feeling and a pro-feminine viewpoint are two recurring elements in San Pedro's works.

Sermón ordenado is written for the ladies of the court; it is a prose parody of sermons. It has an amorous content which includes a salutation to Amor and recounts the tale of Pyramus and Thisbe.

Desprecio de la fortuna along with Pasion trovada are San Pedro's only works which do not deal with love. The former is a sententious poem written at the end of his literary career. It seems that San Pedro, like Rodríguez del Padrón before him, turned toward religion at the end of his life. In this particular poem he reproaches himself for having writing in his youth such frivolous, erroneous works as Sermón, Arnalte y Lucenda and Cárcel de Amor. In Desprecio he refers to Cárcel de Amor as

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4Diego de San Pedro, Obras, edición de Samuel Gili y Gaya, p. XXXV.
"que salsa para pecar!" (p. 236)\textsuperscript{5}

In addition to the studies of the biography of Diego de San Pedro, there are several studies on the novels \textit{ Arnalte y Lucenda} and \textit{ Cárcel de Amor}. Anna Krause in her dissertation discusses the sources of the novels and treats the structure and themes. She sees the novels as being Medieval in form.\textsuperscript{6} In a later article she develops the idea of the importance of the \textit{tratado} form of the two novels; she sees the \textit{tratado} as being a didactic form which gained impetus during the reign of Juan II and which was generally used to discuss the praise or vituperation of women.\textsuperscript{7}

Bruce Wardropper in an article studies the role of the author in \textit{ Cárcel de Amor}. The author Diego de San Pedro is an actual character in his novel and Wardropper concludes that the author functions as an adviser to the protagonist, an observer for both the protagonist and the reader, and as historian: he will set down in writing

\textsuperscript{5}This and subsequent numbers in parentheses refer to pagination in the Gili y Gaya edition of the works of San Pedro. See footnote three of this chapter for complete bibliographical information on this edition.

\textsuperscript{6}Anna Krause, "La novela sentimental: 1440-1513" (Unpublished Ph.D. dissertation, University of Chicago, 1928), pp. 72-108. See Chapter I, pp. 11-12 of this study for more information on the Krause dissertation.

\textsuperscript{7}Anna Krause, "El 'tractado' novelístico de Diego de San Pedro," \textit{Bulletin Hispanique} LIV (1952), 245-275. See Chapter I, pp. 12-13 of this study for more information on the \textit{tratado} form of the novels.
the love of the protagonist. Wardropper sees the entire novel Cárcel de Amor as a vision of a past love experience in which the protagonist Leriano represents a youthful Diego de San Pedro and El Auctor represents a dream representation of San Pedro. In another article Wardropper studies the fictitious world represented in Cárcel de Amor and in other sentimental novels.

Pamela Waley studies the concept of love in the two novels of Diego de San Pedro. She concludes that the love presented derives from the same sources as the love presented in the poetry of the cancioneros and, thus, the ideas and motifs in the novels are also similar to ideas and motifs in the cancionero poetry. She concludes that Diego de San Pedro presents a lady's viewpoint in the novels and that he was the first author to do so at any length in Castilian.

In an article by Carmelo Samonà an examination is made of the style of Diego de San Pedro and how it developed and changed from Arnalte y Lucenda to the later

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8 Bruce W. Wardropper, "Allegory and the role of 'El autor' in the 'Cárcel de Amor'," Philological Quarterly XXXI (1952), 39-44.

9 Bruce W. Wardropper, "El mundo sentimental de la 'Cárcel de Amor'," Revista de Filología Española XXXVII (1953), 168-193. See Chapter I, pp. 29-30 of this study for a more thorough discussion of the above article.

Cárcel de Amor. He notes that most of the elements found in Arnalte y Lucenda are again found in Cárcel de Amor but that literary devices and themes have undergone an intensification in Cárcel de Amor: there is more use of allegory and the lover suffers more in the later novel. There is however, a lessening of certain stylistic devices: Cárcel de Amor contains less Latinized syntax and less rhymed prose according to Samonà. San Pedro maintains the same characters in both novels although the names have changed: Arnalte/Leriano; Lucenda/Laureola; Yerso/Persio. Arnalte y Lucenda is a model for the later novel as is demonstrated by the contrasts and similarities.¹¹

Keith Whinnom also has studied the style of Diego de San Pedro. He too concludes that Arnalte y Lucenda served as a type of rough draft for Cárcel de Amor and because of the refinement of the latter novel, he concludes that there was a considerable time gap between the writing of the two novels. Whinnom has conducted some statistical studies to show the presence or absence of certain stylistic devices in the two novels. He concludes that San Pedro uses the postponed verb (the most frequent syntactical Latinism in fifteenth and sixteenth

century prose) considerably less in Cárcel de Amor than in Arnalte y Lucenda. There are other differences in the two novels. In Cárcel de Amor there is a reduction of acoustic conceits, a renunciation of an attempt to write Spanish rhyme-prose and employment of techniques of abbreviatio in narrative style; brevity becomes a much repeated topic in the novel.\footnote{Keith Whinnom, "Diego de San Pedro's Stylistic Reform," Bulletin of Hispanic Studies XXXVII (1960), 1-15.}

Cárcel de Amor was first printed in 1492. However, Gili y Gaya fixes the possible date of its composition as somewhat earlier; he maintains that the novel could have been written anytime between 1483 and 1492. He derives his dating from allusions in the novel to events and persons of the period.\footnote{San Pedro, Obras, edición de Gili y Gaya, pp. XXVII-XXIX.}

Cárcel de Amor enjoyed many editions and translations; there were twenty-five early Castillian editions not including the edition princeps of Sevilla, 1492. More than twenty editions in French, Italian, German or English translation appeared in the sixteenth and seventeenth centuries. The most famous of these translations was Lord Berners' The Castle of Love done in 1533.\footnote{For more information on Spanish editions consult Francisco Vindel, Manual gráfico-descriptivo del bibliófilo hispano-americanino (1475-1850) (12 vols., Madrid: F. Vindel, 1930-1934), IX, 32-42 and Konrad Haebler, Bi-}
Certain terms which will be used throughout this chapter must be here explained. The Author will be used to refer to a character in the novel called in Spanish El Auctor; it is presumably Diego de San Pedro and, thus, the novel is in some ways autobiographical. The author refers to the writer Diego de San Pedro. Cárcel de Amor will refer to the novel with that title; cárcel de Amor will refer to the building, the prison of Love; it will not be treated as a foreign word in this context. The names of the allegorical figures found in the cárcel de Amor will be kept in Spanish as will the names of all characters with the exception of the Author.

**Resumé**

In order to better understand the lyric and narrative motifs, a resumé of the novel will be here provided.

While walking through the Sierra Morena, the Author comes upon a knight with a ferocious appearance. The knight who is leading a prisoner stops and seeks aid of

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the Author for he needs help in taking his captive to the prison of Love. The knight reveals that he is called Deseo and that he is the principal official in the cárcel de Amor. The Author offers his assistance and Deseo leads him to a high mountain. Deseo then disappears and forces the Author to spend the night alone on the mountain. The following morning the Author awakens and discovers nearby a high tower which he describes in great detail. The Author then proceeds to climb the tower. Upon entering, he discovers the prisoner of the previous evening. The prisoner is seated upon a chair of fire which is continually burning but which is never consumed; the prisoner is subjected to other strange tortures as well.

The prisoner then explains that he is Leriano, son of el duque Guersio and la duquesa Coleria of Macedonia. Upon falling in love with Laureola, daughter of King Gaulo, he was brought to this cárcel de Amor. He explains at length the symbolism of the tower and its residents. He then asks the Author to explain his present plight to his beloved Laureola. The Author agrees and travels to the court and gains the acquaintance of Laureola; he gives her Leriano's message and suggests that she free Leriano from the prison by being less scornful and more loving toward him. Because he is a Spaniard and therefore a foreigner, Laureola forgives the Author's boldness in speaking to her in such a manner,
but she warns him under penalty of death not to come again to her with similar speeches. The Author, however, does not abandon his duty and he insists upon seeing Laureola several times more. Although her words are still cold, the Author begins to notice a change in her attitude and sees exterior signs of her "coraçon enamorado". The Author suggests to Leriano that he write a letter to Laureola. Shortly thereafter, Leriano writes Laureola telling her that he cannot live without her love. The Author carries the letter to Laureola and begs her to receive it.

Laureola decides to accept the letter but because she fears that she will be discovered and ruin her good name, she tells the Author not to expect a reply. The Author is confused because of the ambiguity with which Laureola reacts to Leriano's advances. However, he goes to Leriano and tells him to remain steadfast in his love. The Author then takes another letter to Laureola in which Leriano explains that because of his extreme love and because Laureola has not shown any love in return, his death is near. Laureola is visibly moved by Leriano's letter and the following day she hands the Author a reply for she does not want such a man as Leriano to die. The Author goes immediately to Leriano with the letter. Leriano's torments cease upon reading the letter and after staying a few days at his country estate in order to
regain his strength, Leriano returns to the court and Laureola.

Although they try to be discreet, Leriano and Laureola show their profound emotions at their first meeting. Persio, son of el señor Gavia notices this emotion and since this serves to confirm his earlier suspicions, he tells the king that Leriano and his daughter Laureola are in love and that they have been seen meeting together at night while the king sleeps. The king believes Persio, has his daughter imprisoned and charges Persio to challenge Leriano to a duel. Leriano is surprised at the treachery of Persio for the two had been friends and Leriano had confided in him. However, Leriano agrees to the duel in order to defend the honor of Laureola. Leriano is at the point of winning the duel when Persio's relatives intervene and ask the king to stop the duel.

Since the duel decided nothing, Leriano appears in court and demands justice and the reinstatement of his honor. The king decides to think about the matter and in order to preserve peace between Persio and Leriano he banishes the latter to one of his estates. In the meantime, Persio bribes three men to support his accusation that Leriano and Laureola had been seen together under compromising circumstances. The king, upon hearing the new evidence sentences Laureola to death after a period of nine days. Leriano desires to act immediately
to save Laureola and to kill Persio but the Author suggests that he first try other less violent methods. Appeals to the king will be made by the cardinals, the queen and the ladies of the court, and, finally, by Laureola herself. An attempt will be made to arrange a combat between the three accusers and a champion representing Leriano. Leriano writes Laureola telling her that he plans to save her. The Author takes the letter to Laureola at night; she replies the following morning and asks Leriano to save her honor and not her life; she is disheartened. The Author decides not to send the letter by a messenger; instead, he takes the letter personally so that he can explain it to Leriano and ease his worries.

The Author then asks the cardinal to speak to the king on Laureola's behalf. The king is not moved by the cardinal's pleadings nor by the queen's begging to save Laureola. The queen then goes to Laureola to say a final farewell to her daughter. Laureola then writes to the king; she says that if he will not clear her name then the just God will do so after her death.

Since all plans to move the king to save Laureola had failed, Leriano secretly gathers together five hundred men of arms. He orders one hundred men to put an end to Persio's life; the others are to guard the entrance to the prison while Leriano rescues Laureola.
Leriano succeeds in freeing Laureola and delivers her to her uncle Galio for safekeeping. Leriano and his men retire to the fortress of Susa. However, the enraged king lays seige to the fortress. After months of battle, Leriano's forces take prisoner one of the three men who had falsely accused Laureola. The man confesses that he had given false testimony. He is then sent to the king and the seige is lifted. Leriano and Laureola are freed of the charges. Leriano is banished from the court for a period until the king clears up matters with Persio's family.

While away Leriano's amorous torments are renewed. The Author is sent to arrange a meeting between Leriano and Laureola but she refuses to see him. In her final message she writes that their relationship must cease in order to preserve her honor. The torments of Leriano increase when he reads the letter for he now realizes that there is no hope of reestablishing a relationship.

Leriano falls ill and is confined to bed; he refuses to eat. His friends visit him to try to help him regain a desire for living. His friend Tefeo speaks evil of women thinking that such a conversation would cause Leriano to forget Laureola. However, Leriano contradicts Tefeo and so that his last words may be in defense of women, Leriano enumerates fifteen reasons why men who
speak against women are wrong and twenty reasons why men are under obligations to women. He concludes his lengthy speech by a praise of women in which he proves the goodness of women by citing examples of outstanding women from classical, Biblical and Spanish history.

Since Leriano's strength was failing fast, his mother comes to lament his untimely death. At the point of death Leriano realizes that he cannot endanger the honor of his beloved Laureola by allowing the two letters which she sent him to be read by others after his death. He then tears the letters into bits and puts the pieces into a glass of water; he then swallows the letters. Shortly thereafter he dies. The grief of all the friends of Leriano was so great that the Author refrains from describing the situation.

Motifs

To facilitate the analysis of motifs, I have divided the novel into two sections: Part I will refer to the beginning of the novel up to the point where Leriano and Laureola meet at the court. Part I includes the following narrative motifs:

1. The Author meets Leriano who because of his love for Laureola is being held prisoner in the cárcel de Amor.
2. Leriano tries to win the love of Laureola by sending her letters delivered by the Author.
3. Laureola accepts the letters but refuses to reply.
4. Leriano is at the point of dying because of the pain of unrequited love; he informs Laureola of this fact.
5. Laureola favorably replies to the letter for she does not want Leriano to die.
6. Leriano's tortures cease upon reading the letter; he returns to the court and Laureola.
7. Leriano and Laureola have an emotional first meeting.

Part II of the novel refers to the narration after the meeting of the two lovers. It begins with the false accusation of Persio and continues to the end of the novel. It contains the following narrative motifs.

8. Persio, a friend of Leriano tells Laureola's father King Gaulo that Leriano and Laureola are in love and have been seen meeting together at night while the king sleeps.
9. The king imprisons his daughter and charges Persio to challenge Leriano to a duel.
10. Leriano is at the point of winning the duel, but Persio's relatives intervene and have the king stop the duel. Leriano demands justice.
11. Persio bribes three men to support his accusation that Leriano and Laureola have been seen together in compromising situations.
12. The king believes the new evidence and sentences Laureola to death within nine days.
13. The queen and others try to intervene and appeal the sentence. The king refuses to yield.
14. Leriano with an army rescues Laureola, gives her to an uncle for safekeeping and retires to the fortress of Susa with his men.
15. The king lays seige to Susa.
16. After months Leriano captures one of the three men who falsely accused Laureola.
17. The man confesses he had lied; the seige is lifted.
18. Leriano and Laureola are freed of the charges. Leriano is banished from the court for a while.
19. Leriano's torments of love grow anew.
20. Fearing for her honor, Laureola refuses to meet Leriano.
21. Tefeo speaks evil of women in an attempt to make Leriano forget Laureola.
22. Leriano verbally defends the goodness of women.
23. Leriano dies from the suffering of unrequited love.
The lyric motifs in Part I are love, honor, sorrow and suffering, and solitude. The lyric motifs in Part II are love, honor, loyalty, sorrow and suffering, solitude, defense of women, chivalry and justice.

Part II contains more narrative and lyric motifs than Part I because it occupies more pages in the text. Part I consists of about one third of the text (pp. 113-141) while Part II occupies about two thirds of the text (pp. 147-212). The percentage of narrative motifs of each part corresponds to this page number differentiation.

Love

Love is the strongest lyric motif of Part I of Cárcel de Amor. Love is the concept which causes Leriano's pain and suffering and which is the prime source of motivation for the narrative motifs of Part I.

The concept of love is allegorically presented in the first part of the novel. Since it was customary in this literary period to personify the various faculties and emotions of man, love appears as a god who lives in a high tower which is referred to as the cárcel de Amor. The various residents of the building represent the various components of love as well as its effects. The two main officials of the cárcel de Amor are Deseo and Tormento; Ansia and Passion are also important female servants in the tower. Thus, love is seen to have two
important features: desire and torment or suffering.

Other residents of the cárcel de Amor include Tristeza, Congoxa, Trabajo, Mal, Pena, and Dolor; these latter personifications emphasize the torment and pain facet of love.

Beauty is seen as the cause of love. Leriano tells Laureola,

\[
\text{tu hermosura causó el afición, y el afición el deseo (p. 133)}
\]
\[
\text{así quanto más contemplo tu hermosura más ciego tengo el sentido (p. 142)}
\]

Likewise, Deseo explains to the Author,

\[
\text{con la hermosura desta ymagen causo las aficiones (p. 117)}
\]

The beloved Laureola is not only beautiful, she is also of a higher social status than Leriano.

\[
\text{yo soy Leriano, hijo del duque Guersio (p. 122)}
\]
\[
\text{Laureola, hija del rey Gaulo (p. 122)}
\]

Thus, as in Provençal courtly love, the lover must serve his superior beloved; the relationship of Leriano and Laureola is similar to that of vassal to feudal lord.

\[
\text{Mira en que cargo eres a Leriano, que avn su passion te hace seruicio (pp. 128-129)}
\]
\[
\text{recibes en cuenta del seruir el penar (p. 133)}
\]
\[
\text{te pido galardón sin aver te hecho seruicio (p. 133)}
\]

Since the beloved is superior, the love is ennobling and raises the lover in moral worth. The idea that love is ennobling is also allegorically presented. The residence of the god Amor is shown to be in a high place. To arrive at it one first had to climb.
The building is located "en lo más alto de la sierra" (p. 118). The house itself is "vna torre de altura tan grande que me parecía llegar al cielo" (p. 118). The shape of the building points upward and indicates aspirations to heavenliness and ennoblement. Thus, love is indeed ennobling and Leriano who is seated in the center of the high tower is represented as having been raised in moral worth.

Since love is ennobling it is often described by means of religious terminology. The word fe is used frequently to indicate steadfastness and loyalty in love. Leriano explains the allegorical meaning of the carcel de Amor to the Author.

aquella piedra sobre quien la prisión está fundada es mi fe (p. 122)

Las dos dueñas que me dan, como notas, corona de martyrio, se llaman la vna Ansia y la otra Passión, y satisfazen a mi fe con el galardón presente. (p. 124)

Leriano explains the effect of the scorn of Laureola: "sus obras en lugar de apocar amor acrecientan fe" (p. 140). When Leriano desires death, the Author tells him: "tus huesos querrás dexar en memoria de tu fe" (p. 139) And when he dies, the Author explains: "así quedó su muerte

15 See Chapter II, pp. 61-62 of this study for more examples of the use of religious terminology used to describe love.
Fe is also used with other meanings.

Por qué das más fe a la información dellos que al iuyzio de Dios (p. 166) solamente dió fe a lo que veyá (p. 147) no sabía a qual de mis pensamientos diese fe (p. 131) el rey les dió entera fe (p. 156)

In these examples fe is used in a context of testimony and justice; it seems to have the meaning of trust, credibility, or confidence. Fe is also used in a religious context: "Dios, en cuya fe somos saluos," (p. 195).

There is a correlation between the faith of lovers and religious faith. Leriano tells Tefeo,

los amadores tanto acostunbran y sostienen la fe, que de vysalla en el corazón conocen y creen con más firmeza la de Dios (p. 197)

Thus, through love of women, the lover increases his moral worth and comes closer to God.

The term afición is also frequently found in the novel; it is used to designate a form of love.

tu hermosura causó el afición (p. 133) tanta afición te tengo y tanto me ha obligado amarte (p. 126) con la hermosura desta ymagen causo las aficiones (p. 117) La silla de fuego en que asentado me vees es mi iusta afición (p. 124)

Afición seems to apply only to the beginnings of love for Leriano says "y el afición (causó) el deseo" (p. 133). Apparently afición is the initial stage of love; it is not as serious or deep as deseo.

The term amor is mainly reserved as a name for the
personification or god Love; it generally appears in a capitalized form.

vi que por mandado del Amor leuauan preso a Leriano (p. 128)
los quales mandó Amor parescer en su presencia (p. 122)
pudo Amor prender tu libertad y no tu virtud (p. 125)

The term *amor* is also used to apply to relationships between parent and child or between king and subject.

tienen los beninos y piadosos reyes en el amor de las gentes (p. 174)
con ansia de amor maternal (p. 208)
(Laureola) fue recibida del rey y la reyna con tanto amor (p. 183)

Generally, a form of *enamorado* is used to describe a love relationship between two people: "los firmes enamorados" (pp. 159, 196). The term *amadores* is used with the same meaning as *enamorados* but it occurs only once in the novel; *amantes* does not occur.

The words that are used frequently to denote love are *deseo* and *pasión*. Evidence that love is conceived of as desire and passion is found in several places in the first part of the novel. Deseo is presented as a person: he tells the Author, "yo soy principal oficial en la Casa de Amor" (p. 117). Passion is the outcome of desire; it is allegorically presented as fire. Deseo uses an image of a beautiful lady to entrap his victims, especially Leriano.

Salían della diversos rayos de fuego que leuauan encendido el cuerpo (p. 116)
con la hermosura desta ymagen causo las aficiones,
y con ellas quemo las vidas (p. 117)

In the cárcel de Amor Leriano is seated upon "vna silla de fuego" (p. 120). Leriano tells the Author,

La silla de fuego en que asentado me vees es mi iusta afición, cuyas llamas siembre arden en mis entrañas. (p. 124)

The fire of passion is conceived of as everlasting.

aquel triste (Leriano) que siembre se quemaua y nunca se acabaua de quemar. (p. 120)

Thus, love is conceived of as an unsatisfied desire and longing. The love of Leriano for Laureola meets three of the requirements of courtly love: love is a desire or yearning; the lady is of superior social status; there is a surging upwards of the lover and he improves in moral worth.

An important aspect of courtly love is the galardón, a gift or favor granted by the beloved. A form of the word galardón occurs eighteen times in Cárcel de Amor; the hope of a reward is ever present in Leriano's thoughts; he writes Laureola,

pedí tu respuesta por primero y postrimero galardón (p. 142)
yo me culpo porque te pido galardón sin averte hecho seruicio (p. 133)

Later, as it becomes evident that Leriano will receive no favors from Laureola, he is tormented by the lack of it.

si fuera tan dichoso en el galardón que merezco como en la pena que sufro (p. 140)
pves el galardón de mis afanes auie de ser mi sepoltura (p. 141)
Another important aspect of the concept of love in this novel is the idea that the lover is a victim, or better, a prisoner of love. Leriano tells the reader, "y así de amor me vencí que me truxo a esta su casa" (p. 122). There are several passages which indicate that the god Amor captures prisoners.

Elsewhere the lover is pictured as one who has lost his liberty.

Death is often pictured as the only escape and only means of recovering liberty.

It is important to note that the residence of Amor is called cárcel de Amor. It is a prison not merely a palace befitting a god. Deseo explains the prison-like aspect of the building.

The outward appearance of the cárcel de Amor and the interior furnishings also contribute to the prison atmosphere. The building itself is a high tower; little light enters the building; the doors are guarded so that no person accompanied by arms of pleasure may enter;
Leriano's heart is held captive by the chains of Tristeza, Congoxa and Trabaio. Thus, when Lord Berners entitled his English translation of the novel *The Castle of Love* he omitted from the novel an important aspect of the concept of love.

**Suffering**

A second lyric motif of the first part of *Cárcel de Amor* is pain and suffering. Desire is conceived as the cause of the lover's suffering.

el primero portero que hallaste es el Deseo, el qual a todas tristezas abre la puerta (p. 124) 

*...* tu hermosura causó el afición, y el afición el deseo, (p. 133)

The Author refers to Deseo as "el atormentador cavaallero" (p. 118). Pain and suffering are the outcome of desire and passion; pain is caused by an unrequited love.

The first description that we have of Leriano is that of a tortured lover. The Author explains:

*...* vi que las tres cadenas de las ymagenes que estauan en lo alto de la torre tenían atado aquel triste, (Leriano) que siempre se quemaua y nunca se acabaua de quemar. Note más, que dos dueñas lastimeras con rostros llorosos y tristes le servían y adornauan, poniéndole con cruelza en la cabeza vna corona de unas puntas de hierro, sin ninguna piedad... (p. 120)

*...* miré que vn negro vestido de color amarilla venía diversas vezes a echalle una visarma y vi que le recebía los golpes en vn escudo. (p. 121)

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16 See footnote fourteen of this chapter for more information on Lord Berners' translation.
This allegorical representation of pain pictures Leriano as a martyr suffering and dying for his cause—his beloved Laureola; he is continually burning with passion, wears a martyr's crown upon his head and is periodically beaten. Leriano explains the beatings.

El negro de vestiduras amarillas que se trabaia por quitarme la vida, se llama Desesperar. (p. 124)

The use of color in the fifteenth and sixteenth century helped to allegorically represent states of mind and emotion. Amarillo represents sadness and loss of hope; negro is a symbol of mourning for death or imprisonment. When colors are used in combinations as they are here, it tends to emphasize the symbolism of each color. Thus, black plus yellow indicates a complete lack of hope and serious trouble. Elsewhere in the allegorical cárcel de Amor the color code is used to convey the ideas of torture and fear.

Las tres imágenes que viste encima de la torre, cubiertas cada vna de su color, de leonado y negro y pardillo, la vna es Tristeza y la otra Congoxa y la otra Trabaio. (p. 123)

Leonado represents trouble in some guise; it seems to be located midway between yellow and black in the color code and consequently has the meaning of both. Pardillo signifies grief but not so strong a grief as would


18 Ibid., p. 333.
require the wearing of black.¹⁹

The other residents of the cárcel de Amor also contribute to the atmosphere of suffering: Desdicha, Des-amor, Desesperar, Tormento, Ansia, Mal, Pena, y Dolor are a few of the officials and servants. Thus, the allegory of the cárcel de Amor is complete. The outward appearance of the cárcel de Amor is quite beautiful; it is built upon "quatro pilares de vn mármol morado muy hermoso de mirar" (p. 118);²⁰ it sits upon a high mountain and it reaches almost to heaven. However, the exterior is mere deception for the interior is a prison of pain and torture. In the novel, love is, thus, beautiful in appearance but in reality is full of pain and grief.

Words indicating pain and suffering are among the most frequent words in the novel. Forms of the word sufrir occur twenty-five times in the novel; they are equally distributed in the first and second parts of the novel.

Although Leriano suffers considerably, he does not


²⁰ Gili y Gaya says that the color morado signifies desamor (p. 118 of the edition used in this study). However, Kenyon says that morado is "par excellence the color of love." (Kenyon, "Color Symbolism," p. 328). In light of the many examples that Kenyon cites on the use and meaning of the color and in light of the other symbolism present in Cárcel de Amor, it seems that Kenyon's meaning is more justified.
try to escape his plight. He tells the Author,

para que pueda sofrir mi mal, como dizes, dame tú
la fuerça al sofrir (p. 141)

The idea that only the very strong and courageous can
suffer is present in several parts of the novel.

la fuerça al sofrir (p. 141)
házennos fuertes para sofrir (p. 196)
touiste esfuerço para sofrirlo (p. 139)

Suffering seems to have a redeeming quality of strength­
ening the lover. Suffering is not described as a com­
pletely negative experience.

mi fe, que determinó de sofrir el dolor de su pena
por bien de su mal (p. 122)

The Author tells Leriano,

más te conuiene beuir para que sufras que morir
para que no penes (p. 139)

The Author tells Laureola,

a él (Leriano) harás merced por lo que ha sufrido
(p. 135)

In addition to strengthening the lover, suffering
also apparently causes the beloved to bestow a galardón
upon the lover for the tortures he has endured. Sentiments
similar to those expressed above are also expressed
using a form of the word padecer. Leriano tells his be­
loved,

Laureola, antes deuo desear larga vida por padecer
que la muerte por acabar. (p. 124)

Leriano complains of his tortures to Laureola believing
that she will grant him some respite by loving him. The
Author explains the situation to Laureola.

si su voluntad por no enoiarte desea sufrir, su alma por no padecer querría quejar (p. 135)

The word pena occurs fifty times in the novel; other forms of the noun and verb penar also occur. It is generally used to signify the pain of unrequited love. Pena like sufrir and padecer also has redeeming qualities.

The Author tells Leriano,

de tu pena te veo gloriar (p. 139)

Thus, torture and suffering strengthen the lover, often help him obtain the desired galardón and finally give the lover glory. Because of suffering the lover becomes a martyr and obtains fame and glory.

Pena is also used with other meanings. It is the general term to describe any suffering, not only the pain of unrequited love.

con mucha pena recibió Laureola la carta de Leriano (p. 187)

Pena also has the meaning of punishment.

por ser extraño, no recibirás la pena que merecías (p. 129)
para que recibieras la pena que merece tu culpa (p. 190)
no te diese la pena que mereces por justicia (p. 158)

There are many types of suffering present in the novel. In addition to the deep suffering inherent in the words sufrir, padecer, and pena, less serious sufferings are also frequent. Turbar and turbación and other forms of the verb and noun occur twenty times in
the novel. Leriano frequently appears confused when he writes or speaks of Laureola.

mas en saber que escriuo para ti se turba el seso y se pierde el sentido (p. 132)
la turbación de mi lengua ya la notas; (p. 139)

When Laureola and Leriano meet, the Author describes the scene,

Al vno le sobraua turbación, al otro le faltaua color (p. 147)

Turbación is another outcome of love; it is a form of suffering, however, that comes about because of the sight or thought of the loved one. It is a more positive type of suffering than sufrimiento or pena which arise because of unrequited love.

Fear is another type of suffering and both the words miedo and temor occur in Part I. Miedo is used to describe the fear felt when approaching a person of superior status. Both Leriano and the Author fear when they write or speak to Laureola.

y hízele otra habla, mostrando miedo (p. 131)
Si touiera tal razón para escriuirte como para quererte, sin miedo lo osara hazer; (p. 132)

Temor and temer are also used to indicate fear of meeting a superior person. When the Author sees Deseo for the first time he comments,

Yo, que en aquella sazón tenfa más causa para temor que razón para responder (p. 116)

Other nouns which are used to indicate pain and suffering are mal, daño, and tormento.
el daño que la crueldad causa (p. 174) 
viendo que su mal era de enamorada pasión (p. 190) 
con ásperos tormentos me lastiman (p. 163)

All are seen as the outcome of unrequited love.

The adjectives cruel or atormentador are used with those persons who cause suffering. Deseo is called atormentador by the Author. The Author calls Laureola cruel for she will not show her love for Leriano.

Melancholy and sadness is another type of suffering present in the first part of the novel. As stated previously, Deseo is described as "el qual a todas tristezas abre la puerta." (p. 124) Forms of the word tristeza and triste occur frequently. Tristeza is one of the three images on top of the cárcel de Amor. The Author refers to Leriano as "aquel triste" (p. 120) and to the cárcel de Amor as "esta triste Cárcel" (p. 123). Inside the prison "dos dueñas lastimeras con rostros llorosos y tristes" (p. 120) serve Leriano. The Author describes Leriano while he is in the cárcel de Amor.

pensamiento lo desuela, deseo le atribula, tristeza le condena, fe no le salua. (p. 128)

It is interesting to note that the Author is likewise capable of feeling sadness; Leriano's plight is the cause of his grief.

recibí con tanta tristeza de uer las lágrimas con que Leriano me la daua (p. 134) 
estuue toda la noche en tristes y trabajosas contemplaciones. (p. 118)
fuy a Leriano con graue tristeza (p. 184)
oyéndola (Laureola) me entristecía (p. 138)
Laureola also feels sadness on learning that Leriano will
die of unrequited love. She says of herself, "triste de
mí" (p. 144).

Forms of dolor and doler are also common. Dolor
is one of the allegorical persons in the cárcel de Amor.
It is said of Leriano that "Dolor le atormenta" (p. 128).
Like suffering, dolor has redeeming characteristics.
Leriano was described as "apremiado del dolor" (p. 135).
The Author tells Leriano,

segund tu dolor, grand corona es para ti (p. 139)
Dolor gives fame and glory to its bearer.

Sighs, sobs and tears are the outward manifesta-
tions of the inner feelings of sadness. Leriano, parti-
cularly, is given to tears.

las lágrimas con que Leriano me la dava (p. 134)
satisfaciendo los oíos por las palabras con muchas
lágrimas (p. 143)
el qual con vn lastimado gemido (p. 116)

It is interesting to note that the word melancolía
does not occur in the entire novel. Sorrow is here con-
ceived as a grave suffering; in usage and meaning the
words tristeza and dolor have much in common with pena
and sufrimiento. dolor like pena causes the lover to rise
to glory. Sorrow is not a light melancholic state of
mind. Since it is not a significant individual concept
in this novel, but rather an important part of the motif
of suffering, sorrow is not treated as a separate lyric
motif.

Piedad is the one virtue capable of overcoming pain; a lady who shows piedad towards the lover is highly praised for ceasing his torments.

se alaba la piedad por virtud (p. 162)
Si la pena que le causas con el merecer le remedias con la piedad, serás entre las mugeres nacidas la más alabada (p. 128)

When the lover has been suffering for long periods of time and is left without hope, he desires death. Razón tells Leriano

mejor le estará la dichosa muerte que la desesperada vida (p. 123)

Likewise, Leriano tells Laureola,

muy mejor es morir por tu causa que beuir sin tu esperança (p. 133)

Death is viewed as the escape from the torments and chains of love.

la Cárcel de Amor, donde con solo morir se espera librar. (p. 118)
por hallar en ella (la muerte) la libertad que en la vida busco, (p. 133)

Desire for death is not at all frequent in Part I of this novel, however. Leriano only once writes to Laureola of the blessings of death. He does not, however, ask for death; he merely mentions it as a possibility for overcoming his pain.

Solitude

The third lyric motif of Part I is solitude. The
protagonist is a lone figure because of his unrequited love. The solitude of Leriano is represented both allegorically and realistically. The allegorical representation of solitude is accomplished through the use of the cárcel de Amor. As has been previously discussed, Leriano is a prisoner of Love. Although he has the opportunity to talk freely, the only persons who are residents of the cárcel de Amor and with whom Leriano can converse are allegorical figures which represent states of mind and emotions or faculties of the mind. Thus, when Leriano talks with them, he is having a conversation with his interior self. One of the best examples of this type of conversation occurs when Entendimiento, Razón, Memoria, and Voluntad give their consent to Amor that Leriano's imprisonment is a just sentence.

In addition to the personification of the faculties of the mind, emotional states are also represented in the cárcel de Amor. Desdicha, Desamor, Tristeza, Congoxa, Tormento, Ansia, Dolor, Desesperar are such personifications. However, only the negative or painful emotions are allowed within the walls of the tower. When the Author first approaches the cárcel de Amor, he is told by one of the guards:

Las armas que te pido y te conviene dexar son aquellas con que el corazón se suele defender de tristeza, así como Descanso y Esperança y Contentamiento ... (p. 120)
Thus, Leriano is surrounded only by the personification of negative emotions; no figures of pleasure are present. Leriano has no opportunity for communication; he can establish no meaningful relationships with humans. He can speak only with the negative aspects of his inner self which are continuously present in the cárcel de Amor. The motif of solitude is realistically explained by using only three real characters in the first part of the novel. Leriano's main objective in this first part is to meet with one of the characters, Laureola, in order to establish a firm relationship of lover and beloved.

The Author will be used for the purpose of establishing this relationship. Leriano told him, "Tu venida aquí yo la causé" (p. 121). Later, during their first meeting, Leriano explains to the Author,

la causa de mi prisión quiero que sepas, que me delibres quiero pedirte si por bien lo touieres. (p. 122)

Thus, it will be the job of the Author to act as go-between for Leriano; he must free Leriano from the cárcel de Amor by making Laureola love Leriano in return.

Even though Leriano speaks with the Author, this does not mean that there is no solitude. The Author serves as a confidant for Leriano but Leriano's misery and solitude persist until the first meeting of Leriano and Laureola; the idea of solitude for Leriano thus is
conceived only as the lack of Laureola's presence. The Author serves as a catalyst in causing the end of Leriano's solitude.

The lack of relationships and lack of communication is realistically portrayed through the use of letters. Letters indicate an attempt at communication. Even if letters are exchanged between both lovers, it does not mean that a meaningful relationship is established for personal contact is missing. Leriano never speaks directly with Laureola; in fact, he never even sees her. The Author carries letters for both parties, relays verbal messages and tries to persuade Laureola to show her love for Leriano. Eventually the communication between Leriano and Laureola is established and they meet. However, this end of solitude is not suddenly accomplished; it arrives by degrees.

1. The Author speaks to Laureola; she refuses to listen.
2. The Author speaks many times to her; a subtle change toward caring for Leriano is noticed in Laureola.
3. Leriano sends a letter to Laureola; Laureola receives the letter from the Author but refuses to reply.
4. Leriano sends another letter; Laureola replies.
5. Leriano and Laureola meet in the court.

In addition to portraying an attempt at communication, the letters also provide an excellent opportunity for analysis of sentiment. The letters are extremely personal and present the writer's description of his
deepest feelings. Leriano tells Laureola in his first letter to her:

Mas, guay de mí, que comencé temprano a dolerme y tarde a quejarme, porque a tal tiempo soy viniendo, que si alguna merced to meresciese, no ay en mí cosa buena, para sentilla, sino sola mi fe. El corazón está sin fuerza y el alma sin poder y el juicio sin memoria. (p. 133)

Thus, since there is no meeting between Laureola and Leriano in which Laureola could see for herself Leriano's condition, Leriano must describe minutely the details of his feelings and he must convey these descriptions to Laureola in a letter.

Solitude is ended at the closing of Part I when Leriano and Laureola meet. Little by little the trappings of solitude which were present at the beginning of the novel are lifted. When the Author goes to tell Leriano that Laureola has consented to meet him, he takes with him the arms of pleasure: Contentamiento, Esperança, Descanso, Plazer, Alegría, and Holgança. With the arms he goes in battle formation carrying banners of "verde y colorada." Verde is the symbol of hope, especially the hope of the successful outcome of love affairs.21 The mere sight of the colorful banner has immediate repercussions. The former sorrowful and cruel guards of the cárcel de Amor flee and the prison loses its as-

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pect of pain and suffering. When Leriano learns of Laureola's decision to meet him, he leaves the prison and goes to his villa to revitalize himself. He then departs for court to meet his beloved. At this point the allegorical aspects of solitude are gone; the allegorical figures fled and Leriano left the cárcel de Amor. The realistic aspects of solitude likewise disappear from the novel.

As Leriano approaches the court "todos los grandes señores y mancebos cortesanos salieron a rrecebirle". (p. 147) Now Leriano is surrounded by real people, he can communicate with humans. Finally, his last barrier to communication is removed. Leriano meets Laureola and no longer has to express himself through letters. The two lovers communicate physically for Leriano kisses Laureola's hands. This first real meeting and first communication is an auspicious occasion. The Author describes the scene.

al vno le sobraua turbación, al otro le faltaua color; ni él sabe que dezir ni ella que responder (p. 147)

When solitude is alleviated, so too is pain and suffering. The motif of solitude is accompanied by the cárcel de Amor with its allegorical personages of sorrow and suffering and with its lack of humans with whom to communicate. A meaningful love relationship is accompanied in the novel by the court with its joyous celebrations, many
real humans, and pleasure and happiness. Thus, in the novel, the move from the cárcel de Amor to the court symbolizes the loss of solitude and the beginning of a love relationship.

Honor

Honor is the lyric motif which is the most important concept in the actions of Laureola. Often the word *fama* is used meaning honor. Laureola explains honor to the Author.

> las mugeres deuen ser más obligadas a su fama que a su vida (p. 136)\(^{22}\)

This statement by Laureola is the essence of the code of honor which motivates her other actions. Laureola is the only person to use the word *fama* in the first part of the novel. When Laureola writes to Leriano for the first time, she asks him to have a deep regard for her honor.

> Ruégote mucho, quando con mi respuesta en medio de tus plazeres estés más vfano, que te acuerdes de la fama de quien los causó; y auísote desto porque semeiante as fauores desean publicarse, teniendo más acatamiento a la vitoria dellos que a la fama de quien los da. (p. 144)

Elsewhere Laureola uses the word *onrra* meaning honor; the ideas expressed are nearly the same as those using the word *fama*. Laureola discusses Leriano's

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\(^{22}\) Laureola's concept of honor is definitely consistent with the fifteenth century concept of honor. For more information on the concept of honor, see Chapter I pp. 27-29 of this study.
sufferings with the Author.

Si pudiese remediar su mal sin amanzillar mi
onrra no con menos afición que tú lo pides yo
lo haría; (p. 136)

Leriano also is concerned with honor:

más yfano le daua la gloria secreta que la onrra
pública (p. 147)

For Leriano, however, honor is related to his success as
a gentleman and lover, while for Laureola honor is clearly
tied to public opinion surrounding her reputation as
a virtuous woman.

Gloria is also used meaning honor or reputation.

de tu pena te veo gloriar. (p. 139)
por gloria de fama nos conuiene pelear (p. 181)
buscan el peligro por gloria (p. 180)
de la vitoria del se gloriaua (p. 153)

Gloria seems to be used meaning reputation-fame; it is
often used in a context of chivalric pursuits. Onrra
and fama are used in the context of a lady's reputation
as a virtuous person.

In order to keep her honor spotless Laureola must
behave so that no one even suspects that she is involved
in any way in a love relationship. For this reason she
cannot converse with the Author or write to Leriano.
Thus, it becomes evident why she threatens the Author
with death and why she does not reply to Leriano's let-
ter. Laureola had to resort to secrecy. After she re-
ceives a letter from Leriano she is quite moved; however,
she does not want anyone to notice.
When the Author first begins to notice Laureola's growing love for Leriano, he describes Laureola's attempts to hide her feelings.

Si Leriano se nonbrauía en su presencia desatinauá de lo que dezía, bolufase súpito colorada y después amarilla, tornáuase ronca su boz, secauasele la boca, por mucho que encobría sus mudangas, forçábala la pasión piadosa a la disimulación discreta. (p. 132)

Secrecy, discretion, and attempts to hide feelings are Laureola's only weapons to protect her honor.

When Leriano and Laureola meet for the first time at court, they try to be discreet and hide their feelings.

que tanta fuerça tienen las pasiones enamoradas, que sienpre traen el seso y discreción debaxo de su vandera, lo que allí vi por clara experiencia. (p. 147)

It is, however, this incident in which Laureola and Leriano cannot hide their love which leads to the questioning of Laureola's honor and, hence, to the cessation of the love affair.

In order to maintain her honor, Laureola has to keep her virtue above suspicion; however, she also has to remain free of the suspicion of excessive cruelty. A lady could not have her reputation questioned; however, she could not be so cruel in her attempts to remain virtuous that she cause undue suffering or death to the lover.
Laureola had to display piedad. In the first visit to her, the Author requests that she have piedad for Leriano.

Si la pena que le causas con el merecer le remedias con la piedad, serás entre las mugeres nacidas la más alabada que quantas nacieron. Contenpla y mira quanto es mejor que te alaban porque redemiste, que no que te culpen porque mataste. (p. 128)

Laureola immediately shows mercy to the Author; she says that she will not have him killed because he is a foreigner even though he has spoken to her in a disrespectful manner.

por ser estrafio, no recibirás la pena que merecías ... por la piedad (p. 129)

When Laureola begins to show a change of heart toward Leriano, the Author attributes it to piedad.

ella recibía estas alteraciones más de piedad que de amor. (p. 132)

Thus, Laureola protects her honor in the first part of the novel. She demonstrates piedad toward Leriano but she also carefully conceals her inner feelings and emotions. Her honor or public reputation is the most important concept in the motivation of her actions.

The Author too seems to act out of piedad for Leriano. He, however, describes his feelings with the terminology of love.

Tanta afición te tengo y tanto me ha obligado amarte tu nobleza, que avría tu remedio por galardón de mis trabajos. (p. 126)

The sufferings of Leriano bother the Author and he works to alleviate them as does Laureola.
traya a la memoria el dolor de Leriano, desconfiava de su salud ... determiné de seguir mi propósito hasta acabar la vida o leuar a Leriano esperança (p. 130)
recebi con tanta tristeza de uer las lágrimas con que Leriano me la daua, que pude sentilla meior contalla. (p. 134)

There are four lyric motifs in the first part of the novel: love, suffering, solitude and honor. All four motivate the actions of Leriano and Laureola; none motivates the Author. These four lyric motifs motivate actions which in turn cause the main narrative motifs. Leriano and Laureola enter into the narrative motifs; the Author does not. The Author is a catalyst in the first part of the novel. It is he who is responsible for the culmination of the love relationship of Leriano and Laureola and for the brief interlude of happiness.

Part I ends on a positive note: Leriano and Laureola have an emotional first meeting. The motif of love is now realistically portrayed for the two lovers meet in the court; the allegorical cárcel de Amor has disappeared. Love becomes a physical reality as Leriano kisses Laureola; it is no longer merely a mental desire. A reciprocated love is present and, thus, the motifs of suffering and pain as well as solitude have disappeared. Introspection and personal analysis of feeling are set aside as the Author observes and describes the meeting of the two lovers.

Part I evolves from allegory to reality, from
introspection to external description, from pain and suffering to the bliss of requited love, from solitude to the establishment of meaningful relationships. The concept of honor remains constant as does the character of the Author. The Author is merely the catalyst and does not enter into the narrative or lyric motifs.

The four lyric motifs of Part I continue into Part II which also has the lyric motifs of loyalty, chivalry, defense of women, and justice.

Loyalty

Loyalty is one of the most important lyric motifs of the second part of Cárceel de Amor for it is the concept which underlies many of the narrative motifs in Part II. There are many types of loyalty to be considered: loyalty between friends, between lovers, between subjects and king, and between leaders and troops.

The type of loyalty to be first considered is loyalty between friends. After the very emotional meeting between Leriano and Laureola at the court, Persio, a friend of Leriano, tells the king that the lovers have been secretly meeting at night. His accusation is based on jealousy of Leriano.

y como las sospechas celosas escudriñan las cosas secretas, tanto miró de allí adelante las hablas y señales del que dió crédito a lo que sospechaba, y no solamente dió fe a lo que veyá, que no era nada, mas a lo que ymaginaua, que era el todo.

(p. 147)
Leriano is baffled by Persio's accusation. He writes Persio.

_Teniéndote por cierto amigo, todas mis cosas comunicaua contigo, y segund parece yo confiaua de tu virtud y tú vsauas de tu condición._ (p. 149)

Persio's accusation is the basis for the remainder of the novel; it causes considerable problems for Leriano and eventually he loses his beloved because of the incident.

Thus, as was the case in _Siervo libre de amor_, a false friend is the basis for much of the narrative and lyric content of the novel.

Leriano first refers to Persio as _amigo_, then as _enemigo_.

_Teniéndote por cierto amigo_ (p. 149)
_10 enemigo de ti mismo!_ (p. 149)

The idea of _amigo_ is associated with virtue while the idea of _enemigo_ is associated with vice and falseness.

_Como la bondad que mostrauas concertó el amistad, así la falsedad que encobria causó la enemiga._ (p. 149)

_Tefeo, another friend of Leriano, can be used as a point of contrast to Persio._

_Y como vn cauallero llamado Tefeo fuese grande amigo de Leriano, viendo que su mal era de enamorada pasión, puesto que quien la causaua él ni nadie lo sabía, díxole infinitos males de las mugeres._ (p. 190)

Tefeo goes to extreme trouble to ease Leriano's sufferings just as Persio labored excessively to hurt Leriano.
After Persio makes false accusations to the king, Leriano is accused.

(el rey) mandó llamar a Persio y díxole que acusase de traición a Leriano (p. 148)

It is interesting to note that Leriano is accused of traición or disloyalty to the king when it is Persio himself who is guilty of disloyalty.

Forms of the word traición appear frequently in Persio's letter to Leriano and in Leriano's reply. Persio tells Leriano,

tus mayores te mostraron hazer bondad y tú aprendiste obrar traición; (p. 148)
te rebto por traydor (p. 149)

Just as falseness is connected with enemistad, it is also connected with traición.

la traición de los falsos testigos (p. 156)

Persio tells Leriano when he accuses him of treason:

seré en exemplo de lealtad, y atréuome a tanto confiando en tu falsía y mi verdad. (p. 149)

Likewise, truth is connected with loyalty as can be seen in the above example and in the faith which the king gives Persio and his men.

quet rey les dió entera fe, por cuya información teniendo a Persio por leal servidor. (p. 156)

However, since the king puts such faith in falseness, his own daughter tells him that he will not receive loyalty from his subjects.

por el escándalo que pornás con tan cruel obra nadie se fiará de ti (p. 174)
The accusation of disloyalty to the king puts Leriano's reputation in doubt. Persio brings this to Leriano's attention.

ensuziaste por tal error sus nobles obras. (p. 148)
recibieras por lo hecho fin en la vida y manzilla en la fama. (p. 148)
escureciendo por seguir tu condición tu claro linage; (p. 149)

Thus, loyalty is related to a man's reputation or honor. By being accused of 

trayción Leriano suffers as deep a stain on his honor as does Laureola by being accused of illicit relations with Leriano. Leriano has no choice but to defend himself and to try to regain his honor in a duel.

The idea of service is closely related to loyalty.

(el rey) teniendo a Persio por leal servidor (p. 156)
Si le das la vida por siruirte dél, dígote que te será el más leal cizañador que puedas hallar en el mundo. (p. 154)

Leriano tries to establish his own loyalty by telling the king that his relatives have always been loyal to the king.

deuieras acordarte de los servicioios que los míos te hizieron, pues sabes con quanta costanza de corazón, quantos dellos en muchas batallas y combates perdieron por tu servicio las vidas. (p. 154)

Although Leriano is accused of disloyalty, his troops and loved ones remain loyal to him. He refers to his men as "caualleros leales" (p. 181).

Pues conociendo Leriano la lealtad de los suyos, túyose por bien acompanado y dispuso su partida en anocheciendo; (p. 177)
The Author describes Leriano's actions as he prepares his fort for the seige of the king.

Leriano's troops remain loyal to him throughout the seige. However, Persio's men are not loyal to him. Persio must bribe three men to act as witnesses for him.

When Leriano captures one of Persio's false witnesses, the man readily confesses.

Apparently a man who is loyal to his friends and superiors will receive loyalty in return.

Faithfulness of lovers is another aspect of loyalty to be considered. The words leal and fiel generally are used in the novel to describe loyalty to a superior—a king or leader; amigo, amistad are used to describe loyalty in friendship. Forms of the word firme or firmeza are used to describe loyalty between lovers.

Leriano is described as being very faithful.

Firmeza is associated with the heart.
Esta firmamos en el corazón; (p. 197)
con mucha firmeza de corazón. (p. 178)

This association of firmeza/corazón emphasizes the use of the word firme to describe loyalty in love.

Loyalty of lovers is never in question in the novel; Leriano is especially loyal in his love to Laureola. Leriano remains steadfast in his love; he continues to serve Laureola despite the many hardships and problems in doing so. Neither are the lovers set up as an example or model of extreme loyalty as were Ardanlier and Liessa. Loyalty of lovers is an established fact in this novel; it is taken for granted and, hence, does not cause any further action or problems.

Loyalty is a many-faceted motif in Cárcel de Amor. The important aspects are loyalty to friends and loyalty to the king. The lack of loyalty of Persio is responsible for the chain of events making up the narrative of Part II. Likewise, the accusation of Leriano's disloyalty to the king produces a series of events and narrative motifs. Loyalty of leader and troops and loyalty of lovers provide other aspects to the idea of loyalty but neither offers much toward furthering the action of the novel.

Chivalry

Chivalry is another important lyric motif in the second part of Cárcel de Amor. Although the term chivalry implies loyalty, defense of women, honor, and jus-
tice, it will here be used mainly to refer to battles, jousts, weapons and terminology used in such active pursuits. The other aspects of chivalry will be dealt with as separate lyric motifs.

The concept of chivalry can be found in Part I of the novel for here chivalric terminology is frequently used. The first person that the Author meets on his travels through the Sierra Morena is a knight carrying the traditional chivalric equipment.

vn cauallero assí feroz de presencia como espantoso de vista ... Leuaua en la mano yzquierda vn escudo de azero muy fuerte, y en la derecha vna ymagen femenil entallada en vna piedra muy clara ... (p. 116)

The cárcel de Amor is described using the chivalric terminology of a medieval castle or fortress. It consists of

vna torre de tres esquinas (p. 119)  
vi más encima de la torre vn chapitel sobrel qual estaua vn águila (p. 119)

There are guards at each entrance.

The human faculties and emotions in the first part are called armas.

Las armas ... con que el corazón se suele defender de tristeza (p. 120)  
Las armas de plazer (p. 124)

In addition, there is some use of heraldry as in the shield of Deseo and the use of banners of various symbolic colors. The best example of the use of chivalric terminology and activities is found in the Author's triumphal return and rescue of Leriano from the cárcel de
Amor.

... llamé los mayores enemigos de nuestro negocio, que eran Contentamiento, y Esperança, y Descanso, y Plazer, y Alegria, y Holgança. ... pensé de yr en orden de guerra, y con tal pensamiento, hecha una batalla de toda mi compañía, seguí mi camino; ... viendo los guardadores della mi señá, que era verde y colorada, en lugar de defenderse pusieronse en huyda ... (p. 145)

It must be remembered, however, that the above uses of chivalric terminology are purely allegorical. Chivalry in the first part is used to explain the various aspects of the lyric motif of love. Even though the concept of chivalry exists in Part I, chivalry is not a lyric motif for it does not contribute to the thoughts and actions of Leriano or of other characters.

In the second part of the novel chivalry is a lyric motif. Some men seek fame and glory through chivalry.

los mancebos cortesanos, que sienpre buscan el peligro por gloria. (p. 180)

For those men chivalry is the guiding concept of their lives just as love is the guiding concept in the life of Leriano.

Chivalric terminology is frequent; it is not always used for allegorical purposes but rather for realistic description of duels and battles which form a part of the life of the characters in Part II.

Although Leriano is not guided mainly by the concept of chivalry, he is a cauallero and knows how to defend himself. When Persio accuses him of treason,
Leriano demonstrates that he knows how to duel and he 
will enter into battle to save his honor and that of Lau­
reola.

Las armas que a mi son de señalar sean a la bryda, 
segund nuestra costunbre; nosotros, armados de todas 
piezas, los cauallos con cubiertas y cuello y tes­
tera, lanças yguales y sendas espadas ... (p. 150)

Diego de San Pedro here describes the weapons in use in 
his era. He also describes the duel of Leriano and Per­sio and later battles. However, when he feels that he 
has devoted enough space to such descriptions, he stops. 
While describing the duel of Leriano and Persio, San 
Pedro tells the reader,

Finalmente, por no detenerme en esto que parece 
cuento de ystorias vieias, Leriano le cortó a 
Persio la mano derecha, (pp. 151-152)

In a similar manner he concludes the story of the seige 
of the fortress of Susa.

Y por no detenerme en las prolixidades que en este 
caso pasaron de los tres falsos onbres se hizo tal 
la iusticia como fué la maldad. (p. 183)

San Pedro tries to give his readers the impression 
that chivalric pursuits are not important in his novel, 
at least not as important as topics concerning love or 
analysis of sentiment. Nevertheless, the fact remains 
that more space is devoted to battle description in this 
novel than in Siervo libre de amor where the author was 
content to summarize Arnalte's chivalric pursuits by 
saying that he had won many battles.
However, the chivalric pursuits in Cárcel de Amor have a purpose; the duels and battles in which Leriano participated were steps in the plan to regain his own honor and that of Laureola. Once honor had been regained Leriano and Laureola would be free to love and meet again. Chivalry as a motif is thus related to the motif of love. Chivalric episodes are not included merely to entertain the reader with the excitement and tension of battles; the chivalric episodes are not an end in themselves. They are used to help recapture the moments of happiness in love for Leriano and Laureola and, thus, San Pedro tries to keep them brief even though the episodes must be included.

Although Leriano is motivated primarily by love, he does demonstrate his physical and chivalric prowess. He was on the point of winning the duel when Persio’s relatives stepped in and stopped the duel; likewise, he managed to hold out during the king’s seige of Susa against overwhelming odds. Leriano is frequently described in chivalric pursuits.

Leriano fué herido en el rostro (p. 180)
Leriano la sacaua de la dichosa cárcel (p. 178)
Leriano le cortó a Persio la mano derecha (p. 151)
Leriano leuase lo meior de la batalla (p. 169)
Leriano quería sacalla por fuerça de la prisión (p. 175)
Con tanta constancia de ánimo fué Leriano respondido de sus caualleros, que se llamó dichoso por hallarse dino dellos; (p. 182)

Persio on the other hand is not pictured as a successful
knight-warrior. He is pictured as dishonest and weak.

Persio que siembre se trabaiua en ofender su onra (p. 155)
la falsa acusación de Persio (p. 153)
le cortó a Persio la mano derecha (p. 151)
el capitán que fue a Persio, dando la muerte (p. 177)

Forms of the word cauallería and cauallero appear twenty-three times in the novel; nineteen of these appearances are located in Part II of the novel. Likewise, forms of caualgar and cauallo occur only in the second part of the novel. Many words which are generally used only in a chivalric context occur only in the second part of the novel.²³ It seems that generally only those chivalric terms which can have a heraldic or allegorical meaning are found in the first part. For this reason escudo is found exclusively in Part I. Realistic terms describing fighting and battle are found mainly in Part II. Forms of hazaña, pelear, lança, conbatir are found only in the latter section of the novel.

Thus, chivalry is an important lyric motif for it is the glory of victory and of regaining honor that motivates Persio and Leriano, respectively. Chivalry is also important motivation for the king; we see him in battle and suggesting and supporting the duel of Persio and Leriano. Chivalry is a motivator only for the male personages. However, women gain or regain honor by means

²³For a list of the chivalric terms, their frequency, and occurrence see Appendix C.
of male chivalric pursuits even though women do not take part in them. Laureola regained her honor by Leriano's duelings and battles with Persio and the king. Likewise, all women increase in stature and worth by means of Leriano's mental duel with Tefeo over the virtues of women.

Chivalric pursuits serve the double purpose in Part II of increasing the knight's reputation and glory through victory in battle and of cleansing or regaining Laureola's honor. Chivalric pursuits constitute a major portion of the narrative motifs in the last part of the novel and, thus, even if it is not the main motivation for Leriano it is an important lyric motif.

Justice

Justice is the third lyric motif in the second section of the novel. The king is seen as the dispenser of justice and, hence, much of the action of this part of the novel revolves around him. The other characters of the novel can be divided into Persio the accuser, Leriano the defender, Laureola the accused, and the three witnesses.

Part II opens when Persio decides to accuse Leriano and Laureola of meeting secretly at night. He then goes to the king to present his accusation. Following the accusation of Persio, San Pedro presents the reader with the first description of the king. We see him trying
to decide on the just action to take.

Turbado el rey de cosa tal, estou dudoso y pensativo sin luego determinarse a responder, y después que mucho dormió sobre ello, tómulo por verdad creyendo segund la virtud y auctoridad de Persio que no le diría otra cosa; (pp. 147-148)

Once the king decided on what was true, he was quick to give sentence.

y puesta Laureola en una cárcel mandó llamar a Persio y dixole que acusase de tracyón a Leriano segund sus leyes, (p. 148)

Throughout the novel the king is careful to act in accordance with the laws of the land as is seen in the above example. He tells those who desire to free Laureola:

Bien sabeys que establecen nuestras leyes que la muger que fuere acusada de tal pecado muera por ello. (p. 168)

Pues para conservar tal bien, porque las leyes se sostengan, iusto es que en mis propias cosas la vse. (p. 168)

For the king upholding the laws is equated with dispensing justice.

The king stands by his decision of sentencing Laureola to death despite requests from Leriano, the cardinal, the queen and Laureola herself to do otherwise. The requests of others are based primarily on the fact that the king will be judged cruel by his subjects.

antes serías, si lo desees, infamado por padre cruel que alabado por rey justiciero. (p. 166)

Tu serás llamado padre cruel y yo seré dicha hija inocente, (p. 175)

However, the king replies that being called just is more important than being called cruel.
Pues ya veys quanto más me conviene ser llamado rey justo que perdonador culpado, que lo sería muy conocido si en lugar de guardar la ley la quebrase, pues a sí mismo se condena quien al que yerra perdoná. (p. 168)

There is an association of reason, truth, and justice.

defiendo con razón y la verdad determina con justicia (p. 150)
Segund iusticia, mirad quantas razones ay para que sea sentenciada: (p. 168)
que pues Dios es iusto, él aclarará mi verdad (p. 175)
y como han sabor de hazer lo iusto, piensan todas las cosas (p. 165)

Apparently, thinking leads to discovering the truth which in turn leads to dispensing justice.

Justice is also associated with honor.

Si el yerro desta muger quedase sin pena, no seria menos culpante que Lérian no mi desonrra. (p. 167)
Pues t tú afirmas mentira clara y yo defiendo causa iusta, ella quedará libre de culpa y tu onrra no de verguenqa. (p. 150)
por causas iustas determinadas segund onrra y justicia (p. 167)
Pves procede de las virtuosas obras la loable fama, iusto es que la maldad se castigue porque la virtud se sostenga (p. 148)

When one has been accused, his reputation and honor are at stake. In a similar manner the king’s honor depends on his dispensing of justice: if he is not just, his reputation suffers.

The use of words associated with justice is extremely frequent in the second part of the novel. The words can be divided into categories. Forms of the words acusación are associated with Persio.
la falsa acusación de Persio (p. 153)
la acusación de Persio (p. 175)

Forms of the words *sentenciar*, *clemencia*, *perdón*, and *condenar* are associated with the king, the dispenser of justice.

*tan devida es la justicia como la clemencia,* (p. 129)
*quieres condenar a muerte a Laureola* (p. 166)
*más me conviene ser llamado rey justo que perdonador culpado* (p. 168)
*segund la saña del rey, mandaría dar antes del plazo la sentencia,* (p. 159)

Laureola is associated with *inocencia*.

*la inocencia de Laureola* (p. 156)
*hija inocente* (p. 175)

Forms of the word *suplicar* occur in relation with those persons who appealed Laureola's sentence.

*que era suplicar a la reyna le suplicase al rey por la salucción de Laureola.* (p. 169)
*Y después que Leriano de la verdad se informó, en- bióle al rey suplicándole que saluase a Laureola de culpa* (p. 183)
*el cardenal de Gausa ... suplicará al rey le otorgue a Laureola la vida* (p. 158)

The three witnesses and Persio are associated with forms of *testimonio*, *testigo*, and *iurar*.

*los cuales se profirieron afirmarlo y iurarlo hasta perder la vida sobrello.* (p. 153)
*los tres malauados testigos* (p. 158)
*los falsos testigos* (p. 156)
*los tres falsos testigos* (p. 170)
*testimonio de los malos onbres* (p. 169)

Words associated with justice which are not always used in association with a given character are also frequently used. Forms of *culpa* or *culpar* occur thirty-six times in the second part of the novel. Likewise, there
are twenty occurrences of *dubda* or *dudar* and their various forms. The most frequent term used relating to justice is of course the word *iusticia* which appears twenty-one times in the latter part of the novel. Related words such as *iusto*, *justiciar* and forms of them occur twenty-five times. Forms of the word *iuez*, *iuezar* and *iuvcio* occur thirty-one times in the second part. Thus, basing a decision on frequency count alone, justice is an important lyric motif. However, it is also important for the influence the concept has on the actions of the characters. Justice is the prime motivator of the king. His sentencing of Laureola along with Persio's accusations constitute the two important narrative motifs at the beginning of Part II of the novel.

Defense of women

The lyric motif which occupies much of the latter part of the novel is defense of women. As Leriano nears death his friend Tefeo appears and delivers a speech against women in hopes of making Leriano forget Laureola. It has quite the opposite effect, however, and Leriano replies with fifteen reasons why men who speak evilly of women are wrong and twenty reasons why men are under obligation to women. He concludes with a speech citing examples of virtuous women.

The defense of women motif is presented in a very
straight-forward and obvious manner at the end of the novel. Leriano makes his intentions clear when he begins his speech:

porque las postrimeras palabras mías sean en alabanza de las mugeres: (p. 192)

Leriano then proceeds to defend women in a Medieval scholastic and logical manner.

The fifteen reasons for why men who speak evilly of women are wrong can be subdivided into the groupings of religion, chivalry, honor, evil and women themselves.

Reasons concerning religion
1. Everything God created is necessarily good. By speaking out against women who are God's creatures, one is committing blasphemy against God.
2. All women deserve praise because the Virgin Mary is a woman and is virtuous and pure.
5. God said to honor one's father and mother. Speaking against women is disobeying God.
9. This evil talk stains one's honor. Once one's honor has vanished, one's soul is also quick to depart.

Reasons concerning chivalry
3. According to the laws of virtue it's forbidden to show strength against weakness.
7. Laws of chivalry require a gentleman to show reverence toward ladies.

Reasons concerning honor
4. Sons should show respect for mothers for in showing disrespect they dishonor themselves.
6. To speak evil of women is a blot on one's honor. One is obligated to act and speak in a virtuous manner; evil words and deeds are hence dishonorable.
8. Evil words will remain on the memories of others and will cause an everlasting tarnish to one's reputation.
12. Speaking evil against women causes gossip to spread which in turn harms one's reputation.

Reasons concerning danger
10. One who speaks out against women gains women and other virtuous men as enemies.
11. Evil words cause evil actions. Husbands who hear evil spoken about their wives may take the words seriously and treat their wives badly "o por ventura las matan." (p. 194)

13. People who like women may kill people who speak against women.

Reasons concerning women

14. Women are beautiful; this fact alone more than compensates for any bad qualities which women may have.

15. Women have done great things. They have given birth to virtuous men who do great deeds, wise men who lead humanity closer to God and inventive men who build great cities and find ways of advancing civilization.

It is interesting to note that of the fifteen reasons why men should not speak evilly of women, only two actually concern women and even those two reasons are so phrased that women seem inferior.

Of Leriano's twenty reasons why men are indebted to women, most seem to fit into the category of improvement to the man.

1. Through love of women ignorant men become wise.
2. Men become more aware of and open to justice through love of women.
3. Women help men become moderate in all actions.
5. - 9. Because of women men learn to love more intently which in turn causes men to love God, grow in hope, do works of charity, become contemplative and contrite.

10. Men gain the good advice of women through love.
11. Men become onrrados through marriage with a great lady.
12. Women cause men to be less avaricious and, hence, more loved by other persons.
13. Women help men increase their material wealth.
14. Women teach men to be clean and neat in personal habits.
15. Women care for men with great diligence.
16. Women make men more galant.
17. Women cause men to appreciate music.
18. Women increase men's athletic abilities.
20. Women give birth to sons.

Women are to be praised for the kind and ennobling acts which they perform for men. Since man so improves himself he is indebted to women and women thus grow in prestige through indirect methods.

Leriano continues his defense of women by citing examples of virtuous women from classical antiquity, Biblical fame, and Spanish history. The examples deal with women who have retained their chastity despite extreme odds, women who have always remained loyal to husbands, or women who have died from the grief suffered for a dead husband. Only one woman is cited who won fame by her own deeds and not by helping her husband.

Delbora, dotada de tantas virtudes, mereció aver espíritu de profecías y no solamente mostró su bondad en las arte, (sic) mugeriles, mas en las feroces batallas, peleando contra los enemigos con virtuoso ánimo; (p. 204)

From the foregoing enumerations and examples it is clear that woman's greatest virtues were devoting herself to her husband's and children's lives, remaining chaste and helping her loved one increase in moral worth through love.

In addition to Leriano's verbal defense of women, it must be kept in mind that his duel with Persio and subsequent battle with the king were fought in defense of the honor of Laureola. Thus, Leriano both physically
and mentally displays his knightly skill in the defense of women.

Besides the lengthy defense of women at the end of the novel, there is a more subtle defense of women throughout. The Author tells us that Tefeo explained to Leriano

... infinitos males de las mugeres, y para favorecer su habla truxo todas las razones que en disfamia dellas pudo pensar, (p. 190)

However, no example of the anti-feminist arguments of Tefeo are present. This lack of anti-feminism tends to emphasize and strengthen Leriano’s pro-feminine viewpoint.

There are only three women present in the novel and two have only brief roles. However, all three are pictured as virtuous women.

We see Laureola's mother, the queen, in the difficult role of having to say goodbye to her daughter who has been sentenced to death. She mourns her daughter's death which she says will cause her own.

Tu fin acabará dos vidas, la tuya sin causa y la mía por derecho, (p. 171)

Here, however, she laments and complains without ever attacking the king, her husband. She alludes to the king's sentencing of Laureola but she does not blame him.

¿por qué, si la onestad es prueua de la virtud, no dió el rey más crédito a tu presencia que al testimonio? (p. 171)

¡Qué lástima tan cruel para mí que suplicaron
tantos al rey por tu vida y no pudieron todos defendella (p. 172)

She does, however, attack Persio and blame him for Laureola's plight.

avunque no me queden fuerças para otra cosa sino para desear morir, para vengarme dél (Persio) toallas he prestadas de la enemistad que le tengo, (p. 171)

The queen appears as a woman who loves both her husband and daughter. She laments her daughter's untimely death but not at the expense of her husband. She remains loyal to both; she lives her life through the lives of her daughter and husband. She is concerned for her daughter's honor and wants revenge for the man who ruined it with false accusations.

Likewise, Leriano’s mother appears only in a brief scene in which she laments her son's untimely death. She concentrates her lament on her role as a mother with a lifetime of sorrow ahead.

Oy dexas de ser hijo y yo de más llamarme madre (p. 209) ¡O hijo mío, que será de mi veiez contemplendo en el fin de tu inuentud? (p. 210) ¿Con qué puedo recebir pena más cruel que con larga vida? (p. 210) Con dolor será mi beuir y mi comer y mi pensar y mi dormir (p. 211)

Thus, this woman is seen living for and through her children which is one of the virtues of women which Leriano defended.

Laureola is the only female who plays an important
role in the novel. She is also pictured as an admirable lady.

la inocencia de Laureola (p. 156)
la grandeza de Laureola (p. 126)
A todos eras agradable (p. 171)
siempre mostraste corazón virtuoso. (p. 171)
hija tan piadosa (p. 163)

The main motivation for Laureola's actions is honor. It is out of concern for her honor that even after she has been cleared of guilt, she rejects Leriana and thus causes his death. Even though she here showed herself as cruel, in Part I and elsewhere in the novel she exhibited her mercy or piedad towards Leriano. Since she was of a high social position, she was also ennobling. She had many of the virtues lauded by Leriano.

Besides these three ladies who by their character and appearance in the novel set an example for all women, there are other devices which subtly enhance the defense of women motif. There are no evil or even slightly disrespectful women in the novel. On the other hand, the male characters display faults: the king is cruel and a poor dispenser of justice; Persio is disloyal to friends and treacherous; Tefeo is disrespectful of women. Similarly, many of the allegorical figures in the first part of the novel who represent the unpleasant aspects of love are men.
Thus, the defense of women motif is presented in both the obvious straight-forward scholastic manner of Leriano's speech and also in the more subtle manner of novelistic techniques such as through characterization.

Honor

The motifs of honor, solitude, suffering and love which were present in the first part of the novel continue into the latter part. The concept of honor does not change in the second part of the novel; however, the lyric motif acts as a stronger motivator at the end of Part II than in the beginning of the second part. The lack of discretion or lack of concern for honor at the initial meeting of Leriano and Laureola brings about the problems for both characters. A period of desonrra for both Leriano and Laureola follows. The second part of the novel is mainly concerned with regaining the honor of Laureola and Leriano. Leriano must play the role of regaining Laureola's honor through the duel with Persio and battle with the king.

Once Laureola recovers her honor she is again responsible for it. In her last letter she tells Leriano not to visit or write her again.

No pongas en peligro tu vida y en disputa mi onrra, (p. 188)

Laureola goes through a period of concern for her honor at the beginning of the novel, a period of lack of dis-
cretion at the beginning of Part II and a return to concern for honor at the end of the novel.

Leriano grows in his concern for Laureola's honor. At the beginning he continues to write letters despite her protestations to the contrary and he is indiscreet with her at their first meeting. However, his final act is one of concern for Laureola's honor; he swallows the two letters she wrote to him so that no one else might read them after his death.

Leriano is also concerned for his own honor in the second part of the novel. He tells the king,

dexa mi onrra sin disputa, y de mi vida y lo mío ordena lo que quisesieres. (p. 155)

The association of justice with honor and chivalry with honor has previously been discussed in this chapter. It should be remembered that the characters of the king, Persio, Leriano and Laureola are all concerned for their honor but each seeks it in a different medium. The king maintains his honor by being a fair dispenser of justice; Persio maintains his honor through chivalry and through the credibility of his accusation; Leriano maintains honor through Laureola's love and regains it through chivalry; Laureola must maintain her honor through discretion and secrecy; her honor can only be regained by others.

Love

The motif of love was the prime lyric motif in
Part I. The motif of love reaches its culmination when Laureola and Leriano meet at the court. Until that moment love had been unrequited and only its negative aspects were emphasized. In Part I love was allegorically represented, but as the relationship of Leriano and Laureola improved the description of love became more realistic. Love was the dominant motif in Part I but it is not as important in Part II. It is not that the concept of love has disappeared but rather that the love of Leriano and Laureola reached a point of reciprocation and then maintained that level. Other motifs have replaced love; the need to save Laureola's life is far more important than concerns of love. Chivalry which as a motif is related to love, replaces the lyric motif of love during the first section of the second part of the novel.

The love of Leriano for Laureola in Cárcel de Amor is different from the love of Ardanlier and Liessa in Siervo libre de amor. In Cárcel de Amor love is a desire, it is ennobling, and Laureola is of superior status. In addition, Leriano never makes known any intention of marrying Laureola and, thus, the love has no possibility of maturing or enduring.

In the conception of love which he (Leriano) represents marriage has no place and he therefore ignores it as an alternative to secrecy as protection for Laureola's honour. His love endangers that secrecy, and he dies.²⁴

²⁴Pamela Waley, "Love and Honour in the Novelas
Leriano dies because his own concept of love offers him no other alternative but to suffer and die. He, however, becomes a martyr to the concept of love which he exemplified "y así quedó su muerte en testimonio de su fe." (p. 211) By placing the culmination of the love of Leriano and Laureola rather early in the novel, the author makes it perfectly clear that secrecy cannot be maintained in such a relationship for any length of time and that unless consumated and/or made public, such a love must die.

Solitude

The motif of solitude slowly disappears from the novel during the course of Part I. The meeting of Leriano and Laureola exemplifies a complete lack of solitude. However, soon after the meeting, solitude again becomes a strong lyric motif for Leriano and Laureola are again separated.

This time it is Laureola who is the prisoner; her prison, however, it not the allegorical cárcel de Amor but a realistic royal prison. In the first part only Laureola was capable of liberating Leriano; now only Leriano can rescue Laureola from prison and death. The Author in the first part was the point of contact for

*Sentimentales of Diego de San Pedro and Juan de Flores,* "Bulletin of Hispanic Studies XLIII (1966), p. 262."
Laureola and Leriano; he delivered messages and speeches and helped arrange the meeting of the two lovers. He was the catalyst in establishing a relationship. Now, however, the Author is helpless. His attempts to convince the king to free Laureola were thwarted. He is not even successful in delivering letters as he was in Part I. He has great difficulty in delivering a letter from Leriano to Laureola.

Y como para vella me fuese negada licencia, informado de una cámara donde dormía, vi una ventana con una reja no menos fuerte que cerrada; y venida la noche, doblada la carta muy sotilmente púse la en una lança, y con mucho trabajo echéla dentro de su cámara. (p. 161)

The solitude in Part II is so strong that not even the Author can meet with Laureola. Just as the Author was catalyst in Part I and accomplished the meeting of Laureola and Leriano, Persio is the catalyst in Part II for he destroys the possibilities of encounters. After the first meeting of the lovers, Persio reports to the king on the illicit relationship and destroys the possibility of future meetings. After the duel of Persio and Leriano, Persio again presses charges which are given added credibility by the testimony of the three false witnesses. Persio's accusations then completely destroy any hope for a relationship between Leriano and Laureola; in Part II Persio destroys everything which the Author established in Part I.
The encounters that do exist in Part II are not the pleasant encounters of lovers or of court banquets and balls. Leriano meets Persio in a duel and later meets the king and his army in battle. Mothers meet their children to lament their imminent death. People meet the king to try to absolve Laureola.

Leriano is also forced into places of solitude in Part II. After the duel with Persio, the king sends Leriano away in order to avoid further trouble.

mandóle yr a una villa suya ... llamada Susa (p. 155)

After the battle with the king, Leriano stays in Susa during a siege which lasted months.

Even after the innocence of Laureola has been established, the two are not allowed to meet.

A Leriano mandóle el rey que no entrase por estancias en la corte hasta que pacificase a él y a los parientes de Persio, (p. 184)

Laureola and Leriano do not meet again in the novel. They have only two brief encounters throughout the entire book: their first emotional meeting in the court and the brief encounter when Leriano rescues her from prison and returns her to her uncle for safekeeping.

Thus, although the solitude is more evident in Part I because it is described more fully, it is still a lyric motif in Part II of the novel. In Part I the solitude was allegorically depicted and also alluded to by the inclusion of only three real human characters.
In Part II there are many more characters but the solitude nonetheless is prevalent. In Part II solitude is realistically portrayed. Both Leriano and Laureola are held prisoner in strong fortresses. The important aspect of solitude is that Leriano feels the pains of loneliness even in the presence of many people if Laureola is not present. At the end of the novel Leriano is surrounded by friends and relatives but he dies out of grief over the absence of Laureola.

**Suffering**

Pain and suffering as a lyric motif disappeared when Leriano received Laureola's galardón of the letter and when he later met her at the court. Pain and suffering as conceived in Part I then disappears until the end of the novel. This is not to say that Leriano and others do not feel grief. Leriano is saddened by the fact that his own reputation is stained; the mother of Laureola grieves over the fact that her daughter is soon to die.

Pues tornando a Leriano, que más de su prisión della (Laureola) se dolía que de la vitória del se gloriaua, (p. 153)

Laureola's mother exclaims,

Beuiré en soledad de ti y en compañía de los dolores que en tu lugar me dexas, (p. 171)

Melancholy and grief are present then throughout Part II but actual pain is not described.
Pain and suffering do not reappear in the novel until after Laureola's innocence is established and Leriano is again sent away from court by the king.

Y viéndose apartado della, dexadas las obras de guerra boluíse a las congoxas enamoradas; (p. 184)

Leriano writes to Laureola of his suffering.

a sinrazón muero, sabiendo tú que la pena grande asf ocupa el corazón, (p. 185)
Si todavía te plaze que muera, házmelo saber, que gran bien harás a la vida, pues no será desdichada del todo; (p. 186)

Leriano's suffering continues until he finally dies.

Y llegada la ora de su fin, puestos en mí los oíos, dixo: 'Acabados son mis males', (p. 211)

For Leriano death was an escape from pain. Leriano, thus, fulfills the warning given by Deseo at the beginning of the novel.

... la Cárcel de Amor, donde con solo morir se espera librar. (p. 118)

At the death of Leriano his friends and relatives also feel pain and grief.

Los lloros que por él se hizieron son de tanta lástima que me parece crueldad escriuillos. (pp. 211-212)

Pain and suffering as caused by love are present in both Parts I and II of the novel although the motif disappears for a time in Part II. Pain disappears at the end of Part I because of the meeting of Leriano and Laureola. Pain disappears at the end of Part II with the death of Leriano. In addition, grief and melancholy are present in other characters and are expressed parti-
cularly in relation with an untimely death. The laments
of the mothers of Leriano and Laureola are good examples
of this type of grief.

The second part of Cárceles de Amor contains, then,
motifs which are unique in this latter section as well
as motifs which are continued from Part I. The motifs
of Part II are realistically presented and for the most
part the second section contains exterior actions in
comparison with the allegory and introspection of the
first part.

Language

Throughout the entire novel there is an emphasis
on vocabulary dealing with words and writing. Dezir,
palabra, carta, lengua, escriuir, and leer are frequent
words in both sections of the novel. It must be remem­
bered that aside from the duel of Leriano and Persio and
the battle of the king's army against Leriano the other
narrative motifs involve language. Persio causes the
entire group of narrative motifs of the second part of
the novel by means of his verbal accusation of Laureola
and Leriano. The mothers of Laureola and Leriano verbally
lament the imminent death of their children. Leriano
presents his verbal defense of women. Likewise, many
persons verbally requisition the king to free Laureola
from prison and to rescind her punishment. In this
novel the tongue has the power usually reserved for arms
or weapons in chivalric novels. Leriano chides Persio for the damage that he has done to Laureola.

Por qué pusiste la lengua en Laureola, (p. 149) Leriano warns that those who speak evily of women are likely to have harm come to themselves in return.

y algunas (mugerés) ... ponen las manos en los que en todas ponen la lengua. (p. 194)

During the beginning and end of the novel Leriano is pictured as weakened from the pain of unrequited love. Leriano tells the Author at the beginning,

la turbación de mi lengua ya la notas, (p. 139)

At the end of the novel the Author describes Leriano:

cuando acabó de hablar tenía ya turbada la lengua y la vista casi perdida. (p. 208)

A person who is weak cannot speak and is thus rendered harmless.

The relationship of Leriano and Laureola is based upon letters; they have only two brief physical encounters and they cannot communicate through spoken words. Written communication is the only possibility open to them; it is then obvious why the words carta, escriuir and leer occur with such high frequency in the novel.

It is also interesting to note that the two last acts of Leriano are related to verbal activity: he tells us that he will give a speech defending women.

porque las postrimeras palabras mías sean en alabanza de las mugeres. (p. 192)

His final act is of course the swallowing of the two
letters which Laureola sent to him. By so doing, Laureola's words remain secret just as they would had her words been orally expressed. Leriano internalizes the only exterior evidence of the relationship between himself and his beloved.

Just as there are many vocabulary items referring to language in the novel, there is a paucity of verbs of action. The verbs of action which do exist are related to the duel, battle and other chivalric pursuits. Examples of such verbs are forms of armar, esforçar, guardar, matar, pelear and vencer. They are not the most frequent verbs in the novel. The verbs which predominate are verbs of being, having, thinking, and speaking. Contemplation, introspection, and verbal communication constitute the bulk of the novel.

Negatives

When the novel is viewed as a whole, certain patterns in the motifs become evident. The novel begins with negative motifs: lack of love, solitude, pain and suffering. An extremely brief period of reciprocated love follows in which there is a corresponding affirmative approach: solitude, pain and suffering disappear. However, solitude again predominates and the motifs of justice and chivalry replace discussions of love; these two motifs are also attempts at regaining love. When
chivalry and justice pave the way for a reciprocated love, solitude, pain and suffering are again present. The motif of defense of women enters into the novel before the motifs of pain and suffering culminate in Leriano’s death.

The great majority of the novel is negative in outlook. Pain and suffering, solitude, and grief are not pleasant emotions. Likewise, a lack of love and honor constitutes, respectively, most of Leriano’s and Laureola’s life in the novel.

For this reason many of the words which are used to denote a lyric motif in the novel also have a negative counterpart, i.e., amor/desamor; fama/infamia/infamado; onrrado/desonrrado; justicia/iniusticia; piedad/impiedad.

Negative words are quite common. Following is a list of the negative words with their frequency counts which appear in Cárcel de Amor.

<table>
<thead>
<tr>
<th>Word</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>nada</td>
<td>9</td>
</tr>
<tr>
<td>nadie</td>
<td>8</td>
</tr>
<tr>
<td>ni</td>
<td>62</td>
</tr>
<tr>
<td>negar</td>
<td>8</td>
</tr>
<tr>
<td>ningún</td>
<td>6</td>
</tr>
<tr>
<td>ninguna</td>
<td>20</td>
</tr>
<tr>
<td>ningund</td>
<td>7</td>
</tr>
<tr>
<td>ninguno</td>
<td>8</td>
</tr>
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<td>no</td>
<td>384</td>
</tr>
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<td>nunca</td>
<td>24</td>
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<td>sin</td>
<td>82</td>
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<tr>
<td>sino</td>
<td>22</td>
</tr>
<tr>
<td>iamas</td>
<td>1</td>
</tr>
<tr>
<td>jamas</td>
<td>1</td>
</tr>
<tr>
<td>menos</td>
<td>45</td>
</tr>
<tr>
<td>Total</td>
<td>687</td>
</tr>
</tbody>
</table>

In all negatives account for 2.71 percent of the text; the word no itself occurs 1.51 percent of the time.25

25 Since there are no percentage frequency lists available it is not known how unusual these percentages
Leriano is particularly fond of expressing himself in a negative manner.

Pídote que tomes por satisfacción, no lo que hago, más lo que deseo. (p. 121)
No te pido otro bien sino sepa de ti Laureola qual me viste, (p. 125)
no niego que con voluntad enamorada la miré (p. 150)

The use of negatives emphasizes the negative aspect of his life; he is concerned with his lack of love and human relationships.

While negatives occur with great frequency so do words which can be labelled intensifiers. Following is a list of the intensifiers and their frequency count.

<table>
<thead>
<tr>
<th>Intensifier</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>más</td>
<td>156</td>
</tr>
<tr>
<td>mucho</td>
<td>30</td>
</tr>
<tr>
<td>muchos</td>
<td>10</td>
</tr>
<tr>
<td>mucha</td>
<td>9</td>
</tr>
<tr>
<td>muchas</td>
<td>16</td>
</tr>
<tr>
<td>muy</td>
<td>32</td>
</tr>
<tr>
<td>tan</td>
<td>84</td>
</tr>
<tr>
<td>tanta</td>
<td>23</td>
</tr>
<tr>
<td>tantas</td>
<td>6</td>
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<td>49</td>
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<tr>
<td>tantos</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>419</td>
</tr>
</tbody>
</table>

Intensifiers account for one percent of the text (1.02%). Intensifiers are often used in descriptions of women.

lo qual (el perdon) si a los grandes onbres es deuido, más y muy más a las generosas mugeres (p. 127)
serás entre las mugeres nacidas la más alabada que quantas nacieron (p. 128)

However, the most frequent use of más is in phrases describing situations in which there is a choice of action or feeling for one of the characters.

of occurrence are. The percentages are included because they seem to be unusually high.
Generally, however, the total meaning of the phrase is negative in outlook. The more desirable of the two possibilities is the latter, the one not chosen. Thus, a positive intensifier is used to provide a negative outlook in a given situation.

Forms of **tanto** are more frequently used with words meaning pain and suffering and grief than with words implying happiness:

- tan cruel (pp. 169, 174, 163, 172)
- tan crueles (pp. 163, 172)
- tan desdichado (p. 135)
- tan errada (p. 195)
- tan fea (p. 130)
- tan lastimada (p. 190)
- tan lastimeras (p. 172)
- tan mal (p. 149)
- tan malas (p. 202)
- tan odiosos (p. 194)
- tan traidora (p. 210)
- tanta lástima (p. 211)

Thus, forms of **tanto** are also used in a negative manner.

There are many words used which express the ambiguity and uncertainty of situations. The word **si** occurs one hundred seventy-one times in the novel. It frequently occurs in Leriano's letters to Laureola when he wishes her to take a positive action in the love relationship.
si algund bien quisiesses hazerme no lo tardes
(p. 134)
si porque lo hize te pareciere que merezco muerte,
mándame la dar (p. 133)
Si no me querías remediar porque me salvara yo,
(p. 141)
Si en ellos faltare esperanza, en mí la puedes
tener, (p. 160)

Forms of dudar also express the uncertainty of the situations in the novel.

en grandes dubdas y confusión (p. 119)
y no solamente ay esta dubda, pero otras muchas
(p. 126)
estouo dubdoso y pensatiuo (p. 147)

Antitheses are often used to express uncertainty.

The first letter of Leriano to Laureola contains many such antithetical expressions.

mi fe dezía que osase, tu grandeza que temiese; en lo vno hallaua esperança y por lo otro desesperaua.
... comencé tenprano a dolerme y tarde a quexarme
(pp. 132-133)

Many of the words and syntactical constructions are used to show doubt and confusion in characters' minds.

Conclusion

The novel is, of course, structured around its motifs. Part I goes from negative to positive; from lack of love to reciprocated love; from the solitude of two characters interacting through the Author to the abundance of persons at the court; from pain and suffering to happiness. Part I also emerges from an allegorical setting to a noble but realistic setting. Likewise, Leriano's introspection gives way to active participation
in life and love. The Author is responsible for moving Leriano to such a positive position.

Part II proceeds in the opposite direction of positive to negative although the process is longer. Chivalry and justice are used to try to maintain the brief happiness of Leriano's life at the court, but despite these efforts negativism gains ground and Leriano is again seen suffering the solitude and pains of an unrequited love. Persio is held responsible for bringing Leriano from a positive to a negative emotional and mental state.

Since the positive aspects of love are described so briefly in comparison to the negative aspects, the negative aspects are, of course, the more important. The brief positive interlude of requited love was made possible only when Laureola began to have more concern for her love and lover than for her honor. When honor again became her prime concern, pain and suffering again came to Leriano. The author, however, makes it known that the maintenance of honor is the proper and virtuous action for women, for the author cites as examples many ladies who have maintained their honor. The consequences in the novel resulting from lack of concern for honor are punishments for both Laureola and Leriano.

A man must love a lady who is both socially and morally superior if the love is to be ennobling. Main-
tenance of honor is a category of this moral superiority. Thus, Leriano is entrapped; for if his love is ennobling it is also impossible; a superior lady cannot give love in return or she is no longer morally superior. The only solution is death which ends the lover's pain and causes his martyrdom and final ennoblement.

This, then, is the essence of Cárcel de Amor: a superior lady has her honor as her chief concern; a man who is in love with this superior lady finds that his only choice is to endure much pain and suffering whose end, however, is not only death but also glory.
CHAPTER IV

GRISEL Y MIRABELLA

Introduction

Grisel y Mirabella and Grimalte y Gradissa are two sentimental novels written by Juan de Flores. Grimalte y Gradissa is generally known as the continuation of Boccaccio's La Fiammetta while Grisel y Mirabella is known for the feminist debate which it contains.

Little is known of the life of the author Juan de Flores. However, it is known that he, like the two other authors of this study, was a member of court society. It has been surmised that he came from the noble and geographically widespread family of "Flores" and that he was a Castilian nobleman connected with the court of the Catholic Kings.

... it seems sufficient to conclude that Juan de Flores was a Castilian noble of noteworthy culture, of a tragically severe temperament, sternly Catholic, and a chivalrous defender of Woman.1

Aside from the aforementioned sentimental novels, no other works can definitely be attributed to Juan de Flores.

1 Barbara Matulka, The Novels of Juan de Flores and Their European Diffusion (New York: Institute of French Studies, 1931), p. XVII. For more biographical information on Juan de Flores consult Matulka, pp. XV-XVII.
In his early history of Spanish literature George Ticknor briefly mentions Grisel y Mirabella.

It is a slight and meagre fiction, by Juan de Flores, which dates as far back as 1521, and which, in an early English translation, was at one time thought to have furnished hints for Shakspeare's 'Tempest'.

Menéndez y Pelayo briefly studies the two novels of Juan de Flores in his Orígenes de la novela. He presents a resumé of the novel Grisel y Mirabella and follows it with a personal judgment of the novel.

Tas es la curiosa, aunque absurda, novela de Juan de Flores, cuy éxito en el siglo XVI fue tan grande como es inexplicable hoy, considerando su flojo y desmazulado estilo.

Anna Krause studied the two novels of Juan de Flores from a thematic viewpoint and concludes that the novels combine Medieval themes and motifs with current fifteenth century courtly and chivalric ideas. Anna Krause also points out the simple, unadorned style of Grisel y Mirabella and the doctrinal tone of the debate on whether man gives more occasion for sin to woman, or woman to man. Her judgment of the novel is in direct opposition to that of Menéndez y Pelayo.

However, this same simplicity combined with sincerity of emotion and a faithful portrayal of human nature,

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3 Don Marcelino Menéndez y Pelayo, Orígenes de la novela (4 vols.; Madrid: Librería Editorial de Bailly-Baillière, 1905), I, CCCXXXVI.
has in the case of the Tractado de Grisel y Mirabella produced a work whose popularity among the European readers of the sixteenth century is not without justification. 4

The book by Barbara Matulka on the novels of Juan de Flores is an extremely thorough analysis of the two novels with regard to sources, themes and diffusion. 5 Barbara Matulka has found a possible source for Grisel y Mirabella. Fernando de la Torre inserted a brief tale within his admonitions to a nun: De vn tratado e dispido de mosen Fernando a vna dama de religion en la qual la amonesta. Here Fernando de la Torre does on a small scale what Juan de Flores does more extensively in Grisel y Mirabella: he wrote a sentimental tale to prove a pro-feminine thesis. Furthermore, there are many themes and ideas which the two works have in common. 6

In her book Barbara Matulka also examines in depth the problem of feminism in fifteenth century Spain as it appeared in the literature; she carefully traces the history of the personages Torrellas and Braçayda.

Pedro Torrellas was a historical figure of fifteenth century Spain. He wrote both in Catalan and Castilian and his most well-known theme is that of anti-feminism.


5 Matulka, The Novels of Juan de Flores.

6 Ibid., pp. 50-51.
His attacks on women are contained in satirical poetry collected in the *cancioneros* of the fifteenth century. The most famous of these anti-feminine poems is a long vituperation of women entitled "Coplas de las calidades de las donas."

Torrellas began his literary career by writing poetry in praise of women: two such poems are "De mossen Pere Torroella en lohor de madama Lucrecia, napoletana dama de don Alfonso rey d'Aragon" and "Glosa feta per mossen Pere Torroella a la illustra senyora dona Johana darego, Reyna de Napols" in which he exempts these two women from the vices of most other females. His other poetry follows the traditional and important theme of the period—the woeful complaint of unrequited love. This latter poetry is not necessarily out of line with the satirical, anti-feminine poetry of Torrellas. He praises only individual women whom he believes are above the average woman in worth; women as a group are considered despicable. Likewise, love is pictured as a torment caused by women who refuse to reciprocate his passion.

"Razonamiento en deffension delas damas" was written later in his career; it was a prose apology for his anti-feminine "Coplas de las calidades de las donas". In the "Razonamiento" he cites his reasons for his earlier anti-feminine works and hopes to excuse his actions. This conflict in the attitude of Torrellas as expressed in his
poetry is probably a result of trying to write what was pleasing to the majority of the people. Early in fifteenth century Catalan literature anti-feminism was in vogue; later in the century in Castilian literature pro-feminine literature was more popular. Torrellas was probably only following the tastes of his audience.  

Braçayda the champion of women in *Grisel y Mirabella* is not a historical personage but she does have a literary life prior to that found in this sentimental novel.

Braçayda is the heroine in the Greek tale of Troilus and Briseida and has long been a symbol of woman's inconstancy. She appears in Boccaccio's *Filostrato*, Boccaccio refers to her as Greiseida, the fickle lover of Troilus. From here she passed to England and appears in Chaucer's *Boke of Troilus and Cryseyde* as well as in Shakespeare's *Troilus and Cressida*.

Briseida underwent an evolution in Spain as translations of the story of Troilus and Briseida were introduced during the fourteenth century. In most Spanish adaptations Briseida appeared as a beautiful, clever and eloquent woman. She was loved by three heroes: Achilles, Troilus and Diomedes; when she deserted Troilus for his enemy Diomedes she proved the inconstancy of her nature. It was her beauty combined with this inconstancy which

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7 For a more thorough discussion of Torrellas see Matulka, *The Novels of Juan de Flores*, pp. 95-121.
characterized her in Spanish fiction.

Briseida appears in several works in fourteenth and fifteenth century Spanish literature. She appears in the Crónica Troyana; Matulka feels that Juan de Flores undoubtedly had the heroine of this crónica in mind when he chose Braçayda as the defender of women in Grisel y Mirabella. In the Bursario of Juan Rodríguez del Padrón Briseida plays a role not heretofore ascribed to her. She cleverly defends herself as she answers the incriminations of her bitter lover Troilus. She says that she has remained faithful to Troilus and that she still loves him. Thus, as she defends herself she also defends woman-kind for her name had become a type of symbol of inconstancy in all women.

In Batalla de Amores, an allegorical love poem by Gómez Manrique, Briseida is chosen to head an army of women. She appears as a beautiful woman who leads her army of women against men; her inconstancy is not mentioned.

Thus, in the works prior to Grisel y Mirabella Briseida's character is formed. She is beautiful and intelligent, she defends herself against her lover, and leads all women in battle against men.

Wily, experienced, sharp-tongued, she was to

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8Matulka, The Novels of Juan de Flores, p. 88.
Juan de Flores, at the end of her evolution, an incarnation of womanly complexity, worthy to be matched against the most treacherous and deceitful Torrellas, champion-elect of all masculine seducers.  

Barbara Matulka's book also contains the printed texts of Grisel y Mirabella and Grimalte y Gradissa as well as information on the various editions and translations of both novels.

The original edition of Grisel y Mirabella was published in Sevilla; this edition, however, did not contain a date of publication but scholars have since fixed the date at 1495. Barbara Matulka believes that the novel was composed earlier, however. Since the novel centers around the anti-feminist quarrel which raged around Torrellas, Matulka believes that it is natural to assume that the novel was written while the quarrel was still continuing and while the subject of feminism was still topical.

From these facts one should conclude that the novel had been written several years before it first appeared in print; and most likely in the midst of this feminist quarrel,—that is, at the latest, about 1480-85. In fact, it would be somewhat difficult to imagine that Juan de Flores would have written an elaborate refutation of Torrellas some ten or fifteen years after this quarrel had

9 Matulka, The Novels of Juan de Flores, p. 94. For more information on the literary history of Braçayda see Matulka, pp. 88-94.

10 Ibid., pp. 452-455.
practically ceased.11

Grisel y Mirabella was one of the most widely read books of the sixteenth century.12 It enjoyed five Spanish editions: the edition princeps of Sevilla dated at 1495; the editions of Sevilla, 1524; Toledo, 1526; Sevilla, 1529; Sevilla, 1533.13 In 1521 the book was translated into Italian by Lelio Aletiphilo; the novel underwent several modifications. The names of the characters were changed in this Italian edition. Grisel became Aurelio and Mirabella became Isabella. Likewise, the classic names Afranio and Hortensia were substituted for Torrellas and Brasayda, respectively. This Italian edition became the basis for further translations and adaptations. From this Italian translation a new Spanish edition was printed with the title Historia de Aurelio e Isabella which was published several times in the Netherlands.15 This late Spanish edition appears to have

11 Matulka, The Novels of Juan de Flores, p. 455.


14 Menéndez y Pelayo, Orígenes, I, CCCXXXVII.

been the only edition available to Ticknor for he refers to a novel of Juan de Flores that contains "the discussions between Aurelio and Isabella". In addition, several polyglot editions appeared in combinations of Spanish, French, Italian and English; these editions served as language manuals. In 1606 in England an adaptation appeared entitled A Paire of Turtle Doves or the Tragicall History of Bellora and Fidelio. It seems to be the last of the adaptations of the novel.

Resumé

In order to better understand the analysis of motifs, a resumé of the novel Tractado compuesto por Johan de Flores a su amiga or Grisel y Mirabella will be presented.

There reigned in Scotland an excellent and very just king. He had a daughter named Mirabella who was endowed with great beauty and many other graces. Since she was to inherit the kingdom, she was sought after by many eligible princes and emperors. But because the king had no sons and because he loved his daughter so greatly, he did not want his daughter to marry. As Mirabella grew

16 Ticknor, History of Spanish Literature, III, 70.

17 Olmsted, "Story of 'Grisel y Mirabella'," p. 372. In addition to this article see also Menéndez y Pelayo, Orígenes de la novela, I, CCCXXXVI-CCCXXXVII and Matulka, The Novels of Juan de Flores, pp. 459-475 for more information on editions and translations of Grisel y Mirabella.
older, her beauty increased so that no man could look at her without falling in love. The young gentlemen of the kingdom strived to gain her love and many were killed in duels vying for her favors. When the king realized that many of his youngest and most valiant knights were being killed while trying to do away with their adversaries and gain the love of Mirabella, he had Mirabella locked up in a secret place.

It happened that only two men remained of the many who had courted Mirabella. Neither knew that the other loved Mirabella until quite by chance they discovered each other one night while they both were trying to set up a ladder alongside the secret tower in which Mirabella was imprisoned; they both hoped to scale the tower and talk to Mirabella through the barred windows. Since the two men were friends, the one suggested that they draw lots; the winner would continue to court Mirabella and the loser would withdraw. The other young man refused to let his life be left to chance and insisted on a duel so that he might prove his superior love. The two men continued to discuss the situation and as their argument became more intense, the knight opposed to the casting of lots killed the other knight. The situation remained secret and the king never discovered who had committed the crime. The winner of the duel was Grisel; he continued trying to win the love of Mirabella. Grisel
finally gained entrance to Mirabella's room and Mirabella fell in love with her persistent suitor. The two lovers spent several days in Mirabella's secret room without the king becoming aware of Mirabella's behavior. However, the lovers were discovered by the chamber-maid of Mirabella who loved a steward of the king. She related the activities of Mirabella to the king's steward. Either out of loyalty to the king or out of envy, the steward related the tale of Mirabella's clandestine love to the king. Desiring to obtain proof of the relationship, the king surrounded the tower with soldiers. Grisel and Mirabella were discovered together in bed. Grisel fought valiantly to escape but the pair of lovers was overpowered and led to prison.

The king who prided himself on his justness was careful to enact the law which applied to the situation.

que qual quiere que en tal yerro cayesse; el que mas causa fuese al otro de hauer amado; que padeciese muerte; y el otro destyerro para toda su vida. (pp. 337-338)\(^\text{18}\)

This law will henceforth be referred to as the Law of Scotland. The king then convened his advisors to determine whether Grisel or Mirabella was the most guilty.

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\(^{18}\) These and subsequent numbers which appear in parenthesis refer to pagination of the text of Grisel y Mirabella which appears in Matulka, The Novels of Juan de Flores. The text reproduced by Matulka is the late fifteenth century edition of Sevilla which is assumed to be the original.
But since the love affair had been kept secret and since
the advisors had only the testimony of the chamber-maid
on which to base their decision, they could not reach a
fair decision. The two lovers were summoned and asked
to confess which one was more guilty in arousing love.

The lovers realized that the guilty party must die.
Thus, Grisel confessed that he was the more guilty party
for he had armed himself with irresistible weapons; he
confessed guilt in order to spare Mirabella. Likewise,
Mirabella claimed that she was the more guilty for she
had given Grisel outward signs so that he might pursue
his desires. Her consent to his loving made her the
more guilty party.

The king realized that it was an impossible task
to make either Grisel or Mirabella confess his true
guilt. The king then turned to his advisors for sugges-
tions on how to handle the case. The advisors told the
king that it was impossible to determine who was the
guilty party; Grisel and Mirabella loved each other so
much that they had struggled to make it appear that they
were equally guilty and, thus, equally merited punish-
ment. But since the law had to be carried out, the ad-
visors suggested that the case should be tried on a gen-
eral rather than on an individual basis. The general
question of whether man gives greater occasion to sin to
woman or woman to man would be debated. If woman bears
the greater guilt, Mirabella would die and Grisel would be exiled; if man was found to bear the greater guilt, Grisel would die and Mirabella would be exiled. The advisors concluded by stating that they were not capable of debating the question for they had spent most of their time studying and knew little of love. They suggested that a suitable man and woman be found who were educated in the ways of love; they would defend the position of men and women in the debate before a panel of twelve judges.

The king ordered that a competent man and woman be found. A woman named Braçayda who had previously debated questions pertaining to love and who was learned and discreet was chosen to represent the ladies. Torrellas a native of Spain was chosen to debate on behalf of the men for he had no equal in detecting the deceits and ploys of women. Torrellas and Braçayda arrived in Scotland and were well received. The queen, Mirabella's mother, was particularly anxious to please and be attentive toward Braçayda so that she would be even more disposed to defending Mirabella with all her talents.

The day of the debate arrived. The king, queen, knights and ladies, judges and champions assembled in a magnificent room. After a flourish of trumpets, the debate began.

Braçayda opened the debate by exposing certain
deceits of men: they play music and sing songs in order to charm women; they perform valiant deeds in tourneys in order to become noticed; they send cleverly written letters and notes to win a lady's affection in a more direct manner. If these attempts fail and if the man is scorned then he ruins a lady's reputation by telling lies and pretending that the lady is publicly courting him.

Torrellas quickly replied. He said that it is true that men employ certain deceptions in order to win the affection of women, but that women who are amorous by nature do little to repulse men's advances. Women are only concerned with pleasure and their honor is a secondary preoccupation.

Bracayda continued her accusations. She insisted that women are not pleasure oriented; the fact is that women are the weaker sex and cannot escape men's deceits. Men are more intelligent than women and can plot clever schemes with which to entrap women; thus, men must bear the guilt for the downfall of women. Secondly, among all animals the male of the species is the more beautiful; women cannot resist such beauty.

Torrellas replied that men may be wise but that it requires little effort to cause women to succumb to their desires. Torrellas refuted Bracayda by declaring that women are far more beautiful than men for they use
make-up and wear beautiful clothing which serves to enhance their loveliness. Men therefore cannot resist.

The debate continued for a time in a similar manner. Braçayda concluded by citing many women who have died to preserve their chastity. Torrellas refuted this argument, however, by saying that a woman (Eve) first caused man to sin and all women since have continued this activity.

After Torrellas and Braçayda have finished debating, the twelve judges deliberated and then gave their judgment. Mirabella was condemned to death for the judges found many more reasons why women are more guilty than men. The queen and the ladies of the court were deeply grieved by the sentence. Braçayda was so deeply moved that she gave a proclamation in which she suggested that since all the judges were men, they had condemned the female to death. Women cannot expect virtue from men for men have no virtue or justice.

After Braçayda's complaints, the queen and her ladies visited the king and asked him to spare the life of Mirabella. The king, however, was not moved to spare his daughter and so the day of the execution arrived. Mirabella accompanied by four bishops was borne to the stake in a carriage. The queen gave a final tearful farewell to her daughter. Mirabella was disrobed and led to the awaiting flames; she gave Grisel a farewell speech
in which she assured him that she was not afraid and that she was happy to die for their love. Overcome with grief, Grisel then jumped into the flames and was burned to death. Mirabella strove to follow him but the crowd held her back for the law had been carried out—one of the lovers had died.

Mirabella was then returned to the palace where she began to suffer a deep despair. Finally, unable to bear her grief any longer she jumped from the window into a courtyard below where the lions contained therein devoured her.

After the suicide of Mirabella, the queen was even more bitterly enraged against Torrellas; the queen and her ladies wished to avenge Mirabella's death by punishing Torrellas.

However, it happened that by chance Torrellas fell in love with the beautiful Braçayda, the champion of the sex he heretofore despised. Torrellas sent Braçayda a letter telling her of his deep love and of his sufferings. He asked Braçayda to write him and forgive him for his past complaints about women.

As soon as Braçayda had read the letter she showed it to the queen. The queen formulated a plan which would end in the death of Torrellas. She instructed Braçayda to write Torrellas a magnificent letter in which she promises more than he had asked. This Braçayda did; she
promised to forgive Torrellas and to grant him all his desires.

Torrellas was jubilant when he read the letter. He then went to Braçayda's palace room at night to make love to her. He told her that he wanted nothing from her unless she was willing to give it. Braçayda replied that Torrellas would get what he deserved and at that moment the queen and her ladies rushed into the room. The women then proceeded to throw Torrellas to the ground, tore off his clothing, and bound him naked to a pillar. They then tortured him with their teeth and fingernails; they, however, did not kill him but rather they left him in this state so that he would suffer more. The women retired to have dinner nearby. While dining, the women said evil things about Torrellas in order to torture him mentally as well as physically. After the meal, the women began beating him and when no flesh remained on his bones, they burned the remains of the body. Each woman gathered some of the ashes of Torrellas' body and put them in an amulet to wear around her neck so that she might better recall her pleasure over the torturing of Torrellas who had spoken against women and had caused the death of Mirabella.19

19 In a recent article Peter G. Earle has pointed out the similarities between Cárcel de Amor and La Celestina. Mr. Earle states that La Celestina is very similar to the sentimental novel in many aspects, even though La Celestina is often a parody of many elements of the
Motifs

The novel can be divided into the following narrative motifs.

1. Many men court the beautiful Mirabella, daughter of the king of Scotland. Many men die in

sentimental novel. He states, "At least in a general sense, it is perhaps not an over-simplification to say that La Celestina is to the sentimental novel as Don Quixote is to the chivalric novel." (Peter G. Earle, "Love Concepts in La Cárcel de Amor and La Celestina," Hispania XXXIX (1956), p. 92.)

Upon close examination of the sentimental novel Grisel y Mirabella it becomes clear that La Celestina has more in common with this sentimental novel than with Cárcel de Amor; the love relationship of Calisto and Melibea is very similar to that of Grisel and Mirabella.

Since Grisel y Mirabella was first published in 1495 but probably was written about 1480-85 and since La Celestina was published in 1499, it is possible that the character Mirabella served as a model and source for Fernando de Rojas' character Melibea. The names of the two are very similar linguistically; Mirabella/Melibea. Both are beautiful ladies of noble families and both are engaged in a secret love affair; in both instances the love relationship has not received parental approval. In both relationships the lover dies and the beloved is left alone; as a result both suffer intensely. Neither beloved can endure her suffering; both die by throwing themselves from a tower into a courtyard. In both cases the death of the daughter is lamented by a bereaved parent: Mirabella's mother laments her daughter's death while Pleberio, Melibea's father, laments his daughter's untimely death. In both stories, the intense passion of the love affair brings about the final destruction of the lovers.

Calisto, too, is similar to the lovers of the sentimental novels of this dissertation. He expresses his love by using religious terminology.

Sempronio--¿Tú no eres cristiano?
Calisto--¿Yo? Melibea soy é a Melibea adora é en Melibea creo é a Melibea amo.
trying to kill off the competition.

2. Grisel becomes the only remaining suitor after he successfully rids himself of competition.

3. Grisel wins the love of Mirabella.

4. The two lovers spend time together in Mirabella's bedroom and are discovered together by a servant of Mirabella.

5. The servant tells the king of the illicit relationship of Grisel and Mirabella. The king proves the rumors by discovering Grisel and Mirabella together in the bedroom.

6. Since a Scottish law states that the partner who is more guilty in causing love must die, the king forces Grisel and Mirabella to confess who is the guilty party in their relationship.

7. Each partner claims that he is the more guilty so that he will die.

8. Since the king cannot determine who is more guilty, he asks his advisors to judge the case.

9. The advisors are equally unsuccessful but suggest that the case be tried on general terms. The question whether men give greater occasion to sin to women or women to men will be debated by a man and woman.

10. Torrellas and Braçayda debate the question before twelve judges.

11. The judges decide that women are more guilty and Mirabella is condemned to death by burning at the stake.

12. The queen and her ladies appeal to the king to revoke the sentence; he refuses.

13. The day of the execution arrives and Mirabella is driven to the stake where she says goodby to Grisel.

14. Overcome with grief, Grisel throws himself into the flames.

15. Mirabella attempts to follow but is restrained since the law that one of the lovers must die is now satisfied.

16. Mirabella cannot bear the grief of living without Grisel; she jumps from a window into a courtyard where she is devoured by lions.

17. The queen and the ladies desire to avenge the death of Mirabella by punishing Torrellas.

18. Torrellas falls in love with Braçayda; he avows his love to her in a letter.

19. Braçayda shows the letter to the queen; they formulate a plan to entrap Torrellas.

20. Torrellas enters Braçayda's room at night.

21. The ladies of the court enter Braçayda's room and all torture Torrellas until he dies.
The lyric motifs of Grisel y Mirabella are love, pain and suffering, loyalty, justice, defense of women, chivalry, honor and pleasure.

Love

Love is the primary lyric motif in Grisel y Mirabella and the strongest motivator of many of the characters. There are three sets of lovers in the novel: Grisel and Mirabella, Torrellas and Braçayda and the chamber-maid and king's servant. Each pair of lovers functions within the novel by causing the events of one or more narrative motifs.

The characters of the title of the novel are, of course, the most important pair of lovers. The love of the two for each other does not exist when the novel opens; the love develops completely within the framework of the novel as the love matures into a requited love affair. The beauty of Mirabella is seen as one of the strongest forces in causing this love to develop.

crecian y dublauan las gracias de su (la de Mire­bella) beldat en tanto grado: que qualquiere hom­bre dispuesto a amar: así como la mirasse le era forçado de ser preso de su amor. (p. 334)

When speaking of the many youths who died trying to win Mirabella's love, the Author explains,

Porque su grande beldad hauia sido causa: (p. 343)

Mirabella explains to Grisel why he has fallen in love with her.
Thus, Mirabella is described as an extremely beautiful woman throughout the novel. As Anna Krause has suggested, even her name alludes to her beauty: Mira-bella.\(^{20}\)

While beauty is considered as one cause for love, Mirabella's social position is nearly as important as her beauty in causing men to want to marry her.

Because the lady is of a superior social status, a situation similar to that of feudal lords and servants exists between the lady and her lover. The man as a knight must fight in order to gain the love of the superior lady. Most of the young knights in the Scottish kingdom where Mirabella lived died while trying to kill off his competition. According to custom, the most valiant knight won the lady. Thus, when Grisel and one other knight were the only young men remaining in the kingdom, Grisel felt obligated to win Mirabella in a duel; he refused to cast lots to obtain her. Only by obtaining Mirabella as a valiant knight would Grisel maintain the relationship of master/servant. By leaving his

\(^{20}\)Krause, "La novela sentimental", p. 123.
decision to chance, he could not serve his beloved by destroying the less valiant knight.

In the relationship of Torrellas and Braçayda Torrellas is much concerned with maintaining the superior status of his beloved. He wants to serve her and he wants Braçayda to accept him as her servant.

*y querria por amor mas que por fuerça recibays servíciuos. (p. 368)*

*y no vine a pedir merced pues no la merezco: mas a servir y morir por pagar la deuda que deuo a servíciuos por vuestrós grandes merecimientos (p. 364)*

Part of being loved is being able to serve the beloved.

*que yo por amado procuro servíciuos (p. 368)*

*el qual (el amor) mas por servíciuos que por iniurias se vençe. (pp. 368-369)*

The aim of serving is to receive a galardón or favor from the beloved. The cruelest woman is, thus, one who withholds her favors despite faithful serving and even pain on the part of the lover. After Braçayda has lost the debate she tells the other women:

*de aquí adelante ahun que los (los hombres) veamos morir: demos asus passiones disfauores por gualardón. (p. 356)*

Torrellas suffers to the point of losing his mind while loving Braçayda. He explains in a letter.

*mas yo forçado de amor carezco de buen iuyzio. (p. 364)*

Grisel explains that some men suffer very gravely while serving.

*mas los que verdaderamente mueren amando: el padecer*
However, love also could aid a knight by making him more courageous while serving his lady. Grisel tells Mirabella,

porque es cierto: que quien con afficcion sigue amor: tan bien vence las cosas altas como las baxas. por donde yo con amor y paçion ninguna cosa temia. (pp. 338-339)

Love in this sense is ennobling for it raises the lover in worth.

Even though a lady had to protect her honor and reputation by not granting favors too quickly, she could not refuse favors completely for being accused of cruelty was also damaging to a reputation. Thus, when Grisel presents himself to Mirabella, she exhibits her piedad.

Mirabella en pena de quantos por su causa eran muertos: vyendo la grande requesta deste (de Grisel): de su amor fue presa. (p. 337)

Pity or piedad seems to be a first step in falling in love and can often serve as a substitute for love itself. Grisel explains his relationship with Mirabella: "que sin hauer me amor: me ouierades piadad." (p. 340) Mirabella's pity is also seen when she tries to save Grisel from being judged the guilty party in causing the love affair.

con muchas lagrimas de grande piadad comienza a dezir. (p. 340)

A concept related to the idea of service is the
idea that love must be earned; many young men attempted to win Mirabella by performing valiant deeds. Likewise, Torrellas tried to win the love of Braçayda through the use of letters written with charm and wit. Similarly, love can be maintained only by constant effort. To maintain the love of her valet, the chamber-maid reveals to him secrets about Grisel and Mirabella. Mirabella and Grisel maintain love by each declaring himself the guilty partner in the love affair and, thus, offering to die for each other. During the debate with Braçayda Torrellas explains this idea: "Pues quien no ama no trabaja:" (p. 354).

Another aspect of the motif of love is that people who have fallen in love are described as prisoners. When Mirabella becomes acquainted with Grisel, the Author tells us "de su amor fue presa" (p. 337). Later Grisel describes Mirabella, "Como la presa era preciosa y cara de hauer." (p. 338) Any young man who noticed Mirabella fell in love with her; "le era forçado de ser preso de su amor" (p. 334). The idea that lovers are prisoners is not developed as completely in this novel as it is in Cárcel de Amor but the idea is here present and forms a part of the lyric motif of love.

The love of Grisel and Mirabella does not remain a longing or desire throughout the novel. The love is quickly consumated.
y después que algunos días muy ocultos en grandes plazeres conservaron sus amores. (p. 337)

It was while Grisel and Mirabella were in the bedroom that they were discovered by the king. The love of Grisel and Mirabella is, thus, not a love of desire. For this reason the word *deseo* is not used in connection with this set of lovers except before the love is consumated; "los deseesos de Grisel y suyos vinieron a efecto" (p. 337).

*Deseo* does appear in relation with Torrellas and Braçayda. Torrellas refers to his desires when he admits his love to Braçayda.

pensando como mas presto sus deseeos huuiessen fin (p. 368)

In the debate both Braçayda and Torrellas mention desire as a part of love. Braçayda tells the men: "Soys encitores de todos aquestos malos deseeos non menos que los animales brutos." (p. 347) Torrellas accuses women of having similar desires: "soys lobas en scojer; esto lo causa el encendido desseo." (p. 354) Thus, desire is described as a prerequisite for love but it is not a necessary element for the continuance of love. Grisel and Mirabella remained steadfast in their love even though desire is satiated; Torrellas has much desire but no love exists between Braçayda and him.

As Gili y Gaya has pointed out, in Spain courtly love did not necessarily exist between a married lady and her unmarried suitor. Therefore, some other means
had to be employed in order to keep the love impossible and to insure its tragic nature. In this novel there is a double prevention: 1) the father does not allow his daughter to marry for he did not believe that any suitor was worthy and 2) once the love of Grisel and Mirabella was discovered the Law of Scotland was invoked and one of the two lovers had to die. Thus, both the marriage and the love affair were impossibilities.

The king had prevented his daughter's marriage to anyone; the marriage was not prohibited because of a specific fault in Grisel. It must also be remembered that Grisel actively pursued marriage; the love affair was the only available alternative, however. Thus, the relationship of Grisel and Mirabella cannot be compared to the relationships in Cárcei de Amor or to the relationships found so frequently in libros de caballería where marriage was not actively sought or where secret marriages took place. The love relationship in Grisel y Mirabella is unique in that both the marriage and love affair are prevented by outside forces and both partners remain constant in their love.

Secrecy is an important aspect of the love of Grisel and Mirabella for the affair can endure only so long as it remains secret. When the king discovers that many

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young men are dying while seeking the love of Mirabella, the king locks Mirabella in a secret place. Ironically, this action taken by the king to prevent a love affair actually contributes to sustaining the affair, for the secret room becomes the meeting place for the lovers. The Author describes the meetings in Mirabella's room as "algunos dias muy ocultos en grandes plazeres" (p. 337).

Secrecy is important to Grisel and other suitors when they first plan to talk with Mirabella.

Secrecy is also of concern to Torrellas. When he first plans to visit Braçayda, he attempts to be discreet. Secrecy is a necessary ingredient in a successful love affair.

Even though Grisel and Mirabella are careful to maintain secrecy, the love affair is discovered by a maid of Mirabella. The chamber-maid tells her lover about the affair. The lover who is a valet of the king informs the king of the affair. Thus, the love of the maid and valet causes an end to the love of Grisel and Mirabella. Likewise, the love of the maid and valet acts as a catalyst for establishing the love of Torrellas for Braçayda for when the maid informs the valet, the valet in turn informs the king and then plans are formulated for the debate between Torrellas and Braçayda. Though the love
of the maid and valet is only briefly mentioned in the novel, its existence and its repercussions are important for they contribute to several narrative motifs.

Generally, the verb amar is used to express love.

Amar is used very frequently in the novel; forms of the verb occur forty-one times. Forms of desamar also occur. It is the opposite of loving, or better, of showing love. Desamar was often a device or trick used by would-be suitors to obtain their beloved.

Desamar seems to mean a type of feigned scorn for the loved one.

The word amante(s) refers to people in love. Grisel and Mirabella are referred to as "estos dos amantes" (p. 341). However, the word amigo is also employed meaning lover. Mirabella refers to Grisel as her amigo; "llamo asu amigo muy amado Grisel." (p. 360) Frequently, Mirabella refers to Grisel as amado.

Amado is used as an adjective, however, rather than a noun in this novel.
Torrellas refers to his beloved as *amiga*: "y todo virtuoso deue procurar el deleyte de su amiga mas que de si mismo." (p. 368)

*Amor* is also very frequently used in the novel. It occurs forty-seven times and is the third most frequent noun in the novel.

The love of Grisel and Mirabella can be described as a mature love and a constant love. It had no internal faults; external problems caused the love affair to end. The love was caused by the beauty and high social position of Mirabella; Grisel obtained the love of Mirabella by eliminating the competition; he earned his love by fighting for it. He maintained the love by serving his beloved. The love was a consumated love in which the lovers secretly met. Thus, neither of the pair suffered from an unreciprocated love, but both lovers suffered because the love affair could not continue.

The love of Torrellas for Braçayda serves as a contrast to the love of Grisel and Mirabella. The love of Torrellas and Braçayda is not a reciprocated love and consequently it is not a mature or consumated love. To emphasize the unrequited love of Torrellas, his relationship with Braçayda is based on letters rather than on physical encounters. Only one meeting takes place between the two lovers and this meeting terminates with the death of Torrellas. Thus, the actual physical en-
counters between the two lovers are kept at a bare minimum. Since the love is not reciprocated, Torrellas suffers as do all lovers whose love is not returned. However, Torrellas is forced to suffer doubly; he must endure the mental torture of unreciprocated love as well as the physical torture by all the women.

The love of the maid and valet serves as a catalyst for ending the love affair of Grisel and Mirabella and for causing the events leading to Torrellas' love for Braçayda.

The three sets of lovers were included in the novel to show different aspects of love and the different functions of love. Each pair of lovers contributes one or more aspects to the total concept of love of the fifteenth century as seen by Juan de Flores in Grisel y Mirabella.

Pain and suffering

The second important lyric motif in Grisel y Mirabella is pain and suffering. Words indicating pain and suffering are among the most frequent words in the novel. Pena is the vocabulary item which best exemplifies this motif; it occurs forty-eight times and is the second most frequent noun in the novel. Pena is often the result of a lack of presence of the loved one. When the queen thinks that Mirabella is about to die, she exclaims,
sin ti amada Mirabella mi real stado me da pena 
(p. 360)

After the death of Grisel the Author describes Mirabella.

Estando asi Mirabella en pena no conocida fue
lleuada al palacio (p. 363)

Later, Mirabella talks of life without Grisel.

0 atribulada yo que tanta pena me da el desseo de
ver te. (p. 362)

Pena is also the resultant emotion after seeing a loved one suffer.

Mirabella en pena de quantos por su causa eran
muertos: (p. 337)
que por mas creger y doblar en su pena: demandaron que viesse la muerte de Mirabella. (p. 358)
Grisel si de ti no has compassion: haue la agora de mi: que las tus penas y las mias padezco. 
(p. 340)

Pena is not necessarily the result of a physical torture as is seen in the case of Torrellas.

y ansi vino a soffrir tanta pena delas palabras: como delas obras. (p. 369)

Finally, pena does have redeeming qualities. Grisel explains that he would not be opposed to dying in place of Mirabella.

y dexando a ella libre: ami que la muerte merezco la deys. pues yo goze dela gloria ligera me sera la pena. (p. 339)
y quien se dispuso ala gloria que se disponga ala pena. (p. 361)

Thus, pain and suffering are ennobling; they give one glory and fame.

Similar ideas are expressed with the verb padecer.

porque con el grande padeçer merezcan quando les viniere la gloria que sea dublada. (p. 336)
Forms of *padecer* and *sufirir* are common within the novel. They are both used to express the idea of suffering.

 vos padezcays la pena: (p. 341) 
 que padeciesse muerte: (p. 337) 
 vino a soffrir tanta pena. (p. 369) 

Throughout the novel there is emphasis on the fact that pain, suffering, grief and even death are the outcome of love. Grisel tells us, 

 que todo hombre que bien ama: es desdichado. (p. 336) 

Elsewhere in the novel we find statements on the effects of love.

 tantos de amor morieron. (p. 360) 
 los que verdaderamente mueren amando: (p. 336) 

It must also be noted that much of the novel is devoted to descriptions of the suffering and grief of the lovers Grisel and Mirabella.

 The motif of pain and suffering can be divided into various aspects: solitude, fear, torture, death and grief.

 Solitude is often the cause for suffering in the novel. Solitude does not only mean being alone; it refers mainly to the absence of the loved one. Solitude is considered a harsh punishment which is second only to death in its severity. This is demonstrated by the law which condemns to death the most guilty partner in a love affair; the other partner was to be exiled and thus live in solitude.

 After the love affair of Grisel and Mirabella was
discovered and the Law of Scotland was to be enforced, Mirabella was deeply concerned over remaining alone without Grisel.

pues porque quieres que muera por tantas maneras. vna muerte pues la merezco: ligera pena me sera. mas tu piensas me ser piadosa: y eres me cruel en negar la verdad. (p. 3^1)

Mirabella would rather die herself than allow Grisel to die and leave her alone.

When Grisel does die, Mirabella commits suicide soon after. In her laments over Grisel's death, she exclaims:

Como es possible que yo sin ti el mi amado Grisel beuir pudiesse. (p. 362)
como lo sofrira aquella que vna hora sola sin ti no podia beuir sabiendo que viuo y alegre estauas. (p. 362)

The Author explains her suicide in a similar manner.

no podiendo el amor y muerte de Grisel soffrir: por dar fin a sus congoxas: la dio a su vida. (p. 363)

The queen also says that she cannot bear life without her daughter Mirabella.

sin ti amada Mirabella mi real stado me da pena. (p. 360)
mueran ya pues mis prosperidades con tu muerte. y pues tu me dexas: todos los bienes me dexan. (p. 360)

Torrellas, likewise, says that he would rather die than live without the pleasure of seeing Braçayda.

que desseo la muerte con temor que non venga tiempo que me quite aqueste plazer que posseo. (p. 368)

For lovers and relatives death is preferable to life
without the loved one for solitude is a terrible suffering.

Fear is another type of suffering present in the novel. Fear of further suffering or fear of losing the loved one is often displayed. After the love relationship of Grisel and Mirabella was discovered, the suffering of the two was mostly fear of what would eventually happen. The Author tells us, "Muy atormentados fueron estos dos amantes." (p. 341) Grisel told Mirabella, "porque vos moriendo: queda mi vida muy peligrosa." (p. 339) Likewise, Mirabella tells Grisel not to deny that she is the more guilty party in the love affair: "y en el tu negar mala sperançã tiene mi vida" (p. 341).

Torrellas also has a fear of losing his happiness with Braçayda.

que desseo la muerte con temor que non venga tiempo que me quite aqueste plazer que posseo (p. 368)

Thus, fear of suffering is a type of suffering itself; this mental anguish is no less painful than an actual physical torture. Mirabella summarizes this idea in a lament over the death of Grisel.

Ca meior es subito obrando padeçer; que tristeza y pauor de hazer lo sperar. (p. 362)

Actual physical torture also exists in the novel. Torture will be defined as a pain caused by someone else. The Law of Scotland demands that the more guilty party in a love affair die. The death was to be a slow torture: "quien por fuego de amor se vence: en fuego muera."
The death of Torrellas is, of course, the primary example of physical torture in the novel. Bragayda, the queen, and the ladies of the court combine their efforts to torture him to his death.

A lengthy description of his tortures and death is given. The tortures are those which fit into women's capabilities.

He suffered both mentally and physically.

The tortures even continued past his death.

The emphasis placed on the torture of Torrellas serves as a parallel to the suffering endured by both Grisel and Mirabella when they each feared that the other would die. The novel can thus be seen as an attempt to describe the sufferings and pain often caused by love as well as the sufferings caused by speaking or acting evilly toward women—the object of love.

Death itself is, of course, a pain or suffering. Three deaths take place within the novel: two suicides and one murder.

Grisel desires death from the time that his love affair with Mirabella is discovered and he knows that
one of the two must die.

mi muerte: ningun dolor me seria. (p. 341)
y en perder yo la vida por vos: no me seria pena
mas acabado plazer. (p. 341)

After the debate and after it was decided that Mirabella
was the more guilty party, Grisel became more intent in
his desire for death. Finally, Grisel throws himself
into the flames which were intended for Mirabella. Death
to Grisel is desirable for it signifies the end of his
suffering and fear of living without Mirabella. Before
jumping into the flames, Grisel remarks:

O bienaenturada muerte que tales angustias y
passiones me sana. ella es verdadera amiga delos
corazones tristes. (p. 361)

The Author explains how Grisel dies.

y en el fuego de buias llamases se lanzo sin ningun
temor. (p. 361)

Mirabella also desires death after the love affair has
been discovered: "vna muerte pues la merezco: ligera
pena me sera." (p. 340). However, after Grisel dies,
Mirabella actively pursues death by trying to throw her-
self into the flames: "y Mirabella lo quiso seguir."
(p. 362). Later she plans her suicide.

saluo si cumplo en que muera dos vezes. vna en te
ver morir: y otra en matar ami misma. (p. 363)
Y vna noche la postrema de sus dias non podiendo
el amor y muerte de Grisel soffrir: por dar fin
a sus congoxas; la dio a su vida. (p. 363)

Mirabella dies a horrible death: after jumping from a
window into a courtyard she is eaten by the lions con-
tained therein. Even though the deaths of Grisel and
Mirabella are quite different they do have certain elements in common: both actively pursued death and both died by jumping into a death-causing situation.

Torrellas also expresses a desire for death but he does not actively pursue it. In his first letter to Braçayda he tells her:

mas yo no vine a pedir merced pues no la merezco; mas a seruir y morir por pagar la deuda que deuo a seruiros por grandes merecimientos. (p. 364)

His desire for death is limited; he would rather die than lose Braçayda.

O quan bueno seria morir ante que fortuna mouible me derribasse de tan alta silla. (p. 368)

However, since he believes that the situation with Braçayda is progressing well, he does not now desire death. Ironically, however, death does come to him now: the ladies of the court murder him in return for the troubles he had caused other people. His death is not seen as a salvation for his problems and he therefore does not seek death. He must be held prisoner so that he can be tortured.

Y aquell despues de arrebatado hataron lo de pies y de mano: que ninguna defiença de valer se touo. (p. 369)

Much space is devoted in the novel to discussions about death and to the descriptions of the three deaths which take place. Muerte is the noun which occurs most frequently in the novel. Death is described as being a great suffering.
Pues como la muerte sea la mas fuerte cosa de soffrir. (p. 352)
agora desesperado y triste me veo en la muerte. (p. 361)
el dolor de su muerte le manifiesta. (p. 359)
dieron cruel muerte al triste de Torrellas. (p. 370)

Since muerte is described as being such a great suffering, there are several comparisons in the novel which use muerte as a basis.

las llagas que soffrían eran de mayor dolor que la misma muerte. (p. 340)
y tales cosas passauan entre ellas que por cierto yo stimo que ellas dauan al cuytado de Torrellas mayor pena que la muerte misma. (p. 369)
diriades que la muerte no me es pena en comparacion delo que siento por la vuestra. (p. 341)

Since death is generally pictured in terms of great pain in this novel, it becomes even more significant when Grisel jumps into the flames "sin temor" and when Mirabella desires to follow him.

The final aspect of the motif of pain and suffering is grief. Grief is the emotion felt by a loved one or a relative when a loved one dies or is near death. In the novel grief is often expressed in a lament.

Después que la Reyna vio: que la vida de su hija non hauia remedio: ella y sus damas se fueron a lugar secreto: donde palabras con grande compassion con muchas lagrimas sparçen. y el mucho dolor y angustias por la muerte dela hija lançando la derribo muerta en el suelo: (p. 358)

Later the queen expresses her grief to her daughter: "y en esta forma el dolor de su muerte le manifiesta." (p. 359). She concentrates her feelings on the beauty of Mirabella and on the emptiness of her life after the
departure of Mirabella.

Tu discreción. tu mucha nobleza. tu gran beldad, que
sin ser grande tus excellencias te fazian grande,
mueran ya pues mis prosperidades con tu muerte, y
pues tu me dexas: todos los bienes me dexan. (p. 360)

Mirabella likewise laments the death of Grisel.

She also concentrates on the good qualities of Grisel and
on the fact that she will soon follow him into death.

She speaks directly to Grisel.

Pues no creas que tu sallido de penas: dexes ami en
la vida dellas, que las fees de entre ti y mi da-
das: quieren que te sigua quando poder tenga, y
bien perdonaras mi tardança pues agora mas non
puedo, pero yo satisfare a tus iustas quexas:
(p. 362)

There is one example of pathetic fallacy in the novel.

When Mirabella is sentenced to death, grief is so wide-
spread that even nature participates.

ponian tal tristeza en los animos: que parecia el
sol scurecer se. y el cielo querer dello tomar
sentimiento. (p. 355)

At this same point in the novel Braçayda presents a type
of lament that she lost the debate and that women were
continually the victims of men.

There are many vocabulary items used to express
grief but they fall mainly into forms of dolor, llorar,
lágrimas and tristeza.

Dolor is often used in the same context with muerte.

el dolor de mi muerte (p. 360)
el dolor de su muerte le manifiesta. (p. 359)
y el mucho dolor y angustias por la muerte dela
hija. (p. 358)
Lágrimas is also connected with grief over a death. When Mirabella tells Grisel that she is the more guilty and would like to die, the Author describes the situation:

con muchas lagrimas de grande piadad comienza a dezir. (p. 340)

Likewise, when the queen laments the imminent death of her daughter, the Author explains:

y con calientes lagrimas la banya. (p. 359)

Again when Mirabella laments Grisel's death the Author describes her:

y tales palabras mezcladas con lagrimas le dixo. (p. 360)

Mirabella herself says:

que por tu pena mas que por la mia amargosas lagrimas sparzo. (p. 360)

Llorar is used in situations similar to those in which lágrimas is found.

Triste like dolor is frequently found in a context with muerte.

y el triste procuraua la cruel muerte. (p. 368)
cruel muerte al triste de Torrellas (p. 370)
triste me veo en la muerte. (p. 361)

Thus, the motif of pain and suffering is found throughout the novel. It is the strongest source of motivation for Grisel and Mirabella after their love affair had been discovered. Each aspect of the motif has its own vocabulary and manner of expression; but all the aspects—solitude, fear, torture, death, and grief,—are contained within the word pena, the word which best
exemplifies this motif. Pain is a result of unrequited love and solitude in the case of Torrellas; more generally, pain is caused by the cessation of the love affair and death of loved ones. This latter type of pain is best seen in the characters Grisel and Mirabella.

**Loyalty**

Loyalty is an important motif in *Grisel y Mirabella* for it is the motivator in the actions constituting several narrative motifs. Loyalty can be divided into categories: loyalty of lovers, loyalty of servants to masters, loyalty of subjects to the king, and loyalty to members of one's own sex.

The loyalty of Grisel and Mirabella to each other is one of the most obvious forms of loyalty in the novel. After their love affair has been made public and the king is trying to discover who is the more guilty party in causing the relationship, neither lover will blame the other for the situation; each would rather suffer death than destroy the relationship.

Porque caduno dezia todas las culpas esser suyas. y como el Rey viesse que no auia ningun remedio para saber la claridat deste secreto: demando conseio a sus letrados. (p. 342)

The advisors in turn suggest a debate to decide whether men or women in general are more guilty in causing love affairs to develop. Thus, a whole chain of events is caused because Grisel and Mirabella are both loyal to
each other and refuse to blame the loved one for the situation.

The episode of the maid and the valet serves to point out several types of loyalty or disloyalty. When Mirabella's maid discovers her love affair with Grisel, she informs her own lover who then informs the king. The maid here felt a conflict of loyalties: she could remain loyal to her mistress and not disclose the information or she could remain loyal to her lover and inform him. She placed loyalty of lover higher in importance than loyalty to master. The valet in turn tells the king the information. This servant acted out of a double loyalty; loyalty to the king as well as loyalty of servant to master had to be maintained for the king-master was such an important personage.

It must be noted that this series of actions to inform others about the affair of Grisel and Mirabella takes up only a very brief part of the text. However, the remainder of the novel and the bulk of the narrative motifs are caused by the maid who disregards her loyalty to Mirabella in favor of loyalty to her lover and by the valet who informs the king and maintains his loyalty. The importance of the motif of loyalty cannot be underestimated.

Loyalty to members of one's own sex is also pre-
sent in the novel. Torrellas and Braçayda are chosen to debate whether men or women are most guilty in causing love precisely because they are well-known for the defense of their own sex or for the evil things which they say about members of the opposite sex. When they arrive at the court, Torrellas and Braçayda are showered with gifts by the king and queen, respectively, so that they will remain loyal to members of their own sex.

...y ansi andauan la Reyna y sus damas con Braçayda. Y los caualleros con Torrellas fauoreciendo cada­uno su partido. (p. 343)

After the debate has been completed and Mirabella was found guilty, Braçayda gives a long speech in defense of women and attacks the suffering and prejudice which they must endure. She remains loyal to her sex throughout the novel; she does not allow her loyalty to her sex to be relegated to a secondary position by falling in love. However, Torrellas, once he falls in love with Braçayda, abandons his loyalty to his own sex in favor of loyalty to the loved one.

To emphasize the idea of loyalty to one's sex, members of the opposite sex are referred to as enemigos. Torrellas reminds Braçayda: "y como haueys dicho ser nosotros enemigos vuestros:" (p. 354). Braçayda frequently uses enemigo to describe men.

...0 quanto fue mal acuerdo el nuestro senyoras; en poner nuestras honras y famas en poder de los enemigos nuestros. (p. 355)
The queen views Torrellas as an enemy.

Although loyalty is an important motif in that it is the motivator for much action, the word lealdad occurs only once in the novel. It occurs in connection with Mirabella's maid.

Since lealdad is used so infrequently it can be seen that some other word or words had to be substituted for lealdad in order to express the idea of loyalty. The word fe is often used to mean loyalty in love. Mirabella explains,

Braçayda also talks of loyalty in love; "Braçayda que-xando se dela poca fe delos hombres." (p. 361) When speaking of the possibility that one of the two must die, Grisel explains to Mirabella:

Here Grisel combines the religious connotation of fe with the idea of faith in love; the result is purposely am-biguous.

Elsewhere in the novel fe is used meaning credence
of an observable fact or phenomenon.

pues mayor fe daremos alo que la vista nos
certifica: (p. 353)
Pues más fe daremos al secreto del alma; que al
fingido contradizir. (p. 355)

Thus, loyalty as a motif involves several aspects; often one type of loyalty appears in conflict with another. When a situation of conflict comes about, it is usually resolved by remaining loyal to one’s loved one and, hence, by being disloyal to someone else. This can be seen in the incidents involving Mirabella’s maid and in the case of Torrellas. Loyalty as a motif is important for the concept of loyalty contributes heavily to narrative motifs. This is particularly true of the types of loyalty exhibited by maid and valet; the consequences of their loyalty are far-reaching in terms of narrative action.

Justice

The concept of justice is also one of the primary sources of motivation for the action of the novel. Its importance is evident from the opening lines of the novel.

En el regno de Scozia huuo vn excellent Rey de
todas virtudes amigo, y principalmente en ser
iusticiiero, y era tanto iusto; como la misma
iusticia. (p. 334)

Justice is primarily the motivating concept for the king and he is seen throughout the novel as a dispenser of justice.

The king first enters into the novel when his
servant informs him of the love affair between Grisel and his daughter Mirabella. Even in such a situation where his emotions might easily sway his judgment, he is described as being just toward both of the lovers.

The king decreed that the Law of Scotland be enforced. The king decreed that the Law of Scotland be enforced. The king decreed that the Law of Scotland be enforced.

el que mas causa fuesse al otro de hauer amado, que padeciesse muerte; y el otro destyerro para toda su vida. (pp. 337-338)

From here forward the king’s main concern is carrying out the enforcement of this Law of Scotland. For him being just means correctly enforcing the laws of his country. The king then had a group of judges interview Grisel and Mirabella to determine the more guilty so that the sentencing and punishment could be carried out. When it became evident that it was impossible to determine guilt, the king did not abandon the situation but continued his pursuit of justice by asking the advice of his counselors. They suggested that a debate be

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22 This law which condemns to the stake the more guilty of the two lovers found together became known as the Law of Scotland because of its association with this novel of Juan de Flores. Similar laws existed in many countries including Spain. Such laws were also important in many literary genres in France and Spain. This law was also mentioned in Cárceal de Amor when the father-king reminds those who plead for his daughter’s life that a woman accused of adultery should die for her sin. For a more complete discussion of this Law of Scotland see Matulka, The Novels of Juan de Flores, pp. 55-71.
arranged to decide if generally man or woman was more guilty in causing love to happen and then to apply the results of the debate to Grisel and Mirabella "que no auia otra mayor razon para saber la verdad." (p. 342)
The king agreed and prepared for the debate. Twelve judges would decide whether men or women were more guilty of causing love after hearing the arguments of Torrellas and Braçayda.

los quales (los juezes) fueron elegidos por personas, de mucha consciencia y sin suspecha; con solemnnes iuramentos que fizieron de iuzgar segun fuese su mas claro pareçer. (p. 343)

The king's concern for justice is well-known. In Braçayda's opening speech, she tells Torrellas:

y pues en tierra tan iusta stamosi spero de vos iusticia. (p. 345)

After the debate had concluded, the judges find women and hence Mirabella guilty. Since the king is the dispenser of justice, the queen goes to him asking him to pardon Mirabella. The queen believes that Mirabella's life should be saved; she tells the king:

por donde es meior; menguar en la iusticia; que sobrar tanto en la crueza. (p. 357)

The king is thus faced with a conflict between parental love and justice. In the "Respuesta del Rey ala Reyna" the king explains why he must uphold justice. He begins his speech by telling the queen:

Bien parece el conseio que tu me das ser mas affeccionado que iusto. (p. 357)
He seems to be gently reproaching the queen for suggesting that he spare his daughter. The king then gives his reasons for condemning and sentencing Mirabella.

*y si yo fasta aquí he administrado iusticia; quando en mi hija non la fiziesse, non me podrian loar de iusto. que quien de si mismo non faze iusticia; non la deue fazer de otro. mas primero deuen los nobles punir a si mismos; que asus siervos.

(p. 357)

Pero como quien de si mismo faze iusticia; assi me es fuerça fazer la della. porque mis subditos no hayan lugar de se quexar; diziendo ser mas affeccionado ami que a ellos. (pp. 357-358)

Thus, the king, faced with a conflict, chose to uphold justice. The king further explains his actions to the queen.

*pues yo mas quiero tener lohor de virtuoso y iusto; que de poderoso. (p. 358)

ansi que pues sola iusticia es mi victoria: (p. 358)

The Author also describes the situation and the king's ideas on justice.

*mas el Rey non pensaua sino como ala vida de Mirabella diesse fin. Y ahun que en stremo la amaua; pero la iusticia era mas poderosa quel amor. (p. 358)

The Author also realizes that faced with a conflict the king chose justice over love since he was king and the dispenser of justice for his country.

After pleading for Mirabella's life, the queen is forced to retreat but not without first speaking out against the king's decision. Since she realizes that justice is the king's major concern, she now accuses him of being unjust and cruel as well.
Y que ninguna piadad della hayas: eso es cosa muy inorme y iniusta. (p. 359)
y por vna arrebatada fama que de ti por el mundo se pregone; la qual non diran iusticia mas muy enemiga crueldad; (p. 359)

The king, of course, proceeds with the plans for sentencing Mirabella.

However, Grisel then takes justice into his own hands. Before jumping into the flames intended for Mirabella, he tells his beloved:

mas pues no vale verdad ni iusticia: yo de mi fare iusticia. (p. 361)

Since he felt that the king and judges were wrong in sentencing Mirabella, he felt justified in taking the law into his own hands and in acting according to his own desires.

The concept of justice found in the novel is closely connected with religion. God is believed to always be on the side of truth and right and is therefore just.

After Braçayda loses the debate, she explains:

pero a Dios como iusto iuez; ante aquell appelio deste falso iuyzio. (p. 356)

Likewise, in the beginning of the novel when Grisel and another knight plan to fight for the love of Mirabella, the one knight explains:

en las batallas y suertes se muestra Dios mas favorable ala verdad: (p. 335)

After Grisel's death Mirabella also wishes to die but she is prevented from doing so; the queen and other nobles then ask the king to pardon Mirabella by explaining that
God punished the person He knew was guilty.

*y pues que del cielo vino por maravilloso milagro
dar muerte a quien la merecía; que contra la volun-
tad de Dios no diesse pena a quien no la mereçe.*
(p. 362)

The king's action in response to their pleas is inter-
esting.

*Alo qual el Rey no atorgaua ni contradezia, saluo
lo remetio alos de su conseio, con los quales
ligero fue de alcançar no diessen la muerte a
Mirabella.* (p. 362)

The king wishing to be always virtuous and just does not
go against a decision which his subjects believe came
from the just God; to contradict such a decision would
seem unjust to many of his subjects. But yet he does
not support the decision either. He takes no action and
thus remains just and honorable in the eyes of his sub-
jects.

At the end of the novel Torrellas is put to death
by the ladies of the court. This is another example of
the people taking justice into their own hands just as
Grisel did when he jumped into the flames.

The queen's concept of justice is largely composed
of vengeance. She believes in retribution and in making
the guilty person suffer just as he made others suffer.

*Despues dela muerte de Mirabella quedo la Reyna tan
enemistada con Torrellas; que por maneras secre-
tas le buscaua la muerte.* (p. 363)

Braçayda has a concept of justice similar to that
of the queen; she would like to see Torrellas suffer as
he caused others to suffer. While talking to Torrellas for the last time, Braçayda explains to him:

mas abrey segund vuestras obras la pena, y quitaos de amores y prouehit vos de contricion verdadera y paciencia para la muerte. la qual de aquellas a quien offendistes cruelmente abrey de soffrir. (p. 369)

It is interesting to note that the ladies were proud of taking the law into their own hands and punishing Torrellas. After his death each lady took some of his ashes and put them in an amulet to wear forever as a souvenir.

y algunas houo que por cultre en el cuello la trahian, porque trayendo mas a memoria su vengança mayor plazer houessen. (p. 370)

Throughout the novel words pertaining to the idea of justice are frequently found. Some typical words with their frequency count can be found in the following list.

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Forms of condemnar are often found.

en presencia dela Reyna delante sus damas fuese condemnada a muerte: (p. 355)
y como por la pezquiza no houiesse lugar en condemnar a vno mas que a otro. (p. 338)

Likewise, the words pleyto, sentencia, suspechar, confessar also occur. Culpia and forms of culpar are found throughout the novel. Generally these words occur in
relation with the guilt of Grisel or Mirabella.

porque cadauno dezia todas las culpas esser suyas. (p. 341)
el mas culpado hauia de padecer muerte. (p. 338)

The word verdad also occurs with great frequency.
It is a necessary part of justice. Braçayda exclaims after she has lost the debate,

mas yo sforçando me con alguna virtud y consciencia y en ser muy cierta y clara a nosotras tener la iusticia y verdad tan conocida. (p. 356)

After the love affair of Grisel and Mirabella has been discovered, the king and judges try to decide who is more guilty.

no sabian en aquella causa determinar la verdad (p. 342)
no auia otra mayor razon para saber la verdad (p. 342)

Thus, in order to arrive at justice, one must first discover the truth about a given situation. Grisel also puts truth and justice on an equal level; before throwing himself into the fire, he tells Mirabella:

mas pues no vale verdad ni iusticia; yo de mi fare iusticia. (p. 361)

Justice then is the basic motivating concept of the king; when faced with a conflict he consistently pursues justice rather than love or any other concept. Since the king is the dispenser of justice for his land, he must remain just and fair in his duties. Nothing interferes with his concept of justice which is to carry out the law of the land regardless of extenuating cir-
cumstances. His rigidity in the pursuit of justice is one of the main reasons for tragedy in the novel. His concept of justice causes a chain of events leading to the death of Grisel and Mirabella and the unhappiness of the queen and ladies of the court.

The queen and Braçayda, however, are not as motivated by justice as the king, or better, their concept of justice is different from that of the king. To these two ladies justice is vengeance or repayment of sufferings. They also believe in a justice which is modified by circumstances; to them being cruel and causing pain is worse than being unjust.

In the novel discovering truth is the first step in arriving at justice. One also had to properly carry out the law, employ honest and virtuous judges, and impart punishment or fine quickly after judgment was given.

Defense of women

The defense of women is an important lyric motif for it is one of the prime motivating forces for the female characters of the novel. It is also a source of motivation for the author Juan de Flores; the defense of women is one of his goals in writing the novel. Women are defended in a direct manner by the debate and final outcome of the novel and in an indirect manner through the female characters who act as models of femi-
Matulka tells her readers that Juan de Flores was deeply interested in aiding the feminist cause.

Juan de Flores approached the feminist debate in a severe and polemical temper. To him it was no society game nor a vain display of erudition; it was a plea against an unjustifiable oppression, a lasting injustice which frequently crushed the loves and the lives of even the most admirable and lovable among women.  

Juan de Flores presents the defense of women theme in an interesting manner. Anna Krause has noted that the motif was presented in scholastic fashion in Cárcel de Amor but that Juan de Flores presents a dramatized defense of women motif. The dramatization takes the form of a debate in which Torrellas and Braçayda argue whether men or women are more guilty in causing love relationships to develop.

The debate between Torrellas and Braçayda occupies about one third of the novel. The important fact to keep in mind, however, is that both the masculine and feminine viewpoint are present. The debate itself is not strictly pro-feminine nor is the outcome, for women are declared the more guilty party in love relationships.

The debate itself then serves purposes other than that of defending women. First, it serves as a summary
of some of the important arguments of the feminist quarrel which was then raging in Spain. The reader was able to follow the debate which presented both sides of the argument in clear dialogue; the debate presented women's faults as well as the virtues.

Secondly, the debate was interesting. It was presented in a highly dramatic manner. To increase reader interest the Author describes the setting in the palace before the debate began.

At the end of the debate the Author again describes the scene.

An obvious attempt was made to hold the reader in suspense from the beginning to the end of the debate. Since the use of chivalric episodes is limited to but one example in this novel, it can be seen that the debate has the same purpose as did the description of chivalric battles and duels in other novels of this
period: the debate provided a source of action and entertainment.

Third, the development of the love between Grisel and Mirabella was only briefly explained.

Aquell cauallero vencedor llamauan Grisel, el qual prosiguiendo sus amores a Mirabella en pena de quantos por su causa eran muertos; vyendo la grande requesta deste de su amor fue presa. (p. 337)

Since the debate centers around who is the more guilty party in causing love to develop, much discussion is given to how love affairs develop. The debate then serves as a substitute for the description of the growth of the love of Grisel and Mirabella. This idea gains strength when it is remembered that the development of the love of Torrellas for Bragayda happens after the debate and the development of this love is accomplished by means of letters which are included in the text.

The fourth purpose of the debate is that it replaces the analysis of sentiment found in the other sentimental novels. In *Grisel y Mirabella* analysis of sentiment is limited to a few brief letters of Torrellas and laments of Mirabella. Since the debate concentrates on developing love and what individuals experience, it serves as a general substitute for individual analysis of one's own sentiment.

The debate is divided into eight speeches; both speakers speak four times. The debate can be summarized
as follows. 25

Bragayda I She proves that men are eager to court women by various methods which they employ to gain attention and affection.

Torrellas I Torrellas refers to the arguments by declaring that women enjoy all of men's attention-getting methods. He concludes by saying that women are not virtuous.

Bragayda II Men are such great deceivers that no woman is safe.

Torrellas II Woman is the greater cause of love for she is more beautiful than man.

Bragayda III Women err through ignorance; men deceive women and lead them astray with their superior intellect.

Torrellas III Women are not innocent and simple; some of the greatest evils of the world were caused by women.

Bragayda IV Most women are virtuous. Evil women resemble men; virtuous women resemble their mothers.

Torrellas IV A few women of history were virtuous but women have been practicing their evils since the time of Eve so that now evilness is natural.

Bragayda bases her arguments on the fact that men deceive simple and innocent women while Torrellas tries to prove that women are not virtuous and innocent in the first place.

Since the defense of women constitutes only half of the debate and especially since the pro-feminine arguments lose significance because women lose the debate, the defense of women motif must also be found elsewhere in the novel. The female characters serve as models of

25 For a lengthy summary of the debate see Matulka, The Novels of Juan de Flores, pp. 147-157. The debate itself is contained in pages 344-355 of the text used for this study.
behavior for their own sex and by their femininity and virtue they help to defend all women.

Braçayda is featured in the novel as a courageous woman who is loyal to her sex. She is given a favorable description.

Y en aquell tiempo hauia vna dama delas mas prudentes del mundo en saber y en desemboltura y en las otras cosas a graciosidat conformes. (p. 342)

She is active throughout the novel and is not afraid to meet the challenge of the famous Torrellas. She helps make a fool of Torrellas by encouraging his love and deceiving him so that he can be later murdered.

The queen is likewise an active woman. She does not live through her husband's life but has a life and personality of her own. She too is courageous; she petitions her husband to pardon Mirabella and when he does not, she delivers a rather strong speech condemning his actions. She is perhaps most active in seeking revenge against Torrellas whom she blames for causing her daughter's death by his unjust words against women.

Mirabella is also active; she makes her own decisions and is not afraid to uphold her convictions. She argues that she, not Grisel, is the guilty party. Finally, when Grisel dies and she can no longer bear life, she commits suicide. However, her suicide is a positive action and decision on her part.

Thus, all three important female characters in the
novel have strong personalities; they are capable of living their own lives; they do not live life through and for their husbands or lovers. They defend themselves and their ideas. Yet, they are not accused of lacking femininity. It should be noted that Torrellas fell in love with Braçałyda after her strong defense of women in the debate.

The women become the dominant figures in the latter part of the novel. After the debate the women engage in positive action: the queen petitions the king and reprehends him for not pardoning Mirabella. She also plots the murder of Torrellas. Mirabella commits suicide rather than live a life she would not like. Braçałyda greatly aids the queen in plotting the death of Torrellas and in murdering him. In the final scene of the novel only women are present; Torrellas is present but only for as long as he is kept alive by the ladies. Torrellas is completely eliminated from the scene; even his ashes are taken from view and put into amulets and worn as souvenirs. Thus, in the final scene women dominate both physically and intellectually; their ideas are finally carried out and no men are present.

The pro-feminine viewpoint is augmented by the type of men present in the final part of the novel. Both Torrellas and the king are described as having faults. The main fault of Torrellas is that he attacks women and
causes them to suffer by his cruel words. Torrellas is painted as a fool in the last part of the novel for he is incapable of discerning a plot against himself. He is also weak for a woman has caused his downfall for he was not in control of his faculties.

The king's main fault is his cruelty. His rigid concept of justice causes the debate and Mirabella's death. To the ladies the worst fault in a man is that he is cruel and causes suffering.

In contrast to the ladies, the men of the latter part of the novel appear quite unworthy and do not measure up to the women present in the novel.

The pro-feminine viewpoint in Grisel y Mirabella is not limited to the debate. Pro-feminism starts in the debate and develops within the novel until it is dominant in the final scene. It is developed by argument within the debate, through characterization of model feminine characters and finally by force of action. The author is not saying that women are superior; he is saying that they should be treated fairly and if they are not, the action which women take against men who harm them is brutal but often justified.

Chivalry

Chivalry is not as important a motif in the novel as those mentioned previously. There is only one real
chivalric incident in the novel. In the beginning of the novel many of the young men of the kingdom were killing each other while vying for the love of Mirabella.

Thus, when only two young knights remain, they engage in an argument about how it should be decided who would be the suitor of Mirabella; one knight wanted to decide by casting lots, the other by a duel.

While the discussions between the two young men occupy much space the actual duel is described in very few words: "mato al otro." This one chivalric incident is included because it is tied to the motif of love; Grisel fights in order to gain his beloved Mirabella. Chivalry is reduced to an absolute minimum; no chivalric episodes are included for pure entertainment purposes. The one episode which is included is reduced to the bare essentials of action description.  

26 The only other incident in the novel which could be considered chivalric is Grisel's act of throwing himself into the flames to save Mirabella. However, love and fear of pain of living without Mirabella are equally strong motivators for Grisel's action. This episode is then not strictly chivalric.
Even though chivalric episodes are not included in the novel and none of the characters is motivated by chivalry, chivalric terminology is quite common. Generally, this terminology is used in a metaphorical manner to describe love or the pursuit of love. When Grisel attempts to explain that he is the more guilty party in causing love to develop, he describes the pursuit of love in terms of a chivalric quest.

Some words used have a chivalric and metaphoric connotation. *Aventura* is used to describe the battle of Grisel and the other knight as well as to describe the love situation between Torrellas and Braçayda. Likewise, *batalla* is used meaning a chivalric battle as well as an amorous battle. Grisel describes the argument to decide who deserves Mirabella:

> no quiero poner lo en aventura de suertes sino de batalla. (p. 336)

Later, Mirabella calls the situation between Grisel and herself "peligrosa batalla" (p. 337); the Author likewise calls their affair "aquella amorosa batalla." (p. 343)

Forms of the verb *vencer* are often used with an amorous connotation—a love conquest as well as a chivalric conquest.
aquell cauallero vencedor llamauan Grisel. (p. 337)

Torrellas says of women:

en los casos del amor soys ligeras de vencer;

(p. 348)

Torrellas later believed that Braçayda was "ligera de venger". (p. 367). At times vencer has an ambiguous meaning; it has both a chivalric and amorous sense. Grisel explains,

que quien con affecion sigue amor; tan bien vence las cosas altas como las baxas. (p. 338)

He could be referring to women or to chivalric quests.

Thus, even though the actual use of chivalric incidents is extremely minimal within the novel and even though chivalry is not a prime motivator for characters, the terminology of chivalry is maintained. However, the terminology is employed metaphorically and is used to compare love to chivalric pursuits. Hence, the terminology is associated with love just as the chivalric episodes are tied to the love motif.

Honor

Honor like chivalry is not an important motif in Grisel y Mirabella. Honor is generally a motivator of the female character in the Spanish novels, but honor is certainly not a strong source of motivation for Mirabella. Unlike many heroines of fifteenth century, she does not seem to be at all concerned for her honor; the reason that she seems to favor secrecy in her relation-
ship with Grisel is that through secrecy her love affair with Grisel is maintained; she does not seem afraid that her reputation will be ruined if her relationship with Grisel is discovered.

Mirabella talks of honor in a negative manner. She uses the word deshonesto instead of honesto. When she declares that she is the guilty party in causing the love affair to develop she explains to Grisel:

Y ante que vos pensastes querer me; mi voluntad querer os penso, y con cautela desonesto os declare lo que mis desseos querian. (p. 339)
y mi desonesto mirar y fauorecer vuestra demanda; era mas desonesto ami: que el requestar a vos. (p. 339)
Pues de aquestos tales y desonestos actos en mi muchos conocistes. (p. 339)

Braçayda shows concern for honor in a general rather than personal manner. During the debate she tells Torrellas,

porque mas quiero ser por simple touida: que por desonest: (p. 352)

Braçayda feigns concern for her reputation in her relationship with Torrellas; she agrees to meet Torrellas in a secret place unknown to any person outside their relationship. She feigns concern so that her actions will seem legitimate to Torrellas.

The only person in the novel who seems concerned with honor is the king. In the novel the words fama and honra have practically the same meaning. The king is concerned with his reputation primarily because he is
the king and must be virtuous. He tells the queen:

la persona del Rey es speio en que todas miran.
Y sus obras conuienen ser tales: que resplandez-
can entre todas las otras gentes. (p. 357)

When he explains to the queen why he must be just and not
pardon Mirabella, he says,

Pues en el fin dela vida esta el lohor. y si yo
fasta aqui he administrado iusticia: quando en mi
hija non la fiziesse: non me podrian loar de
justo. (p. 357)

Lohor (loor) has more or less the same meaning as honra
or fama. The king tells the queen,

pues yo mas quiero tener lohor de virtuoso y iusto:
que de poderoso. (p. 358)

Honor is a concept that lives on even after the per-
son is dead. Before Mirabella is to die, she tells Gris-

sel, "siempre quiero que vuestro lohor y fama biuan."

(p. 360)

There are many ways to achieve honra. The most
obvious way is to be virtuous.

Yo mas quiero tener lohor de virtuoso y iusto: que
de poderoso. (p. 358)

Obtaining glory is another way of achieving fama. Glory
comes through love or suffering. Torrellas believes that
he will receive gloria through the love of Braçayda.
Grisel believes that he will receive gloria through the
pain of death.

Thus, in Grisel y Mirabella it is the male char-
acters, especially the king, who are concerned with ob-
taining or maintaining honor. In opposition to Cárcel
of Amor the ladies of the novel do not seem to be concerned with their reputation. Since only the king is motivated by the concept of honor, words related to this motif are infrequent in the novel.

**Pleasure**

The motif of pleasure is not one of the prime sources of motivation in the novel, but instances of pleasure and concern for pleasure are to be found.

The love of Grisel and Mirabella is not a love of desire and longing. Mirabella as well as Grisel is concerned with pleasure.

ella (Mirabella) por sí sola sin terceró buscó manera ala mas plaziente que peligrosa batalla; donde los desseos de Grisel y suyos vinieron a efecto, y después que algunos días muy ocultos en grandes plazeres conservaron sus amores: (p. 337)

A requited love is seen as one of the greatest sources of pleasure:

porque en los casos de amor non hay otro deleyte; sinon querer y ser querido. (p. 368)

After Braçayda has favorably replied to the letter of Torrellas, Torrellas is indeed happy.

Tanto crece la alegria de mi bienauenturança, que desseo la muerte con temor que non venga tiempó que me quite aqueste plazer que posseo. (p. 368)

There are other sources of pleasure besides love.

When Braçayda arrives at the court, the queen goes to great trouble to insure that Braçayda will have a pleasant welcome.
principalmente la Reyna madre de Mirabella hizo tan grandes fiestas a Braçayda, que ellas por sí fueron dignas de escrituras memoradas, y esto fazía la Reyna por la tener mas contenta. (p. 343)

Thus, parties and banquets are also a source of pleasure.

On the day that Mirabella is to be burned at the stake, the ladies of the court try to eliminate some of the pain of the event.

y depues que el dia fue llegado que Mirabella moriesse: quien podría scriuir las cosas de gran magnificencia que para su muerte stauan ordenadas, y todas muy conformes a tristeza segund que el caso lo requería. ansi fiestas tan tristes: como el día de sus bodas se le pensauan fazer alegres. (p. 358)

Vengeance is also another source of pleasure. The ladies who tortured Torrellas were quite pleased that they had returned the pain that he had often given to others.

Although the instances of pleasure in the novel are few in comparison with the instances of pain, pleasure is a motif whose presence is felt in the novel. Mirabella seems to be more motivated by pleasure than by honor for she pursues pleasure with Grisel and, thus, completely ignores concern for her honor and reputation.

Pleasure as a motif also serves as a brief contrast to the intense feelings of pain and suffering in the novel. The pursuit of pleasure demands action; it is not an introspective and passive motif as is suffering. Pleasure usually implies the presence of other human beings as in the pleasure of requited love or the pleasure of parties and banquets. The characters of
this novel seem socially oriented and indeed solitude is not a motif in itself. The characters seek the presence of other humans which in turn brings pleasure. The motif of pleasure is related to the active, more social aspect of *Grisel y Mirabella*.

**Negatives**

Negatives are among the most abundant words in the text. Negative forms of most of the primary motifs can be found: *amor/desamor; fama/infamia; honesto/desonesto; iusto/iniusto; dichoso/desdichoso*. The presence of the motif and its negative form usually means that the motif is a motivating concept for one or more characters but it is not a motivator for other characters. As we have seen, the king was concerned for honor but Mirabella was not.

Negative words are also contained in the novel, the most frequent are found in the following list.

<table>
<thead>
<tr>
<th>Word</th>
<th>Frequency</th>
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<tbody>
<tr>
<td>iamas</td>
<td>5</td>
</tr>
<tr>
<td>nada</td>
<td>1</td>
</tr>
<tr>
<td>negando</td>
<td>1</td>
</tr>
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<td>negar</td>
<td>4</td>
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<td>negara</td>
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<td>negasse</td>
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<td><strong>Total:</strong></td>
<td><strong>468</strong></td>
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In all these negatives account for 2.947 percent of the
text and *no* and *non* occur 2.091 percent of the time.\textsuperscript{27}

Negatives can often be found in clusters in episodes or situations involving some form of pain and suffering. In Mirabella’s speech and lament after Grisel had died, negatives are frequent. Mirabella expresses facts in a negative manner.

0 Grisel es cierto que ya no biues. (p. 362)

y no es piadad la que con migo vsays; (p. 362)

Sometimes a positive statement is obtained by the use of two negatives: "Y ansi que no pienses amado Grisel que no te sigua." (p. 362)

Mirabella employs negatives frequently. After her love affair with Grisel has been discovered, she explains that she is the guilty party.

si yo lugar no diera alas hablas de vuestros deseesos: non consideraran en al complimiento dellos. (p. 339)

Other characters also employ negatives in situations of suffering. When Grisel and the other knight are vying for Mirabella’s love, Grisel tells his opponent:

porque quien verdaderamente ama: non se porna al peligro de non le caher la suerte. mas vos que os ofreceys: parece que non temistes la contraria ventura. y el que non teme: non ama. (p. 337)

Here Grisel expresses in a negative manner what could also be expressed in a positive manner.

\textsuperscript{27}Because of a lack of frequency lists for old Spanish texts, it is not known just how much above the norm these percentages are. They are included because they do seem abnormally high.
Likewise, the king when he explains his reasons for upholding justice and not pardoning Mirabella uses many negatives.

However, negatives do not abound in conversations of love; the love of Grisel and Mirabella is a requited love and, hence, affirmative; the love of Torrellas for Braçayda is too short-lived to be discussed at length. Therefore negatives are mainly used for description of pain and suffering.

Although it seems likely that negative words would be used frequently in the debate to refute the arguments of the opposition, it was found that refutations were composed of new material and new examples rather than a flat denial of arguments presented.

**Conclusion**

There are eight lyric motifs in *Grisel y Mirabella*: love, pain and suffering, loyalty, justice, defense of women, chivalry, honor and pleasure. The latter three are not as important in serving as motivators for the narrative motifs as are the first five.

Some general observations have been made about the expression of lyric and narrative motifs in the novel. The motifs are generally presented in a direct manner. Allegory is not used to explain love or other lyric motifs. As a result the novel is more oriented toward real persons rather than toward allegorical figures. The
characters interact and speak to one another. The central character is not alone with his thoughts. As a result of the interaction of characters there is less introspection and less personal analysis of sentiment. To some extent the debate serves the purpose originally given to introspection and individual analysis of sentiment in other sentimental novels. In the debate Torrellas and Braçayda discuss in general terms how love develops. In other novels the central character often spends the entire novel remembering how his own love affair developed.

Since the central character is not alone, the role of the Author has diminished. In this novel the Author does not serve as a confidant of the central character nor does he enter into the action or cause any of the narrative motifs. He serves only to add information not given directly by the characters themselves or to provide narrative connecting material.

Many have labeled *Grisel y Mirabella* a pro-feminist treatise. However, from the examination of the motifs, it has been seen that the pro-feminine viewpoint is only a part of the novel. Loyalty as a motif affects most of the characters, but it is the loyalty of the maid for her lover and her lack of loyalty for Mirabella which causes most of the other narrative motifs of the novel.

The motifs of love and suffering are the two primary motifs of the novel. In all cases suffering was a
result of love: Grisel and Mirabella both suffer and finally die as a result of their love for each other; Torrellas' torture comes about as a result of loving Bragayda; even the suffering of the queen can be attributed to loving her daughter. The motifs of honor and justice motivate mainly the king although the effects of his rigid concept of justice are felt by the other characters.

The defense of women motif is important motivation for the women of the novel; the motif is presented partially by means of the debate and also by means of the female characters who serve as models of feminine behavior. Since the debate also presents the masculine viewpoint it obviously cannot be viewed as strictly pro-feminine. The debate mainly serves to explain the many ways in which love develops. It demonstrates how men and women differ in love and also serves as a substitute for analysis of sentiment in which lovers frequently explained how their own loves developed. In this sense the debate is much more a part of the motif of love than of defense of women.

The defense of women is most important only in the last episode of the novel when the feminine viewpoint dominates. However, the dominance of the defense of women motif in one section of the novel even if it is the last episode, does not mean that this motif dominates the entire novel. The other motifs, particularly
the motifs of love and suffering, are too important throughout the entire novel to be overshadowed by the dominance of defense of women in the last episode.

The novel is composed of both positive and negative elements: love is seen as a source of pleasure and as a source of pain; the maid's lack of loyalty to Mireabella and her lover's abundance of loyalty to the king causes an end to the love affair of Grisel and Mireabella; the king's concern for justice is offset by the queen's concern for pity and vengeance. This contrast of opinion is most apparent in the debate where pro- and anti-feminine viewpoints are argued. However, the negative elements of the novel far outweigh the positive elements: pain and suffering is a much more prevalent motif than pleasure. As a result negative forms of motifs and negative words themselves abound in the novel and the essential motifs are the negative ones. The essence of *Grisel y Mirabella* is then the pain and suffering caused by a cessation of the love affair and by a rigid concept of justice which sentences the lovers and causes death.
CHAPTER V

CONCLUSION

In the preceding analyses of Siervo libre de amor, Cárcel de Amor and Grisel y Mirabella the various narrative and lyric motifs have been listed and studied on an individual basis within the framework of a particular novel. In this conclusion the various motifs will be analyzed and discussed as a group. Since individual motifs have been previously studied, only those motifs and details of motifs which occur more than once will be here analyzed. By studying these various narrative and lyric motifs which are shared by the novels, a composite description of a sentimental novel can be obtained.

Narrative Motifs

As we have seen, the narrative motifs are those significant situations which contribute to the action or plot of a novel by moving it forward. By examining the narrative motifs which appear in the three novels of this study, a typical plot of a sentimental novel can be recreated.

Narrative motifs which occur in the three novels of this study

There are six narrative motifs which occur in all
three novels of this study.

1. The lover falls in love with and pursues a beautiful and virtuous lady.
2. The lover is successful in establishing a relationship with his beloved.
3. A false friend or servant causes the love relationship to become public knowledge.
4. A cruel father-king prohibits the marriage or continuation of the love relationship between the lover and his lady.
5. The lover grieves and suffers over the loss of his beloved.
6. The lover dies because the love relationship was not permanent.

Each of the novels begins with the lover's pursuit of a beautiful, virtuous lady. In some of the novels the tale is in the form of a flashback; the lover now in a period of great sorrow relates the story of the cause of his grief. Both tales of *Siervo libre de amor* open on a description of the lover pursuing his lady. The Author in a type of flashback tells of falling in love with and courting his "lynda señora" and winning her favors. In the tale of Ardanlier and Liessa the story of how Ardanlier established a relationship with Liessa and Yrena is explained. *Cárcel de Amor* begins with the Author listening to Leriano relate his story about the pursuit and winning of Laureola; this novel is constructed along the lines of a flashback also. *Grisel y Mirabella* opens with narration of the events and deeds performed by Grisel until he wins the love of the beautiful Mirabella. Even though the techniques in the three novels vary from autobiography to dialogue to straight narra-
tion, the material related is essentially the same. In all three novels the opening pages are devoted to a brief description of the lover, his lady and the events which lead to initial success in establishing a love relationship between the lover and lady.

The second narrative motif common to all three novels is the lover's success in establishing a relationship with his beloved. In the Author's tale of *Siervo libre de amor* the Author writes poetry to his lady. She first agrees to accept his poem-letters and finally agrees to accept him as her *siervo*. In the tale of Ardanlier and Liessa Ardanlier and Liessa are described as being in love in the opening lines of the tale. Ardanlier has been successful in winning his beloved Liessa. In *Cárcel de Amor* Leriano finally wins the acceptance of Laureola after sending her numerous letters. They have a meeting together. In *Grisel y Mirabella* Grisel wins Mirabella by means of his chivalric ability and deep love for Mirabella. They enjoy a pleasant relationship for some time. Thus, in all the novels of this study the lover is successful in his pursuit of his beloved; he is not rejected by the lady. The love relationship is established and endures even if for only a brief period of time.

The third narrative motif shared by all three novels is the motif of the false friend or servant who
reveals the existence of the love affair to others. In *Siervo libre de amor* the Author seeks the aid of a friend who will advise him on techniques to insure a successful courting. Although the friend supplies good advice, he betrays the friendship by telling the lady that he knows about the relationship between the Author and herself. Immediately, the lady refuses to continue the relationship because of fear for her reputation. In *Cárcel de Amor* Leriano's friend Persio tells the king, Laureola's father, that Leriano and Laureola have been seen together at night while the king sleeps. Persio's act is one of treachery; he lies to the king because of jealousy of Leriano and in order to further his relationship with the king. When the king hears Persio's story he imprisons his daughter and thus the relationship of Leriano and Laureola is destroyed. In *Grisel y Mirabella* Mirabella's servant informs her lover, the king's valet, about the affair of Grisel and Mirabella; thus, the maid is unfaithful to Mirabella. The king's valet in turn informs the king, Mirabella's father. When the king learns of the affair, he immediately begins to enforce the Law of Scotland which demands the execution of the more guilty party in a love affair. This action on the part of the king naturally destroys the affair of Grisel and Mirabella. Thus, in all three novels the love relationship is initially successful but because a friend
or servant reveals the existence of the relationship to others, the love relationship is destroyed. This narrative motif is extremely important in all three novels. The major portion of the remaining narrative motifs and of the novel hinges on this particular narrative motif: because a friend or servant betrays the lover and makes the relationship publicly known, the love relationship is destroyed and the lover suffers and finally dies. This narrative motif is then the key to the development of the rest of the novel.

The fourth narrative motif shared by all three novels is the cruel king-father who prohibits the continuation of the love relationship. In the tale of Ardanlier and Liessa in Siervo libre de amor King Croes, the father of Ardanlier, refuses to allow his son to marry Liessa. As a result the two lovers leave their homeland and eventually engage in a secret marriage. Seven years later King Croes finds the couple and murders Liessa and, thus, ends the love relationship. In Cárcel de Amor the king imprisons his daughter Laureola after he has been told that Laureola and Leriano had been meeting secretly at night. This action likewise destroys the relationship of Leriano and Laureola. In Grisel y Mirabella the king does not wish his daughter to marry anyone so he imprisons her. Ironically, this imprisonment does not impede the development of her relationship with Grisel.
However, after the king discovers the affair of Grisel and Mirabella he enforces the Law of Scotland which destroys the love affair of the two young lovers. In the tale of Ardanlier and Liessa the motif of the cruel father-king occurs alone; however, in Cárce de Amor and in Grisel y Mirabella it occurs in connection with the motif of the false friend or servant who makes the love affair public. This narrative motif then complements or reinforces the previous narrative motif of the false friend or servant; both motifs cause the destruction of the love relationship and cause the lover's sorrow and suffering.

The lover is seen grieving over his lost love in all three novels. In the Author's tale of Siervo libre de amor the Author spends most of the novel grieving over his unrequited love; he interiorizes his sentiments and his experience is allegorically represented. In the tale of Ardanlier and Liessa Ardanlier grieves over Liessa's death but he quickly commits suicide; he does not grieve for a long period of time. In Cárce de Amor Leriano also spends most of the novel lamenting his unrequited love. His experience is also allegorically represented. In Grisel y Mirabella Grisel grieves over the potential loss of Mirabella. However, it is Mirabella who here grieves extensively over the loss of her lover. A slight reversal of this narrative motif then exists in this
novel. This narrative motif makes up the bulk of the three novels of this study for the description of each lover's grief is generally long and constitutes a great proportion of the novel.

The last narrative motif shared by all three novels is the death of the lover because he could not bear the grief of the lack of his love relationship. In the tale of Ardanlier and Liessa in Siervo libre de amor Ardanlier commits suicide shortly after he discovered the dead Liessa. In the Author's tale the Author cried out for death but he never actively pursued it. In Cárzel de Amor Leriano dies a slow death because his love for Laur-reola was unrequited. In Grisel y Mirabella Grisel commits suicide by jumping into the flames to be used for Mirabella's execution. The thought of living without his beloved Mirabella was too much to bear. Thus, even though the manner of dying varied greatly, the cause of death was generally the same in all three novels: unrequited love or the death of the beloved caused the death of the lover.

There are several general observations concerning these six narrative motifs which occur in all three novels and which constitute a typical plot of a sentimental novel. The novel is essentially the story of a lover who because of some obstacle cannot continue in his love relationship with his lady. The lover is initially
successful in the pursuit of his beloved; he is not re­jected because of a fault of his own. Thus, the rela­tionship does not suffer from internal problems and the lovers are initially very loyal to one another. The love relationship is then terminated at least in part because of some external obstacle: a cruel father-king and/or a false friend. The novel concentrates on the lover's grief and sorrow at the loss of his beloved and termi­nates with the lover's death. The effects of an unre­quited love or a love in which one of the lovers dies is emphasized in the novel.

Although the novel may be developed in the form of a flashback which contains the early details of the love relationship, near the end of the novel the flashback material is terminated and present events dominate. The lover's grief and sorrow are usually present events and are described in the present tense; the novel ends with the lover's death.

**Narrative motifs which occur in two novels of this study**

The narrative motifs which occur in two of the three novels of this study are significant and important motifs. Although they do not constitute the typical plot as do the narrative motifs found in all three no­vels of this study, these motifs which occur in two no­vels are frequent enough to be considered characteristic
There are eight narrative motifs which occur in two of the three novels of this study.

1. The lady strives to maintain her love above all other concerns.
2. The lady strives to maintain her honor above all other concerns.
3. The lover is scorned by his beloved.
4. The lovers live in a secret hideaway.
5. The lady is imprisoned and sentenced to death because an illicit relationship with her lover is suspected or proven.
6. The lover is alone because of an unrequited love.
7. The queen pleads for mercy and for the life of her daughter.
8. A man speaks evilly of women.

The first narrative motif which is shared by two novels is that the lady strives to maintain her love relationship at any cost. In the tale of Ardanlier and Liessa of *Siervo libre de amor* Liessa is much more concerned for her love for Ardanlier than for her honor or life. She flees with her lover and travels throughout many lands and eventually engages in a secret marriage with Ardanlier. Finally she is murdered by Ardanlier's father because she has been shameless and had run away and lived with Ardanlier. Likewise, Yrena is very much concerned for her love of Ardanlier. She remains forever faithful to him both in life and death. She goes to great trouble and expense to have a tomb built for Ardanlier and Liessa upon their deaths. In *Grisel y Mirabella* Mirabella is greatly concerned for Grisel and
for maintaining their relationship. She shows no concern for her reputation and willingly has an affair with Grisel. She even claims that she is the guilty party in the love affair so that she will be executed and not Grisel. In both these novels then the ladies show greater concern for maintaining the love relationship than for their honor or even life.

The second narrative motif which occurs in two novels is one in which the lady strives to maintain her honor at all costs. In the Author's tale of *Siervo libre de amor* the Author's beloved carefully guards her reputation. When the Author's presumed friend informs the lady that he knows of the relationship between the Author and her, the lady immediately terminates her relationship with the Author. Likewise, in *Cárcel de Amor* Laureola places her honor above all else. Even after it has been established that Persio lied to the king about the secret meetings of Leriano and Laureola, Laureola refuses to see Leriano because she feels that she must be completely above suspicion in order that her reputation remain spotless. Thus, in both novels ladies place their reputation above all else including love and personal happiness. This motif is in direct opposition to the previous motif in which women showed more concern for love than all else.

The third motif shared by two novels is the motif
of the lover scorned by his beloved. This motif is always accompanied by the previous motif of the lady who maintains her honor at all costs; in fact, this motif is a direct result of the previous motif. If the lady is concerned for her honor above all else, then if her love and honor come into conflict, honor wins out and the lover is scorned. Such is the case in the Author's tale of Siervo libre de amor. When the Author's beloved learns that a friend knows about the relationship, she ends her relationship with the Author for the sake of her honor. In Cárcel de Amor Laureola scorns Leriano because she feels that a renewal of their love relationship would harm her reputation. In both novels the ladies scorn their lovers in order to preserve their reputation; they do not reject the lovers merely for the pleasure of rejecting them.

The fourth narrative motif of two novels is the motif of the lovers living in a secret hideaway. In the tale of Ardanlier and Liessa of Siervo libre de amor Ardanlier and Liessa are secretly married and then live together in a secret palace. The palace is hidden in a lovely peaceful area and the lovers spend a blissful seven years together in seclusion. In Grisel y Mirabella Mirabella has been locked up in a secret room by her father. Grisel and Mirabella spend several pleasure filled days living together in this secret room. In both
novels the hideaway offers the lovers the opportunity to enjoy each other's company without the cruel father-king knowing. Time spent in the hideaway is blissful but as soon as it is discovered, the lovers are forced to endure punishment.

In two of the novels the ladies are imprisoned and then sentenced to death by the cruel father-king. In Cárcel de Amor the king imprisons Laureola after he hears the testimony of Persio claiming that he has seen Leriano and Laureola meeting secretly at night. She is later sentenced to death after Persio offers more testimony. In Grisel y Mirabella the king imprisons Mirabella so that she will not cause any more men to fall in love with her and so that she will not marry. She is imprisoned a second time while she is awaiting execution for being the guilty party in the love affair. In both novels the imprisonment is a type of prevention as well as punishment. As fathers the kings imprison their daughters so that their reputations will not be harmed. As kings they imprison their daughters because the law states that the guilty party of the love affair must be executed and they must comply with the law. This motif leads to many other motifs in the novel.

The sixth motif concerns the lover who is left alone to suffer the pains of an unrequited love. In Siervo libre de amor the Author is completely alone after
his friend has proven himself a false friend and after his beloved has scorned him. The Author withdraws from society and internalizes his problem. His mental and emotional attitude is allegorically represented: the Author wanders through a barren desert until he finally finds the road to Understanding. In Cárcel de Amor Leriano is alone bearing the problem of unrequited love and trying to find a way to win the love of Laureola. His situation is also allegorically represented as the cárcel de Amor. After he has won the love of Laureola and after she scorned him, Leriano is again alone. This solitude is realistically presented, however. The Author explains Leriano's feelings in narrative form. In both novels solitude is the result of the lady's scorn of her suitor. Solitude is allegorically described in order to represent the various emotional attitudes of the suffering lover. The lover alone motif leads to several other motifs within the novels. Because of his solitude the lover seeks death and then dies or commits suicide.

In both Cárcel de Amor and Grisel y Mirabella the queen plays a minor role; she pleads for mercy and for the life of her daughter. This motif is caused by the imprisonment and sentencing to death of the daughters. In Cárcel de Amor after the king has sentenced Laureola to death, the queen goes to the king and begs him to spare their daughter; the king is, however, not moved by
his wife's pleadings and says that he must pursue justice. Likewise, in Grisel y Mirabella the queen begs the king to spare Mirabella from execution and likewise the king ignores the queen in his pursuit of justice. Both novels are very similar in this point: the emotional queen is pitted against the rational king in an effort to save her daughter. The king's pursuit of justice overcomes the queen's desire for mercy and the life of the daughter.

The last motif shared by two of the three novels is the motif of the man who speaks evilly of women. In Cárcel de Amor Tefeo speaks out against women to Leriano in an effort to ease his suffering over the loss of Laureola. Leriano, however, contradicts him and Tefeo's judgments are rendered useless. In Grisel y Mirabella Torrellas lashes out against all women in his defense of his own sex and the life of Grisel. Although he wins the trial he loses his life because of the evil things that he spoke against women. Thus, in both novels the men who speak evilly of women are not given much credence and they are pictured in an unfavorable light.

In addition to the six narrative motifs found in all three novels of this study and the eight narrative motifs found in two of the novels, there are, of course, narrative motifs which are found in only one novel. These motifs which occur only once will not be here
studied for they are what differentiates one novel from another and what constitutes its uniqueness. The fourteen motifs shared by at least two novels constitute the characteristics of the genre for motifs have a generic quality. The six motifs shared by all three novels constitute the basis for a typical plot of a sentimental novel. The eight narrative motifs shared by two novels constitute typical variations of the plot; these eight motifs may or may not be present along with the typical plot motifs. They are also frequent enough to be considered characteristic of the sentimental novel. Thus, it is not the presence of any one motif in all three novels of this study which constitutes a characteristic of the sentimental genre; it is the combination of certain motifs such as the six motifs of the typical plot which characterizes the genre.

**Lyric Motifs**

As in the case of the narrative motifs, lyric motifs can be divided into three categories: lyric motifs which appear in all three novels of this study; lyric motifs which appear in two of the three novels; lyric motifs which appear in only one novel. Only those lyric motifs which appear in at least two novels will be here considered.
Lyric motifs which occur in the three novels of this study

The lyric motifs which occur in all three novels of this study are love, chivalry, sorrow and suffering, loyalty, defense of women, and honor.

Love

Love is undoubtedly the most important lyric motif in all of the novels. It is the main source of motivation for the lover and is the lyric motif upon which most of the narrative motifs are built. The concept of love found in the three novels of this study is not constant in all the novels but there are certain essential characteristics which reoccur without variation.

In the Author's tale of Siervo libre de amor the Author falls in love with a beautiful lady of superior social status which makes the love ennobling. He uses the advice of a friend in order to gain the affection of his beloved. While in pursuit of the lady, the Author is described as a prisoner and servant of love; like a feudal serf he must faithfully serve his mistress and loyally and carefully follow the prescribed rules. Because the friend tells the lady that he knows of the affair between the Author and her, the lady terminates the relationship. Thus, the love is unrequited and remains a desire; the Author suffers the effects of this unrequited love throughout the rest of his tale.
In the tale of Ardanlier and Liessa in *Siervo libre de amor* there are two love relationships: the love of Ardanlier and Liessa and the love of Yrena for Ardanlier. The love of Ardanlier and Liessa is completely opposite of the love of the Author and his lady. Ardanlier and Liessa have a reciprocated, mature love which has no internal problems which could cause its destruction. Both partners are extremely happy after engaging in a secret marriage and living in their secret hideaway where they spend seven blissful years. The lovers are models of loyalty in love. Even though the father-king kills Liessa and then Ardanlier commits suicide, the fame and loyalty of the lovers live on. This love relationship has little in common with courtly love. It is, however, very reminiscent of the type of love which is found in the *libros de caballería*. The love of Yrena for Ardanlier contains a reversal of roles of the lover and beloved. Here Yrena is the one who has fallen in love and then pursues Ardanlier; she then suffers from an unrequited love. Although this love of Yrena for Ardanlier has several points in common with courtly love with a reversal of roles, it also has much in common with the encounters of a knight in the *libros de caballería*.

In *Cárcel de Amor* Leriano explains how he fell in love with a beautiful lady of a superior social status; the love was thus ennobling and Leriano was described as
a prisoner of love while loyally serving his beloved Laureola. Through the aid of the Author Leriano obtained initial success in his relationship, for Laureola and he met together in public. However, because of a false friend who lied to the king about the relationship of Leriano and Laureola, Laureola is imprisoned and later she terminates the relationship with Leriano because of concern for her honor. The love is, thus, unrequited and remains a desire or longing. Leriano's sorrow over this unrequited love is described in the novel; this sorrow eventually causes his death. The love of Leriano and Laureola has much in common with courtly love: the lady is of superior social status; the love is ennobling; the love remains a desire or longing.

The love relationship in *Grisel y Mirabella* exists between the young knight Grisel and the Princess Mirabella. Since Mirabella is both beautiful and of superior social status, the love is ennobling. However, the love affair does not remain a desire or longing, for the lovers spend time together in Mirabella's bedroom. After Mirabella is sentenced to die, Grisel jumps into the flames destined for his beloved in order to save her and so that he would not have to remain alive without his beloved. Shortly thereafter Mirabella also commits suicide. This love relationship does not concentrate on sorrow and suffering because the love was requited. This love
is more similar to the love of Ardanlier and Liessa; the love in Cárcel de Amor is similar to the love of the Author's tale in Siervo libre de amor.

Even though there are individual variants in the treatment of the love motifs in all three novels of this study, there are certain characteristics which remain constant. Requited love as in the case of Ardanlier and Liessa and Grisel and Mirabella is a source of infinite pleasure and unrequited love is the source of sorrow and suffering as in the Author's tale and in Cárcel de Amor. In all cases beauty is the initial cause of love. Often a friend aids the lover in obtaining his beloved and then the lover is pictured as a prisoner of love who must loyally serve his beloved according to strict rules. Love is the most important lyric motif of the genre of the sentimental novel for it is the main motivating concept of the central character and is the lyric motif which causes the majority of narrative motifs.

Chivalry

In Siervo libre de amor chivalry is an interesting lyric motif. The Author's tale does not contain chivalry as a lyric motif; in fact, no words associated with chivalry or chivalric pursuits are contained in the Author's tale. However, chivalry is a lyric motif of the tale of Ardanlier and Liessa and chivalric terminology is promi-
nent in this tale. There are many words which have a chivalric association which appear in the tale of Ardanlier and Liessa which do not occur in the Author's tale.

Chivalry is connected with Ardanlier the courageous, famous knight; chivalry is his major source of motivation. Yrena is attracted to him mainly because of his glorious chivalric deeds and presumably he retains the love of Liessa by means of his fame. Even though chivalry is an important motivator, the actual space in the novel devoted to descriptions of chivalric deeds and adventures is small. Rodríguez del Padrón generally summarizes the chivalric passages into a few brief sentences. Thus, chivalric episodes are not a source of entertainment for the reader for they are too brief and too few in number. Chivalry functions to establish a tone and to provide motivation for the main character. Chivalry is also connected with the motif of love for love is obtained or maintained by means of chivalric deeds.

Chivalry is also a lyric motif in Cárcel de Amor. Leriano is described as a brave knight and he engages in battles with Persio and his men in order to regain his honor and that of Laureola so that they can be reunited in their love. Although Diego de San Pedro devotes more space to chivalric pursuits than does Rodríguez del Padrón, the chivalric episodes still do not exist primarily as a source of entertainment for the
reader. Again chivalry is associated with love. Leriano engages in battle in order to win back Laureola.

In Cárcel de Amor chivalric terms occur which have an allegorical meaning. The pursuit of love is often described in terms of a chivalric battle; the cárcel de Amor is described as a Medieval fortress; human faculties and emotions are described as armas. Thus, chivalric terms serve as allegorical explanations for love. Whether used allegorically or realistically, chivalry is associated with love in this novel.

The chivalric episodes in Grisel y Mirabella are few; Grisel is only briefly motivated by the concept of chivalry. At the beginning of the novel Grisel as a knight engages in battle with another knight in order to win the hand of Mirabella. Thus, again the motif of chivalry is associated with love. Chivalric terminology is abundant even if the episodes are not. The terminology is used metaphorically to compare love to chivalric pursuits: batalla refers to a chivalric battle as well as to a love affair; vencer refers to a love conquest as well as a chivalric conquest. Hence, as in the case of Cárcel de Amor chivalry as a motif is tied to love just as chivalric terminology is.

In Orígenes de la novela Menéndez y Pelayo gave a description of the sentimental novel.

Simultaneamente con los libros de caballerfas
floreceó, desde mediados del siglo XV, otro género de novelas que en parte se deriva de él y conserva muchos de sus rasgos característicos, pero en parte acaso mayor fue inspirado por otros modelos y responde a un concepto de la vida muy diverso. Tal es la novela eróticosentimental, en que se da mucha más importancia al amor que al esfuerzo ...¹

We can see from this above summary of chivalry as a motif, that Menéndez y Pelayo was correct in saying that chivalry is less important in the sentimental novel than in the chivalric novel. However, it is not the relative infrequency of chivalric episodes but the function and use of the chivalric motif which distinguishes the sentimental novel. While it is true that chivalry is not the most important motivating concept for any of the lovers and that chivalric episodes are infrequent and briefly described, the important fact remains that in the sentimental novels of this study chivalry is always connected with the motif of love: the lover engages in battle to win or retain his beloved; chivalric terminology is used to further explain the pursuit of love or the effects of love. It is this association of the chivalric motif with the love motif that establishes one aspect of the sentimental novel.

Sorrow and suffering

Sorrow and suffering is one of the important lyric

¹Don Marcelino Menéndez y Pelayo, Orígenes de la novela (4 vols.; Madrid: Bailly-Baillière, 1905), I,CCXCIX.
motifs of the Author's tale of *Siervo libre de amor*. After the Author has been scorned by his beloved, he is alone to suffer the effects of an unrequited love. The Author's suffering is allegorically described: the Author is seen wandering alone in a desert. Nature reflects the mood of the Author and reacts to show its sorrow also. Words indicating pain and grief are extremely frequent in this part of the novel. The Author's sorrow becomes so great that he here desires death for it would ease his suffering.

In the tale of Ardanlier and Liessa in *Siervo libre de amor* sorrow and suffering appear but not as a lyric motif. The suffering and grief is the result of a death of a loved one, not the result of an unrequited love. Ardanlier grieves briefly over the death of Liessa and then kills himself. But long descriptions of grief and analyses of suffering do not occur in this tale as they did in the Author's tale.

Sorrow and suffering are also an important part of *Cárcel de Amor*. Leriano suffers just as many lovers suffer; the cause of his pain is his desire for Laureola and the seeming impossibility of obtaining his beloved. Leriano's pain and sorrow are allegorically described in the beginning of the novel. Because of his unrequited love Leriano suffers the tortures found within the cárcel de Amor. When Laureola terminates the relationship com-
pletely near the end of the novel, Leriano's sorrows increase to the point that he dies from the pains of his grief. The sorrow and suffering are more realistically described at the end of the novel.

In *Grisel y Mirabella* sorrow and suffering were caused by the absence of a loved one. Words connected with pain and grief are among the most frequent words in the novel. Pain and sorrow are realistically and directly explained or described in this novel. In fact, the descriptions of tortures and pains are quite vivid.

Thus, in all three novels sorrow and suffering are caused by the absence of a loved one either because of unrequited love or because of death. The descriptions of the grief and pain occupy a great portion of the novel and words connected with sorrow and suffering are generally among the most frequent words in the novels. The actual description of the sorrow and suffering may be either allegorically or realistically accomplished.

**Loyalty**

In all three novels loyalty is of several types: loyalty of friends, loyalty of lovers, loyalty of servants and masters, loyalty of subjects to king.

In the Author's tale of *Siervo libre de amor* two types of loyalty exist: loyalty between lovers and loyalty between friends. The Author is loyal to his beloved
even after she has terminated the relationship. The concept of loyalty between friends is much more important in this tale. The Author's friend does not retain his loyalty; this lack of loyalty on the part of the friend causes the Author to lose his beloved and causes the remainder of the narrative motifs of the Author's tale.

Loyalty is not a lyric motif in the tale of Ardanlier and Liessa for as a concept it does not motivate any of the characters nor does it precipitate any narrative motifs. However, the lack of loyalty of the Author's tale is contrasted to the extreme loyalty of Ardanlier and Liessa who are often referred to as "los leales amadores". Their loyalty serves as a model for other lovers; even the very loyal Macías pays homage to the faithful pair.

In Cárcel de Amor loyalty is of various types: loyalty between friends, between lovers, between subjects and king and between leaders and troops. Again it is loyalty between friends that serves as the concept behind most of the narrative motifs of this novel. The false accusation and lack of loyalty of Persio is the basis for the remainder of the novel and eventually causes Leriano to lose Laureola.

In Grisel y Mirabella loyalty is again of various types: loyalty of lovers, of servants to masters, of subjects to their king. The concept of loyalty of
servants to masters is the important aspect of loyalty in this novel. Mirabella's maid informs the king's valet about the affair of Grisel and Mirabella; this action is the basis for the remainder of the narrative motifs of this novel.

In all three novels loyalty is an important lyric motif even though it has many facets. In all three novels the lovers loyally serve their beloveds; loyalty of the lovers is not a problem. The lack of loyalty of a friend or servant proves to be the basis for the narrative motifs of three novels. Because a friend or servant reveals information about the existence of the love affair, the love affair is terminated and the lover suffers a great loss. Thus, next to love loyalty is probably the lyric motif with most actual influence upon the intrigue of the novel.

Honor

Honor as a lyric motif is found in all three novels; it is synonymous with fame or reputation and as such it normally motivates the female characters more than the males for in fifteenth century Spain the ladies had to be extremely careful of their reputation.

In the Author's tale of Siervo libre de amor the Author's beloved shows concern for her honor. When the false friend informs her that he knows of her relationship with the Author, she ends their relationship immediately.
Honor is not a concept in the tale of Ardanlier and Liessa and therefore honor as a lyric motif is not present.

Honor is of extreme importance to Laureola in Cárcel de Amor. She is slow to grant favors to Leriano and she eventually terminates the relationship out of concern for her reputation. She is quite similar to the lady of the Author's tale of Siervo libre de amor in her concern for her honor.

Honor is of relatively minor importance in Grisel y Mirabella. In contrast to most of the females in fifteenth century Spanish literature, Mirabella does not seem to be at all concerned for her honor. She favors secrecy in her relationship with Grisel so that the relationship will not be discovered and destroyed, but here she is more concerned with love than with reputation.

Thus, in all three novels honor is an important source of motivation; characters try to act in a manner which will maintain their reputation and honor. If honor comes into conflict with love and if the lady chooses honor, then the male suffers from a loss of love as in the Author's tale and in Cárcel de Amor. If the two concepts come into conflict and the lady chooses love, then she suffers loss of reputation and loss of life as in the tale of Ardanlier and Liessa and in Grisel y Mirabella.

Defense of women

The lyric motif of defense of women occurs in all
three novels but it is presented differently by each author.

In *Siervo libre de amor* the concept of defense of women does not motivate any of the characters within the novel; rather it motivates the author Juan Rodríguez del Padrón. The author presents a subtle defense of women; the ladies in both tales of the novel are favorably described; they are beautiful and worthy of love. In contrast the male characters have faults; Ardanlier and Macías are the virtuous men of the novel because they respect and serve women.

In *Cárcel de Amor* the defense of women is more obvious than in the previous novel. It is presented in Medieval scholastic fashion when Leriano lists fifteen reasons why men who speak against women are wrong, twenty reasons why men are under obligations to women and proves the goodness of women by citing examples of outstanding women from history. There is also a subtle defense of women throughout the novel; it is accomplished by means of characterization: the women are virtuous in deed while the men display character faults.

The motif of defense of women in *Grisel y Mirabella* is dramatized. Braçayda and Torrellas debate the merits of women in order to decide whether men or women are more guilty in causing love relationships to develop. Defense of women is also accomplished through characteri-
zation in this novel, the ladies are models of behavior for their own sex while the men display faults and vices.

The defense of women motif is present in all three novels in a different manner. There is an increasing emphasis on this motif from the subtle presentation of defense of women in *Siervo libre de amor* to its *tratado* or scholastic presentation in *Cárcel de Amor* and finally to its dramatic treatment in *Grisel y Mirabella*. The concept of defense of women motivated several of the characters in the novels. In addition, this motif motivated the authors; all three were interested in defending women in the raging fifteenth century feminist quarrel. They wrote about the defense of women in the novels of this study and elsewhere.

*Historia de duobus amantibus* by Aeneas Sylvius Piccolomini is a recognized source of the Spanish sentimental novel particularly since it is written in epistolary form. It is interesting to note that Piccolomini included the defense of women in his novel; he steps into the novel and gives a speech on the evils of keeping women under lock and key. Thus, the defense of women motif fits into a tradition found in novels written in epistolary form and dealing essentially with a love story.

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Lyric motifs which occur in two novels of this study

There are only two lyric motifs which occur in only two novels of this study: solitude and justice.

Solitude

Solitude as a motif occurs in *Siervo libre de amor* and *Cárcel de Amor*. In the Author's tale of *Siervo libre de amor* solitude is one of the most important lyric motifs. The Author appears alone but he is trying to establish meaningful relationships. He speaks only with allegorical figures who are but personifications of faculties of his mind. The Author's solitude is described allegorically as wanderings in a desert; he desires death as an escape from this solitude.

In *Cárcel de Amor* solitude occurs twice. In the first part of the novel Leriano is alone suffering the effects of an unrequited love; his solitude is allegorically described; Leriano is alone in the cárcel de Amor. Solitude disappears briefly when Leriano and Laureola are able to meet publicly. However, when out of concern for her honor, Laureola terminates the relationship, solitude again becomes a strong source of motivation for Leriano. The state of loneliness or separation from Laureola is so difficult for Leriano to bear that he finally falls ill and eventually dies. His solitude in the latter part of the novel is described realistically.
In both novels solitude is caused by a separation from the beloved or by an unrequited love. Solitude is a difficult state to bear; in both cases it causes the lover to desire death even though death comes only to Leriano in Cárcel de Amor. In both novels solitude is allegorically explained and described; in addition, it is realistically described by Leriano himself in Cárcel de Amor.

Justice

Justice occurs as a lyric motif in Cárcel de Amor and in Grisel y Mirabella.

In Cárcel de Amor the king is seen as the dispenser of justice and, hence, much of the action of the novel revolves around him. After Persio falsely accuses Laureola, the king's sentencing of her constitutes one of the important narrative motifs for it serves as a catalyst for other narrative motifs of the novel. Part of the novel resembles a trial: Persio is the accuser, Leriano the defender, Laureola the accused. The king equates justice with upholding the laws of the land; he would rather be known as a cruel king than an unjust king. Truth and reason are associated with justice. Reason leads to the discovery of truth which in turn aids one in properly dispensing justice; when the king learns the truth he is quick to pardon and free Laureola.
In *Grisel y Mirabella* the king is again seen as the dispenser of justice; he is the character most motivated by the concept of justice and is often associated with words alluding to his fairness. This king also associates justice with upholding the laws of the land. In a conflict between parental love and justice, the king chooses justice; he is not moved by extenuating circumstances and as a result of the king's rigid concept of justice, the tragedy of the novel ensues.

*Cárcel de Amor* and *Grisel y Mirabella* are very similar in the lyric motif of justice. In both novels the king is seen as the dispenser of justice; he must sentence his own daughter to death for her illicit love relationship. In both novels truth must be established before justice can be administered. Likewise, in both novels the king would rather be known as cruel than unjust.

The lyric motifs which occur in all three novels are the essential concepts which motivate the characters of the sentimental novel. These concepts are love, chivalry, sorrow and suffering, loyalty, honor and defense of women. As in the case of the narrative motifs, it is not the presence of any one of the motifs found in all three novels but rather the occurrence of all six lyric motifs together as a set which constitutes the motivation for the characters of a sentimental novel.
Solitude and justice occur in two novels of this study. Lyric motifs which occur in two novels are not an essential part of the genre; however, solitude and justice occur with enough frequency to say that they can be characteristic of the genre.

Summary

From the preceding analysis of the narrative and lyric motifs it can be seen that the three sentimental novels of this study have definite characteristics in common. In all three the plot is similar. The lover falls in love with and pursues a beautiful and virtuous lady. The lover is successful in establishing a relationship with his beloved. But then a false friend or servant causes the relationship to become public knowledge and/or a cruel father-king prohibits the marriage or continuation of the love relationship. As a result the lover grieves and suffers over the loss of his beloved. In some instances the lover dies because the love relationship is not permanent. Likewise, in all three novels the characters are motivated by the same concepts: love, chivalry, pain and suffering, loyalty, honor and defense of women. These narrative and lyric motifs constitute the basis for the similarities of the three sentimental novels of this study.
APPENDIX A

THE PREPARATION OF THE COMPUTER CONCORDANCES
OF SIervo LIBRE DE AMOR, Carcel DE AMOR, AND Grisel y MIRABELLA

As the use of the computer in the humanities has been steadily growing, the Department of Romance Languages at Ohio State University has developed its interest in the use of the computer in the analysis of literary texts. Several dissertations involving the use of computer concordances have been completed. In addition, several concordances have been published or are in the process of publication; these concordances are to be used for further literary or linguistic research.

After I had decided on a topic for the dissertation, it became clear to me that a computer concordance would be an invaluable tool for determining the motifs of the novels and in analyzing their literary expression. When I was informed that a friend Deward Watts needed a project for a seminar in computer science, I suggested that he write a program for concordances of the three sentimental novels that I was planning to use in the dissertation. He agreed to write the program and to
help me with the many preparations which have to be completed before the actual concordance can be produced.

The first task was the laborious preparation of the key-punched cards of the three novels. But certain problems had to be resolved before key-punching could begin. It was decided to prepare a separate concordance for each novel rather than one large concordance combining all three novels. The information could thus be more easily compared on a separate basis; for conclusions, however, the information could be readily combined.

Since the texts of the three novels are in Old Spanish, new symbols had to be substituted for diacritical marks and for the punctuation marks which exist in Spanish but not in English for the computer could read only English symbols. The accent mark was indicated by an apostrophe (') which appeared after the letter on which it appeared in the text. The ñ was indicated by & and the ç by Ø. The ç was indicated by $ and the å by *.

Because actual key-punching is such a time-consuming process, Mr. Watts devised an easier system for me. Using an IBM typewriter-terminal which feeds directly into the computer memory, I typed the text using the line length corresponding to that found on a normal key-punch card. Mr. Watts then prepared a program which transferred the text from the computer tape to key-punched cards. The process saved many hours of time since typing
on an electric typewriter is much more rapid than key-punching.

The next step involved transferring the information from the punched cards to magnetic tape so that the initial steps of the program for the concordance could be implemented. The computer then had to search the magnetic tape, sort the text and arrange alphabetically every occurrence of each distinct word in the entire novel. This information was stored on the magnetic tape along with the context in which the word appeared accompanied by a reference to the page, paragraph, sentence and word number in that sentence for the edition used.

The final step was to decide on a format for the concordance. We decided on a form which would include the alphabetized key words in a column in the center of the page. The key words would be surrounded by their context on both sides; it was decided to stop the context at the first punctuation mark on either side of the key word. On the far right side of the concordance page would be the references to page number, paragraph number, sentence number and word number in that sentence. Thus, a word which occurred ten times in the text would appear ten times in the concordance surrounded by its context and followed by the numerical references. Following is an example of ten lines from the concordance of
Cárcel de Amor; space does not here permit the inclusion of all the context which appears in the concordance itself. Numerical references will here be limited to page and paragraph numbers because of a lack of space.

In addition to the concordance itself, two other frequency lists were prepared. One is an alphabetical list of the word followed by its frequency count. The example is taken from the frequency list for Cárcel de Amor.

<table>
<thead>
<tr>
<th>Word</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>449</td>
</tr>
<tr>
<td>a&amp;o</td>
<td>3</td>
</tr>
<tr>
<td>a&amp;os</td>
<td>5</td>
</tr>
<tr>
<td>a'guila</td>
<td>3</td>
</tr>
<tr>
<td>a'l</td>
<td>1</td>
</tr>
<tr>
<td>a'ngel</td>
<td>1</td>
</tr>
<tr>
<td>a'nima</td>
<td>1</td>
</tr>
<tr>
<td>a'nimo</td>
<td>3</td>
</tr>
<tr>
<td>a'nimos</td>
<td>1</td>
</tr>
<tr>
<td>a'rboles</td>
<td>1</td>
</tr>
</tbody>
</table>

The other list is a frequency list beginning with words of highest frequency and continuing down to those words which occur only once. The example is again taken from the frequency list for Cárcel de Amor.
The computer also provided the information on the total number of words dealt with and the number of distinct forms in each novel.

Siervo libre de amor 9,554 words; 2,709 unique
Cárcel de Amor 25,318 words; 4,365 unique
Grisel y Mirabella 15,876 words; 2,949 unique

Although some concordances limit the appearance of words of exceptionally high frequency by including only one occurrence of every ten, it was decided not to employ such a system here. Because of the combinations of certain forms in Old Spanish, i.e., alos, dela, della, because of the hypercorrections found in some instances, hahun for aun; because accent marks did not occur in one text to distinguish él and el or más and mas; and because Old Spanish spellings and forms were not yet fixed; it was decided to include all forms. It was felt that the inclusion of every occurrence of de, con, no, a and other high frequency words could provide useful linguistic information to those interested in comparing forms and usage.
APPENDIX B

WORDS WITH THEIR FREQUENCY COUNT WHICH APPEAR
IN THE TALE OF ARDANLIER AND LIESSA AND
DO NOT APPEAR IN THE AUTHOR'S TALE

auenturada 1  cauallos 4  palafren 1
auenturado 1  cavalleros 1  perros 1
aventura 1  conquista 3
aventurada 1  conquistada 1  rey 30
aventuras 2  conquistado 1  reyes 1
aventurero 1  conquistar 1  reys 1
aves de rrapina 2  reys 1
  gaulilanes 1
  açores 1
melyones 1  rrey 8
  falcones 2
  conquistar 1
batallas 2  rreyes 1
caça 1  reynante 2
caçador 1  reynav 1
caçadoras 1  rreyalme 1
cãadores 1  reynos 3
canes 5  rreyos 3
caualga 2  rricas 1
cauallero 1  rricas 3
caballeros 1  rico 1
  infantes 1  rrico 3
  andantes 1
  infante 1
  jnfante 1
caualleros 1  rucas 1
  ynfante 6
  imperiales 1
  imperio 2
  noble 2
  ymperio 2
cauallero 3
cauallo 2
  nobles 2

290
## CHIVALRIC TERMS OCCURING IN CARCEL DE AMOR

### WITH THEIR FREQUENCY COUNT

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<thead>
<tr>
<th>Term</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
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<td>'armados</td>
<td>1</td>
</tr>
<tr>
<td>armar</td>
<td>1</td>
</tr>
<tr>
<td>armas</td>
<td>13</td>
</tr>
<tr>
<td>armáuse</td>
<td>1</td>
</tr>
<tr>
<td>batalla</td>
<td>9</td>
</tr>
<tr>
<td>batallas</td>
<td>3</td>
</tr>
<tr>
<td>caualleria</td>
<td>1</td>
</tr>
<tr>
<td>cauallero</td>
<td>5</td>
</tr>
<tr>
<td>caualleros</td>
<td>17</td>
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<tr>
<td>caualgar</td>
<td>1</td>
</tr>
<tr>
<td>'caualgaron</td>
<td>1</td>
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<tr>
<td>cauallo</td>
<td>1</td>
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<tr>
<td>cauallos</td>
<td>4</td>
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<tr>
<td>'conbate</td>
<td>5</td>
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<tr>
<td>'conbates</td>
<td>1</td>
</tr>
<tr>
<td>'combatan</td>
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</tr>
<tr>
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<td>1</td>
</tr>
<tr>
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<td>1</td>
</tr>
<tr>
<td>'combatir</td>
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<td>'defendedores</td>
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</tr>
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<td>1</td>
</tr>
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<td>5</td>
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<tr>
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<td>1</td>
</tr>
<tr>
<td>'defenderla</td>
<td>1</td>
</tr>
<tr>
<td>defenderme</td>
<td>1</td>
</tr>
<tr>
<td>defenderse</td>
<td>3</td>
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<td>'defendían</td>
<td>1</td>
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<td>defensas</td>
<td>1</td>
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<tr>
<td>'defiende</td>
<td>2</td>
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<td>2</td>
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<td>9</td>
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<td>2</td>
</tr>
<tr>
<td>escudo</td>
<td>4</td>
</tr>
<tr>
<td>'espadas</td>
<td>2</td>
</tr>
<tr>
<td>guerra</td>
<td>4</td>
</tr>
<tr>
<td>guerrero</td>
<td>1</td>
</tr>
<tr>
<td>'hazaña</td>
<td>1</td>
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<tr>
<td>'hazañas</td>
<td>1</td>
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<tr>
<td>'hazañosos</td>
<td>1</td>
</tr>
<tr>
<td>defensor</td>
<td>5</td>
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<tr>
<td>'defensoré</td>
<td>1</td>
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<tr>
<td>vencido</td>
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<tr>
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<td>2</td>
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<td>1</td>
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<tr>
<td>'defendiendo</td>
<td>1</td>
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<tr>
<td>vencido</td>
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<td>vencido</td>
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<td>'defendiendo</td>
<td>1</td>
</tr>
<tr>
<td>vencido</td>
<td>1</td>
</tr>
</tbody>
</table>

*Indicates that the word occurs exclusively in Part II of the novel.*
APPENDIX D

AN EXAMINATION OF THREE TECHNIQUES FOUND IN
SIERVO LIBRE DE AMOR, CARCEL DE AMOR,
AND GRISEL Y MIRABELLA

Through the analysis of the narrative and lyric motifs and especially through the analysis of their literary expression, it has become evident that certain techniques have been used in all three novels of this study. A brief examination of several facets of novelistic technique will be here presented; these various facets of technique include characterization, epistolary form and use of negatives.

Characters and Characterization

A close examination of the novels of this study reveals that the same character types appear in all three novels. These character types include the Author, the lover, the beloved, the king, the queen, the false friend or servant, a pro-feminine or anti-feminine character, allegorical figures, and historical or literary personages.¹

¹See Appendix E for a chart including the character types and their individual names in each of the novels of this study.
In the Author's tale of Siervo libre de amor the main characters are the Author, his beloved, the false friend and a group of allegorical figures which represent various faculties of the Author's mind. The Author who is the lover is obviously the most important character. He is characterized by means of the various allegorical figures which constitute his personality at various stages of the love affair. The other real personages of the Author's tale are seen as one-sided characters: the friend is disloyal and treacherous; the beloved is a "lynda senyora" who is concerned for honor.

In the tale of Ardanlier and Liessa of Siervo libre de amor the characters include the lover, two beloveds, the king, two faithful servants and the historical personage Macías. Here characterization is accomplished through names. Again the characters seem to be one-sided: they represent a type of person. Both Liessa and Yrena are beautiful young women who care more for their lover Ardanlier than for their reputation. Ardanlier's father the king is an extremely cruel man. Ardanlier is the model caballero-amante; he wins great fame because of his chivalric deeds and remains faithful to his beloved. Macías, the historical personage, is included as an example from the then contemporary society; he represents

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2See Chapter II, pp. 86-87 of this dissertation for an analysis of the names of the characters.
an embodiment of the loyal lover and as such presents a real-life parallel to Ardanlier.

Similar characters exist in Cárcel de Amor: the lover, beloved, the Author, king, queen, the lover's mother, false friend, anti-feminist as well as allegorical figures are portrayed. In this novel the Author is not the central character. The lover is the protagonist and the Author plays the role of confidant. The lover is again the typical young knight; he is loyal in love and successful in battle. The beloved Laureola is beautiful and of a high social position. Laureola's personality is revealed through her actions: we see her at first concerned for her honor when she is slow to accept Leriano; later, she is concerned for her love when she meets with Leriano; finally, she returns to her concern for honor when she terminates the relationship. Persio, the friend, is disloyal and treacherous as was the false friend in the Author's tale of Siervo libre de amor. The king, Laureola's father, is seen as the dispenser of justice; he is cruel but just. The queen is shown as the sympathetic mother who attempts to soften the king's cruelty by asking him to pardon his daughter. Likewise, Leriano's mother is shown as sympathetic and loving when she laments her son's approaching death. Tefeo represents the faithful friend but the anti-feminist. Leriano is the defender of women as well as lover. The allegori-
cal figures in this novel have a double purpose: they serve as faculties of Leriano's mind and as such they reveal his character; they also serve to explain the effects of love. In Cárcel de Amor characterization is accomplished by brief descriptions of the characters and by action in which the characters reveal themselves. Grisel y Mirabella contains most of the same character types found in Cárcel de Amor: the lover, beloved, king, queen, the Author, disloyal servant, feminist and anti-feminist are all present. The lover Grisel is both a successful knight and a successful lover. Mirabella is both beautiful and of a high social status; she is more concerned with love than honor. The king, Mirabella's father, is the dispenser of justice; like the king in Cárcel de Amor he is cruel, but just. The queen is also similar to the queen in Cárcel de Amor; she is sympathetic and serves to offset her husband's cruelty. The servant plays the role of the disloyal friend found in Siervo libre de amor and Cárcel de Amor; he reveals the existence of the relationship between lover and beloved. The anti-feminist is played by the historical personage Torrellas. Torrellas had a reputation as a staunch anti-feminist and, hence, his character had been already formed. The author did not have to develop a new character when he included Torrellas in his novel. Braçayda the feminist is borrowed from literature. Like
Torrellas her character had been previously established and Juan de Flores had only to include her in the novel; he did not have to develop a completely new figure. The Author has a relatively minor role in this novel; he serves merely to elucidate facts or to add narrative connecting material. He does not figure in the narrative motifs nor does he cause any narrative motifs. He serves more as story-teller. The characterization in this novel is accomplished in three main ways: brief descriptions of the characters are given by the author, the characters reveal themselves through their actions, and previously established characters from literature or society are placed in the novels.

Thus, in all three novels the character types are basically the same: the knight-lover, the beautiful beloved, the cruel king, the sympathetic queen, the false friend or servant and the Author. In addition, allegorical figures, historical and literary figures, the feminist and anti-feminist exist in two of the novels. The types are generally the same in character and in function in all three novels. The Author is the only type whose role varies: he is lover-protagonist in Siervo libre de amor, confidant in Cárcel de Amor, story-teller in Grisel y Mirabella.

The role of the Author also provides the key to understanding point of view in the sentimental novels.
In the Author's tale of *Siervo libre de amor* the Author is the lover-protagonist; as a result the novel is very autobiographical, personal, and interior. In *Cárcel de Amor* the Author is the confidant of the lover; this novel is more narrative; it is biographical rather than autobiographical. The Author still acts and tries to aid his friend Leriano; he is very much involved in the narrative motifs. In *Grisel y Mirabella* the Author merely is the story-teller; he is more objective and does not enter into the narrative motifs; as a result this novel seems less personal than the other two. The use of the Author as a character within the novel is one of the means of distinguishing the sentimental genre from other novel genres; the role of the false friend or servant is another.

**Epistolary Form**

All three novels use letters to some extent as a means of developing the novel and relating the narrative motifs. *Siervo libre de amor* contains one letter in the Author's tale. The letter is in poetic form and is sent from the Author to his beloved asking her to accept him as a lover. In the tale of Ardanlier and Liessa Ardanlier sends a letter to Yrena telling of Liessa's death and his own imminent suicide. There is also another letter from the Emperor of Colonia to King Croes declaring that King Croes would henceforth be an enemy for
having killed Liessa and causing the death of Ardanlier. Thus, in the entire novel there are only three letters. Prose narration constitutes the bulk of the novel; letters are used infrequently. When they are used they are employed in a natural way: when a character writes to another character the letter is included in the novel.

Letters are more frequent in *Cárcel de Amor*. Leriano sends letters to Laureola asking her to meet with him and to accept him as a lover. She replies to him and they meet. After Laureola is imprisoned and the lovers are separated, they again communicate through letters. Leriano again tries to win Laureola through letters but she finally terminates the relationship in a letter. Thus, letters are here primarily used to establish a love relationship; only one letter occurs in the novel which does not so function: Laureola writes to the king asking him to pardon her. Prose narration and dialogue occupy most of this novel; letters are used rather infrequently (there are eight letters in the novel) but in a natural manner as in *Siervo libre de amor*; letters which characters write to each other are included in the text of the novel.

Letters are also found in *Grisel y Mirabella*. While Grisel gains the love of Mirabella through chivalric feats Torrellas courts Braçayda by means of letters. Again letters constitute only a minor part of this novel; the
bulk of the text is made up of prose narration and dialogue or debate.

All three novels contain letters even though their actual number is few. However, no novel is related entirely by means of letters for prose narration and dialogue constitute the bulk of the three novels. Letters are not used to explain or elucidate narrative motifs; however, they do have a definite purpose and their function is similar in all the novels. Letters are used primarily as a means of communication between lover and beloved—a relationship is established through the letters. Thus, the letters are used in the novels much as they were used in fifteenth century society; they provided a gentleman with a means of courting without damaging the lady's reputation. It is, then, not so much the appearance of letters as it is their function which distinguishes the sentimental novel; letters are used primarily to establish the love relationship, not to relate narrative motifs.

**Negatives**

The sentimental novels of this study have a definite pessimistic and negative aspect which is conveyed by the type of lyric motifs present and by the language of the novels.

The Author's tale of *Siervo libre de amor* is mainly concerned with the Author's pain and suffering which
was brought about by unrequited love; it was a lack of certain motifs which caused the situation to develop; a lack of love, a lack of meaningful relationships and a lack of loyalty. This lack of certain motifs is frequently expressed by the prefix des- before the motif: i.e., amor/desamor. An abundance of negative words is also frequent in the novel. The type of motifs present in both tales of *Siervo libre de amor* enhances the pessimism of the novel: melancholy, suffering, solitude, death, and unrequited love constitute unpleasant, negative aspects of life.

*Cárcel de Amor* also has a negative aspect. The novel begins with a negative outlook: lack of love, solitude, pain and suffering are present. A brief period of reciprocated love occurs in which there is a corresponding affirmative approach. However, the novel terminates with a negative outlook: unrequited love, solitude, pain and suffering, and finally death occur. As in *Siervo libre de amor* many of the motifs have both a positive and negative form: amor/desamor, justicia/iniusticia, onrrado/desonrrrado. Negative words are especially abundant and Leriano frequently expresses himself in a negative manner. Even words which can be called intensifiers (más, tan, tanto, etc.) are used in a negative manner; positive intensifiers are used to provide a negative outlook in a given situation: "más peligro que esperança". Words
expressing doubt and uncertainty are common; antithetical expressions are frequent and are used to express uncertainty. Thus, in this novel the negative aspect is provided by the negative motifs and by the actual vocabulary and syntactical constructions used.

As in the two other novels Grisel y Mirabella also contains both positive and negative forms of the lyric motifs: amor/desamor, iusto/iniusto, honesto/desonesto. Negative words are also very frequent and usually can be found in clusters in episodes or situations involving the lyric motif of pain and suffering. In this novel also most of the lyric motifs represent negative concepts: pain and suffering, torture, a rigid concept of justice and death.

All three novels have a definite negative aspect accomplished by the use of negative lyric motifs and by negative vocabulary and syntactical expressions.

In summary then, there are three facets of technique found in all three novels of this study. The character types of all three novels are the same: the lover, beloved, the Author, false friend or servant and the king. Allegorical figures or historical and literary figures occur as well. The three novels employ letters as one means of relating material; however, dialogue and prose narration also occur. In addition, all three novels
have a definite negative aspect which is accomplished by the negative outlook of the motivating concepts and by negative vocabulary and syntactical patterns.
APPENDIX E

CHARACTER TYPES AND THEIR NAMES IN THE
SENTIMENTAL NOVELS OF THIS STUDY

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<thead>
<tr>
<th>Character Type</th>
<th>Siervo libre de amor</th>
<th>Tale of Ardanlier and Liessa</th>
<th>Cárcel de Amor</th>
<th>Grisel y Mirabella</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lover</td>
<td>Author</td>
<td>Ardanlier</td>
<td>Leriano</td>
<td>Grisel</td>
</tr>
<tr>
<td>Beloved</td>
<td>No name given</td>
<td>Liessa Yrena</td>
<td>Laureola</td>
<td>Mirabella</td>
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<td>Author</td>
<td>Lover</td>
<td>Confidant of Leriano</td>
<td>Story-teller</td>
<td></td>
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<td></td>
<td>Croes</td>
<td>Gaulo</td>
<td>Referred to as El Rey</td>
</tr>
<tr>
<td>Queen</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Feminist</td>
<td></td>
<td>Leriano</td>
<td>Braçayda</td>
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</tr>
<tr>
<td>Anti-Feminist</td>
<td></td>
<td>Tefeo</td>
<td>Torrellas</td>
<td></td>
</tr>
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<td>Literary Figure</td>
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<td>Macías</td>
<td>Braçayda Torrellas</td>
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<td>Figures of Allegory</td>
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<td>Many</td>
<td>Many</td>
<td></td>
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