

Painting with Words: the Interior Journey in *Siervo libre de amor*

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Abstract: This study of Juan Rodríguez del Padrón's fifteenth-century sentimental romance, *Siervo libre de amor* traces the journey of the author-persona, Siervo, in his struggle to overcome passionate love upon losing his beloved. Within this pseudo-autobiographical confession resides the tragic chivalric love tale, the "Estoria de dos amadores" whose relationship with the protagonist's story involves the transformation of familiar elements in an associative pattern of memory that assists his recovery. The protagonist's journey through memory follows the text's *ductus* ("movement through a text") and engages one of the principal rhetorical ornaments (*colors*) that of *enargeia* and a special variety, ekphrasis. Ekphrasis and *enargeia* enable the author-persona's addressee Gonzalo de Medina, as well as other readers/listeners to visualize a trajectory of associations created by verbal descriptions of mental scenes and images. In this way they bear witness to the process by which the protagonist displaces the love object so indelibly impressed on memory.

Key words: fifteenth-century Spain, sentimental romance, *enargeia*, ekphrasis, memory, rhetoric Love

Resumen: Este estudio de la novela sentimental, *Siervo libre de amor* (c. 1440) de Juan Rodríguez del Padrón traza el viaje del autor-persona, Siervo, en su lucha interna de dominar la pasión amorosa al perder a su dama. Dentro de esta confesión psicológica reside el cuento caballeresco amoroso, la "Estoria de dos amadores" cuya relación con el marco narrativo de la historia del protagonista incluye la transformación de elementos comunes en un patrón mnemónico de asociaciones que contribuye a su recuperación mental y espiritual. El viaje del protagonista a través de su memoria sigue el *ductus* (movimiento) del texto empleando uno de los ornamentos retóricos principales (*colores*) el de la *enargeia* y una forma especial, el ekphrasis. El ekphrasis y la *enargeia* ayuda a Gonzalo de Medina, el destinatario del autor-persona, tanto como a otros lectores/oyentes a visualizar la trayectoria de asociaciones creada por las descripciones verbales de escenas mentales e imágenes. De esta manera son testigos al proceso por el cual el protagonista desplaza al objeto amoroso impreso indeleblemente en su memoria.

Palabras clave: España del siglo quince, Juan Rodríguez del Padrón, la novela sentimental, *enargeia*, ekphrasis, memoria, retórica, amor

In *Siervo libre de amor* (c.1440), the earliest Spanish sentimental romance, Rodríguez del Padrón traces the pseudo-autobiographical journey of the author-persona, Siervo, through a series of interior places that reflect his emotional and psychological reactions to losing his object of desire.ⁱ The work is a testimonial to the protagonist's journey along the paths of memory as he communicates through epistolary discourse his inner struggles to his intended reader, Gonzalo de Medina. Perhaps in none of the sentimental works is memory as mediator between past and present within a psychological narrative so powerfully foregrounded as in *Siervo libre de amor*.ⁱⁱ Within this pseudo-autobiographical confession resides the tragic chivalric love tale, the "Estoria de dos amadores" whose relationship with the protagonist's story involves the transformation of familiar elements in an associative pattern of memory that assists Siervo's recovery. Reading the work in light of a Franciscan context of monastic prayer and *meditation*, Sol Miguel-Prendes notes that, "como en la lectura de un libro de devoción, Siervo progresa a través de un proceso de infinitas

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asociaciones narrativas del caos sensorial al estatismo de la alegoría, de las memorias eróticas a la conversión” (44).ⁱⁱⁱ Furthermore, in keeping with Rodríguez del Padrón’s affiliation with the Franciscans, we can trace the protagonist’s progression towards a goal (*skopos*), leading to his conversion (“way finding”) by following the work’s *ductus*, its “movement through a text” in line with monastic meditational reading practices (Carruthers 2000: 79-80).^{iv} The work’s *ductus* guides the writer during the composition but also leads the reader/listener along a textual path in the reception of the work as “any reader while hearing or reading a literary text, will be painting in his mind” (Carruthers 2000: 121).^v

Ductus, this movement through a text, employs locational, visual and synaesthetic elements that often mark a “turning of direction or orientation” (Carruthers 2000: 80).

Mary Carruther’s description of Augustine’s experience emphasizes strong emotion reminiscent of what Siervo undergoes: “Turning of direction in fear, and then climbing through emotional stages on a mental ladder from fear to joy to tranquility” (80). Particularly important for Siervo, this ‘changing of direction’ translates as a practice of ‘forgetting’ that will facilitate his recovery.

For just as the arts of memory taught techniques for the storage and recall of material, so too was the need to refresh memory, by “deliberative and selective forgetting, the sort of forgetting that itself results from an activity of memory” (Carruthers 2009: 2). As Carruthers explains, “deliberately covering one set of memories with others so as to rearrange their links and pathways –is always presented as the best way of forgetting something” (2009: 2).^{vi}

Indeed, Siervo infers this sense of forgetting as his deject situation inscribed on his memory is “repositioned and relocated in other networks of associations” (2009: 2).^{vii}

Furthermore, through the pathways of the text’s *ductus* realized as a journey through memory, Rodríguez del Padrón engages one of the principal rhetorical ornaments (*colors*) associated with *ductus*, that of *enargeia* and a special variety, ekphrasis. Ekphrasis and *enargeia* enable the author-persona’s addressee Gonzalo de Medina, as well as other readers/listeners to visualize a trajectory of associations created by verbal descriptions of mental scenes and images.

In this way they bear witness to the process by which the protagonist displaces the love object so indelibly impressed on memory. The incorporation of ekphrasis and *enargeia* within the pseudo-autobiographical frame supplies the visual cues in order to “to make the audience understand the state of mind in which the speaker found himself”(Webb 154) and the process by which he becomes a “siervo libre de amor”.^{viii}

As it was inherited from Classical Antiquity, *ekphrasis* (*ek*-phrasis ‘to tell in full’) had a much broader meaning than its modern definition, ‘the verbal description of a work of art’ (Webb 74).^{ix} *Ekphrasis* was first defined in the *Progymnasmata*, the elementary exercises in rhetorical training, as a “speech that brings the subject matter vividly before the eyes” (Webb 14). Defined by its essential quality of *enargeia*, a vivid language “that makes listeners into spectators,” the subject matter was limitless and included people, places, and events that could be of any length (Webb 8):

It is a quality of language that derives from something beyond words: the capacity to visualize a scene. And its effect also goes beyond words in that it sparks a corresponding image, with corresponding associations, in the mind of the listener. (Webb 105)

What was essential was the rhetorical affect that *enargeia* produced to stimulate both the intellect and to arouse an emotional response (Webb 85).^x In the words of Simon Goldhill, ekphrasis is “the practice of *enargeia* (3).

In the Middle Ages, ekphrasis and *enargeia* were cultivated in sermons and in medieval monastic practices for penitential meditation:

This meditation involved visualizing scenes, events, and the buildings described in the Bible mentally. One was admonished to ‘paint’ in one’s mind the pictures which the texts raise up: *enargeia* (‘bringing-before-the-eyes’ or ‘vividness’)” (Carruthers 2009: 4).^{xi}

Each individual would construct in the imagination the scene or image based on the verbal cues provided, no matter how complete or incomplete, “for its purposes were affective and cognitive not scientific description” (Carruthers 2009: 9).^{xii} Ekphrasis provided the cues so that each individual, supplying the details based on shared cultural knowledge, would complete the image or scene.^{xiii}

This “mental picture-making” was intimately tied to the memorative arts in the pre-modern era (Carruthers 2009: 5). *Memoria* was composed of components that were pragmatic, ethical and rhetorical. It included the art of learning techniques for the storage and recall of material taught in *artes memorativa* manuals for the creation of texts and in the *ars praedicandi* tradition for the composition of sermons.^{xiv} Vision was deemed the most important sense and as it related to the inner sight of the mind was necessary for the development of memory skills whereby ornaments aiding visualization such as ekphrasis were necessary in the invention, composition and reception of texts. As Carruthers notes, “The imagination makes images, but memory both puts them away and hauls them out again, not as random “objects” but as parts of a construction, a network, a web, a texture of associations” (“1992b: 106.”)^{xv}

In addition to the making of texts, reading was also associated with memory. Carruthers explains that the role of memory in the process of the reception of a work is a combination of the actions of *lectio* and *meditatio*. One reads and understands the work and then meditates upon it, thus “making the work one's own” (1992a: 164). In *meditatio*, a reader might read silently or “murmur” the material to be memorized and “inscribe” it in his or her memory thus making it part of their repertoire of material (Carruthers 1992a: 162-166).^{xvi} Reading then, was a “focused act of visualizing” (Al-Joulán 45) and ekphrasis served as a “meditative gathering site”. Rhetorical in nature, as Al-Joulán remarks, “The need to collectively re-see is part of the larger need to re-sense the remembered past, to relive it again” (45). As we follow the paths, that, is the *ductus* set before us by Rodríguez del Padrón, we discover that the idea of ‘re-seeing’, ‘re-sensing’ and ‘re-living’ the past is integral to *Siervo libre de amor*.^{xvii}

The work commences with an *accessus* (Catedra 154) designated the “Primer título” that guides the audience through the elaboration of the succeeding sections in a mnemonic “map” set in a pattern of threes (10).^{xviii} This introduction is not an ekphrasis but corresponds to the *Bildeinsatz* of deliberative homilies. Although possessing the rhetorical quality of *enargeia*, a *Bildeinsatz* differs from an *ekphrasis* in two ways. It is at the beginning of a work [...] a trope of introduction whereas *ekphrasis* can occur at any point. Introductory rhetorical pictures serve as orienting maps and summaries of the matters developed within the work. They provide its *memoria rerum* [...] Secondly, the orienting picture may be, but need not be, a work of art. (Carruthers, 2000: 199-200)

The central organizing images of the "Primer título", the "*locus, tempus et numerus*" of memory assume the images of three paths (*loci*) and three trees (*imagines*) in three temporal settings: "bien amó y fue amado", "bien amó y fue desamado" and "no amó ni fue amado" (Carruthers 1992a: 124). This mnemonic trilogy also includes the more complex association of the Augustinian three powers of the soul: Understanding, Free Will, and Memory, as "entendimiento", "libre albedrío" and "corazón," respectively. Although the first two correspond to Understanding and Free Will, Rodríguez del Padrón substitutes the image of the heart (el corazón) for memory. The heart as the metaphorical seat of memory is also, according to Saint Augustine, the organ that receives the *impression* of experience leading to recollection and to the rational part of the soul" (Carruthers, 1992a: 172). Thus, the protagonist's memory of "bien amó y fue amado" is firmly and 'visually' established in the heart with its multiple meanings. The "Primer Título" also clarifies that at the time of recounting his experience, the author-persona has already chosen the third path that will lead him away from his failure in love, "por donde siguió, después de libre, en compañía de la discreción" (10).

The next textual division, "Syguese la primera, de bien amar y ser amado" reveals that the work is a letter directed to Gonçalo de Medina, juez de Mondoñedo, and Rodríguez del Padrón's religious superior in the Franciscan order. In the letter's *salutatio*, the author-persona acknowledges the social status of his addressee: "Johan Rodríguez del Padrón, el menor de los dos amigos eguales en bien amar, al su mayor Gonçalo de Medina, juez de Mandoñedo, requiere de paz y salut" (10). As noted by Vera Castro Lingl, like the protagonist, this is the path that Gonçalo de Medina also "walks" along (49). Siervo invites Medina to accompany him as a gesture of friendship and complicity, "que en señal de amistad te escribo de amor, por mí que sientas la gran fallía de los amadores y poca fianza de los amigos e por mí jusgues a ti amador" (12). As this passage implies, Medina should *hear* but also *feel* ('sientas') his experience, hence creating the intimate rhetorical situation of writer and reader in which the author-persona must arouse the emotions of his interlocutor. In this way he "invites" Medina to identify with his interior journey in order to recreate it in his own memory. To be successful, Rodríguez del Padrón must rouse his intended reader's emotions by endowing his descriptions with *enargeia*. As Carruthers explains:

We read rhetorically, memory makes our reading into our own ethical equipment ('stamps our character'), and we express that character in situations that are rhetorical in nature, in the expressive gestures and performances which we construct from our remembered experience, and which, in turn, are intended to impress and give value to others' memories of a particular occasion. (1992a: 182)

Given the Franciscan affiliation of Rodríguez, it is plausible that he would employ strategies from Augustinian ideas of memory and the *ars praedicandi* tradition. Thus the recounting of the protagonist's experience should provoke in Medina, as a friend, "los dos amigos eguales en bien amar" a course of action to emulate in treating his own amorous condition.

The author-persona proceeds with a *narratio* that strikingly depicts the internal conflict between the protagonist's faculties personified in the figures of Libre Albedrío, Entendimiento and Corazón as well as the figure of Discreción "madre de todas virtudes"(13).^{xix} The first three correspond to the three love states given at the

beginning of the work in the "Primer título" and each in turn tries to persuade the protagonist to follow its path. The *narratio* is quite different in tenor from the less emotional, more intellectually-oriented "Primer título" and its "striking impersonal tone" (Castro Lingl 49).^{xx} The author-persona verbally represents his conflictive state of mind with an emotional intensity that enables his audience to "see" the places in the mind's eye and "hear" the voices express his inner conflict.^{xxi}

In terms of *enargeia*, the acoustical sense dominates over the visual as the personified faculties are not described themselves. However, they retain a close proximity to the human life world through their very human emotional reactions (Ong 1982a: 42-43). They affect the protagonist personally and themselves react in highly emotional ways to human experience. For example, Discreción, who is very upset, uses a persuasive oral tone exclaiming "¡O, o!" and lapses into verse in an unsuccessful attempt to lead the protagonist away from "airado amor" (13).^{xxii} The Heart finally makes peace with Love expressing in verse: "Paz a paz, gentil señor" since Discreción will not (14).

Under the rubrics "Comiença la segunda parte: solitaria e dolorosa contemplación" the prior associations of trees and paths are further elaborated to conform to the 'state of loving and not being loved', the first tree is dedicated to Venus, the second to Hercules and the third to Minerva (19). Siervo has now been rejected by his Lady and experiences a "suffering from mental wandering" that takes him to the three paths (Carruthers 2000: 189): "Como yo el syn ventura padeçiente por amar errase por la escura selua de mis pensamientos [...] vagando por la desierta e solitaria contemplación, arribé con grand fortuna a los tres caminos" (18-19). The mental landscape rendered in visual and acoustical language involves scenes of nature that reflect the protagonist's inner world (Conde 66). In an ekphrastic scene that employs vivid, descriptive adjectives that fuse the visual and acoustical senses, nature turns gloomy:

[E] el ruseñor que a la sazón cantava trocó el breve con el triste atrono. Las ledas aves gritaderas mudaron los sus dulçes cantos en gritos e passibles lays; todas las criaturas que eran en verso de mí padeçieron eclipsí por diversas figuras. Es de maravilllar que aun el trabajado portante en las partes de Italia conocido por el alazán fue tornado del sol, que es hoy día del triste color de todas mis ropas. (19)^{xxiii}

As Juan Carlos Conde notes, the configuration of visual and acoustical elements in the description transmits the "sentimentalidad melancólica" of the protagonist (66). Furthermore, he explains that the change in nature is a projection of the protagonist's psyche which contributes to Libre Albedrio's decision to choose the path of desperation: "E yo solo que estaua en poder de la grand tristura, vistas las mudas aves, criaturas, plantas no sentibles, en tal mudança de su propio ser por causa mía, fui alterado fuera de mí" (19).

Entendimiento now appears and launches into a sermon-like speech with an *exclamatio*:

"¡Ay amigo, amigo!" (20). He ends his discourse on an angry note by warning the protagonist that he will be denied access to the lover's circle (20). Other personified abstractions also illustrate a milieu increasingly full of sound. The protagonist's Libre Albedrio shouts out loudly ignoring the "sabia respuesta" (22-23). The protagonist's senses also react emotionally and vocally: "culpava a mis çinco sentidos que andavan en torno de mí, dando los fuerte

gemidos" (23). In *Siervo*, although thought entails image making, the sense of sound occupies a place as well and occurs within an interior battleground of debate and dialogue. Carruthers' example of images from Prudentius' *Psychomachia*, reminds us, in order to "paint for the mind's eye" images are "also fully synaesthetic, a fully realized sensory experience that includes recreated sounds ... and taste ...and odor and touch [...]"(2000: 148).

In a state of desperation, as his *Libre Albedrio* chooses the second path toward perdition, the protagonist is lost in the "desierta y solitaria contemplación" of his lady: "membrándome el acostumbrado viaje por las fablas de las altas moradas, palacios y torres de mi linda señora" (23). In accord with Victoria Rivera-Conde, "La memoria le falla puesto que es olvidar el dolor y de incorporar nuevas memorias que permiten la eliminación de las que producen el sufrimiento" (276).^{xxiv} The protagonist is unwilling or unable to dislodge the images from memory.

Siervo's distraught, near suicidal state, now deserted by his faculties, leads him by means of a recollective association of his own loyalty to his lady, to the intercalated "Estoria" and its theme of loyalty: "yo deva morir por la más leal señora que bive" (23).^{xxv} After the epithet "al digno de perpetua membraça Ardanliel" there is a change from first to third person discourse as the *Siervo* assumes the role of narrator: "Comiença la Estoria de dos amadores, los quales el dicho Joan Rodríguez reçita al su propósito" (23). The use of the verb "reçita" may allude to the mode of the tale as orally delivered or in the sense of *retinere et dicere* as a recollection to facilitate invention and composition (Carruthers 1992a: 191).

In the midst of his agitated condition, the "Estoria" emerges from the protagonist's intense memory work. Critics have noted the parallelisms between the two seemingly disparate modes of discourse, the pseudo-autobiographical frame and the intercalated tale, in order to explain the work's coherence.^{xxvi} The "muy agria relación del caso" (11), the matter of the protagonist's failed love affair in the letter to Medina becomes "la muy agra relación" (28) in Ardanliel's final letter to Irena and a few lines later by the Auctor (as the narrator of the "Estoria" is called) as the "triste caso" (29). The repetitive but slightly varying representations of the "caso" serve to fuse both narratives by superimposing the protagonist's "caso" of his love affair with the tragic "caso" of the death of the loyal lovers. So too the description of the disloyal messenger of the letter to Medina as "piadoso maestro de Nero, inventor de crueldades" (16) later refers to King Croes, "Croes, segundo Nero, actor de las crueldades" (27). By equating the disloyal messenger with King Croes, Rodríguez creates a chain of associations for the reader.^{xxvii}

The "Estoria" as a whole operates as an ekphrastic narrative that describes vibrant scenes and images culminating in the ekphrasis of the lovers' sepulcher. Although color is an important element in the frame as it reflects the change in emotional state of the protagonist, the "Estoria" incorporates more abundant displays of color as well as verbal descriptions of physical objects and architecture.^{xxviii} Dolz i Ferrer (2006) notes that the descriptions are ordered differently in the two parts. In the frame, description proceeds from exterior to interior, light to dark, while the "Estoria" moves in the opposite direction. No doubt this is due to the change in content from the description of abstract psychological states to that of actions and concrete objects. Conde aptly describes the inner tale as "un modo textual más diegético, menos mimético; más narrativo, menos discursivo" (68).^{xxix} Although I agree with Conde's assessment in general, I would argue that the "Estoria" is not less mimetic in the sense that both utilize ekphrasis and *enargeia* in different ways according to the discursive function of the context. In this case the "Estoria" is a kind of ekphrastic narrative

embedded within the emotional journey of the protagonist. As Webb reminds us, much like modern narration of ‘who’, ‘what’, ‘where’:

The individual elements of a narration could be expanded by means of ekphrasis for any element or combination of elements of a story could be narrated ekphrastically, that is to say with the vividness necessary to arouse the audience’s imagination. (65)

Whereas the pseudo-autobiographical frame relies on descriptions imbued with *enargeia* to depict the abstract, emotional states of the protagonist, the “Estoria” employs various types of ekphrasis, from narrative ekphrasis to architectural images in order to ‘paint’ scenes of action.

The “Estoria” relates the history of Ardanlier and Liessa, who flee with two loyal servants due to parental opposition to their love relationship. After their journey through the courts of Europe where Ardanlier displays his knightly prowess and loyalty to the beautiful Liessa they meet Yrena, the daughter of the king of France, who falls in love with Ardenlier. Although he remains loyal to Liessa, Yrena vows eternal devotion and gives Ardanlier a key that is described in great detail: “cubierto de un manto oscuro, rico, doblado de ballestas muy de turquí cercadas de letras antiguas que dezían, de la una parte, ESPE YRME de la otra NEC SONLE MENTE (24). This ekphrasis stands as an iconic image of her servitude to him. Eventually, Ardanlier and Liessa arrive in Galicia where they build an underground palace. An ekphrasis of construction details its secret location near the sea in the mountains of Galicia as well as the garden at its entrance:

Fue llegado a las partes de Iria, riberas del mar oçéano, a las faldas de una montaña desesperada que llamavan los navegantes la alta Cristalina donde es la venera del alvo cristal, [...] E en la mayor soledat hizo venir de la antiga çibdat Venera [...] oy llamada Gallizia [...] e muy sotiles geométricos, que por maravillosa arte rompieron una esquivia roca, e dentro de la qual obraron un secreto palaçio, rico y fuerte, bien obrado y a la entrada, un verde, fresco jardín de muy olorosas yervas, lindos frutíferos árboles, donde solitario bivía. (25)

The ekphrasis, by situating the secret palace in Galicia, offers a point of reference for the audience who would in turn fill in the details with their own imaginative powers and memory.

As the story continues, the two lovers live happily until the arrival of King Croes, Ardanlier's father, who discovers the secret palace, and during Ardanlier's absence, kills Liessa with his sword, leaving the loyal servant Lamidoras as witness to her death. King Croes leaves the sword as a graphic sign of his visit whose image conveys a strong message of fatherly retribution to Ardanlier. Interestingly, the murder of Liessa is illustrated three times; first by the narrator with moments of direct speech, then through the eyes of Ardanlier, and finally by Lamidoras. The descriptions present an emotionally charged ekphrasis of action that serves to “make the audience into virtual witnesses by making them ‘seem to see’” the event (Webb 90). The first version describes the actions as they occur in the narrative as a dialogue between Croes and Liessa revealing his motives of vengeance and her cries for mercy. The narrator then portays the violence in detail, intensified by the use of vivid epithets, a common technique of Rodríguez: “De grand crueldat tendió la aguda espada y siguió

una falsa punta que le atravesó las entrañas atravesando por medio la criatura; e tendido en el suelo, dio el trabajado espíritu” (26). His heartlessness is given further emotional appeal by his murder of the child Liessa carries.

In the next version, the aftermath of the murder is focalized through the eyes of Ardanlier who upon returning from hunting, discovers the body of his beloved: “En medio del grand palacio vio estar rendida la falleçida Liessa, traspasada con cuchillo agudo” (26). His physical reaction is described in vivid terms as he “torció en sus manos el espantoso venablo secutor de los salvajes” (27) and lunges toward Lamidoras to wreak vengeance, accusing him in a direct speech. Lamidoras defends himself reiterating the scene he has witnessed and paraphrasing the dialogue between Croes and Liessa:

[...] Liessa, conocido el rey, no tardó luego lançarse a sus pies abraçándose con ellos. Con mucha mesura pidí merced, mas el furioso rey Croes [...] no lo quiso padece e después [...] stendió la real espada que has por conocer dentro cuerpo de la sin ventura Liessa. (28)

The three-fold presentation of Liessa’s murder and death, an *ekphrasis* of narrative, combines dialogue and description with narrative from the point of view of all characters involved enabling the audience to “think themselves into the scene” (Webb 19).

Moreover, the image of the sword stained with Liessa's blood evokes the color red and represents a potent symbol of violence and miscarried justice (Clancy 203-07, 234.) as it represents both the instrument by which King Croes metes out punishment on Liessa for taking his son away and as proof of Lamidoras's innocence. Ardanlier uses his father's sword for his own death, passing sentence upon himself he declares: “porque los dos partanos de la vida del plazer devan juntamente morir e padeçer” (28). His suicide is also described vividly: “bolbió contra sí en derecho del corazón lo sutil y muy delgada espada, la punta que sallía de la otra parte del refriado cuerpo [...] e lançóse por la media espada e dio con gran gemido el aquexado espíritu” (29). Later, a grieving Lamidoras places the sword between the two dead lovers, “por medio dellos la espada sangrienta” (29). This instrument of death is transformed into a memorial sign and visual indicator of the lovers' sad fate. Thus within the “Estoria,” the sword both dispenses justice and acts as visual proof of both guilt and innocence. Lastly, it becomes a visual sign of the lovers' fate in a world where such images are more potent than words.

Before his suicide, Ardanlier writes a farewell letter to Yrena. Lamidoras carries the sad news of his death along with the letter and returns the secret key now symbolizing her freedom from love. She eventually journeys “en gran compañía de vírgenes castas y devotas donzellas” (30) to Galicia and establishes a shrine on the site of the secret palace which soon becomes a pilgrimage dedicated not to Venus, goddess of love, but to Vesta, goddess of chastity (30).^{xxx} A devoted Yrena acts as guardian priestess and after her death, and that of Lamidoras, they are buried in corresponding outer chambers of the shrine leading to the inner rooms that house the tombs of the lovers. The shrine becomes a magical test, (commonly found in chivalric literature), in that only the truest lover can penetrate the outer chambers to reach Ardanlier's and Liessa's tomb. Many attempt to penetrate the shrine to where the lovers’ bodies rest but it is not until Macías, the renowned Galician poet-lover arrives and succeeds, that the spell is broken. From that moment on, the shrine magically opens itself three days of the year: May 1, June 24, the feast of San Juan, and July 25 the feast of Santiago, or St. James, patron of Galicia.^{xxxi} At this point the “Estoria” formally ends with the rubric “Aquí acaba la novella” (35).

The shrine is the central architectural ekphrasis of the work embodying the tropes of love and loyalty as the opening words carved on the tomb state: "Exemplo y Perpetua Membrança con gran dolor, sea a vós, amadores, la cruel muerte de los muy leales Ardanlier y Liesa, falleçidos por bien amar" (32). The tomb also displays Ardanlier's and Liessa's coat of arms wrought by Yrena and engraved on the lovers' sepulcher:

de la una parte relevando el escudo mostrante en su verde campo la honça dorada con el rey de las fieras, antigua devisa; la honça de Lira, en campo enir o azul y el de Mondoya, juntas las armas de Arndalier y Liesa a la parte siniestra en par de los gajes la nombrada empresa de los tres bastidores. (32)

As a visual testimony to the theme of loyalty, Ardanlier's faithful dogs become statues that surround the tomb reminiscent of the transformation of nature (trees, birds, horses) of the pseudo-autobiographical frame:

los treze canes, viendo fallir el su obedecido señor, çercaron de todas partes las dos tumbas ricas, donde jamás no los pudieron partir. E falleçidos del espíritu, los cuerpos no sentibles mudáronse en finas piedras, cada uno tornándose en su cantidat, vista y color [...] (34-35)

The ekphrasis invites the audience to visualize the now sculpture-like images of the dogs surrounding the tombs. The ekphrasis of the coat of arms is particularly vivid due to the abundance of words of color while that of the transformation of the dogs depends on the reader/listener to fill in this detail.

Accordingly, the shrine erected to the dead lovers becomes a *lieu de mémoire* in which all the major elements are embodied symbolically and ritually as a pilgrimage site for recollection.^{xxxii} The ekphrasis of the shrine within the interpolated "Estoria" product of the protagonist's emotional state would eventually be inscribed within the memories of *Siervo's* internal and external listeners/readers as reflected in the narrative by all who journey "en visitaçión y memoria de aquéllos" (34).

The tragic denouement of the "Estoria" may have originated from the incorporation of the Inés de Castro legend into the happy ending of the French tale, the *Vie de Merlin* (111-12). According to Lida de Malkiel, Rodríguez del Padrón may have utilized the tragic story of Inés de Castro, killed in 1355 by Alfonso IV of Portugal, father of her prince lover Peter I of Portugal (*Estudios* 111). Analogous to the situation of Liessa who begs for the life of her unborn child, Inés had sought mercy by showing her child to the king to no avail. The Inés de Castro legend is augmented through a visual relief of her story ordered by Peter I at Santa María de Alcobaza, the site of her burial (112). Consequently, her story may have been in the memories of *Siervo's* audience as they envisaged the ekphrasis of the lovers' richly decorated tomb.

After the "Estoria" ends signaled by the rubrics "Aquí acaba la novella," the protagonist emerges from his self-described: "Complida la fabla que pasado entre mí . . . desperté como de un grave sueño" (35) still immersed in a state of confusion.^{xxxiii} He has not yet reordered memory completely with the associations created between his abject state and the new images of loyalty verbally represented by the ekphrasis of the sepulcher. As critics have noted, the contemplation or "grave sueño" of the protagonist calls to mind the process of *inventio* which is the first step in memorative

composition. Additionally, the author-persona refers to it as a dialogue carried on with himself: "entre mí." Important also is the role of the protagonist's *imagination* as the basis for invention, as Mary Wack reminds us, "Paradoxically, then, the lover's imagination is potentially both physically destructive and rhetorically productive" (110).^{xxxiv} The protagonist's act of deep contemplation coupled with his emotional distress leads to the creation of the "Estoria" through a recollective association of his experience in which key elements are repositioned and transformed.^{xxxv}

Despite his emotional state, Siervo, in a moment of *anagnorisis*, calls back his thoughts, "buelta, buelta mi esquivo pensar" from the second path leading to suicide with an appeal to take the third path "e prende la muy agra senda donde era la verde olive consagrada a Minerva qu'el entendimiento no enseñava quando partió airado de mí" thus signaling a change in direction (35).^{xxxvi} Again, he follows a mental trajectory through an emotional landscape to eventually 'find his way' (conversion) to the shore: "E así errado por las malezas, mudado en las más altas árbores de mi escura maginança por devisar algún poblado, falléme ribera del grand mar" (40). He witnesses the arrival of a ship, described in great detail: "una grand urca de armada de guise de la alta Alemaña cuyas velas, aimantes, bonetas, escalas, guardanleras e cuerdas eran escuras de esquivo negror."^{xxxvii} The description continues as he discerns the figures of "una señora mastresa y "siete doncellas" all dressed in black and dispersed in an orderly fashion on the great ship:

repartidas por aquesta figura: la antigua dueña cubierta de duelo era a la pompa, en alto estrado del triste color de sus vestiduras, ordenando sus hijas en esta reguarda: dos a las bindas diestra y siniestra e dos que guardavan el castil davante e las otras dos el alcáçar de proa e una a la gabia. (40)

The orderly arrangement of the figures who represent *Syndéresis* and the seven virtues, located on a place ("gran urca de armada), calls to mind the mnemonic techniques associated with invented images that would be clearly positioned on the street, paths or rooms within the mind's eye (Yates 10). The encounter with the well-ordered allegorical figures signifies the end of a psychical journey from disorder to order. As Sol-Prendes has remarked, his progression through an emotional landscape leads him to "al estatismo de la alegoría" (44).^{xxxviii}

The arrival of *Syndéresis* marks the return of the author-persona's Free Will away from the destructive second path, "a change of direction" in the *ductus*, for she does not wait for Siervo to join her, but approaches him.^{xxxix} Rodríguez del Padrón does not explain the meaning of *Syndéresis* but leaves it to the intended reader, Medina, as well as to others who have travelled the psychic route to "aprovechar con el seso alegórico la ruda letra que trahe consigo la ruda letra" (12).^{xl} Clearly, his protagonist has moved from the emotional level to that of the intellect.

Sindéresis not only signals the third path that the protagonist will take but joins in the web of associations of memory that will lead to his 'cure'. Through a pattern of transformation and displacement similar to that of the "caso" and Nero/Croes, memory's associative value displaces the image of his lady in memory with the new one of *Sindéresis* associated with the experience of "not loving or being loved". This step involves a process that couples Yrena and *Sindéresis*. Both arrive in the company of their ladies, by ship and dressed in mourning. Yrena has come to take the place of Venus, goddess of sexual love, as a priestess of Vesta, goddess of chastity. Significantly, this is the only moment in the "Estoria" that Auctor, the narrator, lapses into the first person, as if the scene was visually before his eyes: "he

aquí Irena [...] E hecha la devida salva, en recuentas de las aventuras desçendieron al nuevo templo de la deessa Vesta" (32).^{xii} In analogous fashion, the protagonist of the frame story personally greets Syndéresis upon her arrival: "E luego, después de la salva, vino en demanda de mis aventuras e yo esso mesmo en rrecuenta de aquéllas" (40).^{xiii} The presence of Sindéresis also is important for the reception of the work by the character to whom Rodríguez directs his letter, the Franciscan Medina. Since Sindéresis also asks for a recounting of Siervo's adventures, she not only recalls Medina, who demanded a recounting of the "caso" in writing at the work's beginning but reveals two intended *destinaires* forcing the reader to recognize Syndéresis's position as first hearer of a presumably oral account and Medina as second, but intended reader of the letter. Additionally, the demand by Syndéresis of a recounting by the protagonist of his adventures serves as the cue that initiates the process of 're-seeing', 're-sensing' and 're-living' for the work's listeners/readers.

In conclusion, *Siervo libre de amor* is representative of a genre that critics have recently termed a "fiction of memory" (Neumann 334).^{xiiii} The *ductus* of the text carries Siervo, and his intended and outside readers moving along the mnemonic journey in which memory stands as a composition in which past experiences are stored and recalled: "A person's entire memory is a composition among whose places, routes, and pathways one must move whenever one thinks about anything" (Carruthers 2000: 115). We have seen how Siervo having lost his "place" due to passionate love engages in an interior recovery process whose solution is not to do away with these images but either to focus them and order (discipline) them or to will them into different, less frequented 'places' altogether" (Carruthers 2000: 94). Through the associative power of memory in displacing one image or scene with another, *Siervo's* Medina and others experience the therapeutic process (Miguel-Prendes) or cure (Conde Rivas) of the author-persona. The *enargia* endowed in the description of the protagonist's interior journey as he struggles to release himself from the bondage of passionate love and the ekphrasis of the "Estoria" function to create an audience of spectators, emotionally moved to create their own memory images. The associative cues of concrete images of trees and paths, set locationally along a mental landscape inhabited by the faculties of the soul begin the journey that will lead to the creation of the "Estoria" and then to the shores of the sea to the arrival of Sindéresis that signals the change of direction literally of his Free Will away from the path of destruction toward reconciliation of human and spiritual love without completely denying either.

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NOTAS

ⁱ Although surviving in one manuscript witness and not printed until 1884, *Siervo* must have circulated widely since there are references to it in the Portuguese *Sátirade infelice e felice vida* and the Catalan *Triste delectación*.

ⁱⁱ Robert Folger (2002) recreates the medically sensitive reader who would recognize *amor heroes* as a mental disease affecting the lovers' memory in Sentimental fiction. His study also examines the central role of memory and the creation of images that negatively affect the love-sick protagonists' memory.

ⁱⁱⁱ Rodríguez entered the Order of the Minor Friars around 1441 (Cátedra 156 and Dolz i Ferrer 2005:15). Gerli imports the presence of penitential traditions to *Siervo's* autobiographical element: "...in this view, would be both a confession and an obligatory reassurance to Medina that the author, whose moral liberty to take vows needed to be openly declared, was indeed free to become a religious" (1987-88: 95).

^{iv} Carruthers (2000) demonstrates the import of rhetorical memory derived from early monastic practices for the Middle Ages.

^v For a complete review of *ductus* see Carruthers (2000:77-81).

^{vi} "An art of recollection is not an art to *overcome* forgetting or one that denies forgetfulness, as one might deny the existence of or obliterate an enemy. Recollection begins with what is forgotten and seeks to reconstitute the ways to recover it" (Carruthers 2009: 3).

^{vii} Folger recognizes the need of the protagonist to forget (2002: 52).

^{viii} One marks one's route through the *ductus* of a composition by means of the figures, tropes of style and ornaments of rhetoric. "For a person following the *ductus*, the "colors" act as stages of the way or ways through the *skopos* or destination. Every composition, visual or aural, needs to be experienced as a journey in and through whose paths one must constantly move" (Carruthers 2000: 81).

^{ix} For a survey of the evolution of the term *ekphrasis* see Webb (5-9; 28-39).

^x A "part of an intimate communication between speaker and addressee, which has an impact on the recipient which is always imaginative, and often emotional" (Webb 85).

^{xi} During the Middle Ages, *energeia* was translated by Cicero as *illustratio* and *evidentia* (Carruthers 2000: 133). Words such as *pictura* or *descriptio* meant either ekphrasis or a painting. The defining quality of *ekphrasis*, is its ability to make visible (Carruthers 2000: 251-54).

^{xii} Webb employs the analogy with painting: "it goes far further in that the audience of an *ekphrasis*, like the viewer of a painting, can be required to supply information from his or her knowledge of the narrative background" (194).

^{xiii} This view was inherited by Augustine in "that a piece of conventional signage (what we call language) is merely intended to *remind* the hearer of an existing process, and to start it under way in the hearer's mind so that the hearer himself will carry his own mind along to a desired objective" (Murphy 289).

^{xiv} Studies on memory systems in medieval culture indicate that procedures for the cultivation of a trained memory are based on highly developed systems that function through the establishment of rigid patterns of ordering and through dependence on the creation of memorable images placed in locations where they could then be "found" for use in the invention of speeches and texts (Yates 6).

^{xv} Rhetorical manuals taught various techniques ranging from numeric or alphabetic grids, like mental filing systems for memorizing long lists of items, to advice on creating places and images that would be stored and then stimulate recollection.

^{xvi} Margit Frenk ("Lectores") reminds us that in Spain, silent reading existed along with reading aloud well into the Golden Age.

^{xvii} The work represents a "mimesis of memory" in its assemblage of "narrative forms and techniques through which literary texts stage and reflect the workings of memory [...] literary representations of memory are always prefigured by culture specific configurations of memory and current discourses about the operation of memory" (Neumann 334).

^{xviii} The "Primer título," addressed to a wide public, functions as a form of "audience readjustment" (Ong 1982b: 69-71). It helps the audience to prepare or adjust to what it will hear or read.

^{xix} Folger identifies the figure of *Discreción* with *Syndéresis* due to the fact that the introduction states that the protagonist, upon choosing the third path, is accompanied by *Discreción* "por donde siguió, después de libre, en compañía de la discreción" (2002:109). Although a reasonable, and possible, deduction, I prefer to keep the two figures separate as there would be no need for *Syndéresis* to request a recounting if the figure had accompanied him throughout his experience.

^{xx} Due to the change in tone, and use of third person with no mention of Rodríguez del Padrón, she questions whether another person may have written this part (50).

^{xxi} The figural personifications speak as if from a stage. As Jody Enders reminds us, "Quintilian's *imago* (IV.ii.123) was not the voiceless pictorial effigy of the visual arts but rather an image that would have a voice of its own during oral delivery"(45).

^{xxii} The use of dialogue and *apostrophe* to denote abstract personifications functions similarly to Barkhuizen's explanation of the ekphrasis in homilies: "Firstly, *dialogue/monologue* and *apostrophe*, both forming an integral part of the *ekphrasis* in *kontakion* 3. The insertion of direct speech (fictitious discourse) in the form of dialogues and monologues, renders these poetic homilies into highly dramatic compositions; for while indirect discourse rather puts events and persons in a narrative at a distance from the audience or reader, direct discourse *involves* the audience or reader in the narrative world. Secondly, very much the same, from a different perspective, results from the use of *apostrophe*, which also presents the characters to the audience *as if they were present in the congregation*" (34).

^{xxiii} This passage is a good example of Rodríguez's use of epithets, defined as "standard or expected qualifiers or substitutes for given nouns" in order to achieve *enargeia* (Ong 1982b:181). Even a cursory examination of *Siervo* indicates an extremely high quantity of epithets found throughout the work (Wright 2003: 290-292).

^{xxiv} Rivera-Conde recognizes the role of the "Estoria" in the protagonist's cure from lovesickness as corresponding elements of the protagonist's experience are inverted in the inner tale (278).

^{xxv} For the centrality of the theme of loyalty see Impey (291-94) and Grieve (21).

^{xxvi} Of the many studies, see Andrachuk (1977a:), Doz I Ferrer (2006:130-31).

^{xxvii} See Castro Lingl for other examples of parallelisms (56-59).

^{xxviii} In the "Primera parte" the three trees are associated with color: "el tiempo que bien amo y fue amado" is the "verde arrayhan" or myrtle that carries white flowers; "el tiempo que bien amó y fue desamado" is the "árbol de parayso" or "álamo blanco" the white poplar; and "el tiempo que no amó ni fue amado" the "verde oliua" or green olive. Also, *Syndéresis*, "la antigua dueña" and her "hijas" who arrive by ship at the end of the text are dressed in black as a sign of mourning for the dead lovers and as a symbol of the state of contrition in which the protagonist finds himself after "hearing" the intercalated tale and deciding that he will not choose the path of desperation. See Dolz (2006) for the significant role of color in the frame.

^{xxix} Conde's insightful study examines the function of the interior landscapes depicted in *Siervo* as an "elemento relevante para la construcción imaginaria (y para la plasmación textual) de aspectos de la sentimentalidad subjetiva" (53).

^{xxx} Critics have noted the subtext of the pilgrimage to Santiago de Compostela which is another point of reference for the audience.

^{xxxi} Many critics see the protagonist's connection with Macías as his attempt to identify with him or to establish his own literary authority.

^{xxxii} See Folger for a complete appraisal of the debt of *Siervo* to the arts of memory (1998, 2002: 106-132).

^{xxxiii} Many critics have viewed this as the beginning of the third phase of "not loving or being loved". Dudley believes the "Aquí acaba la novella" refers to the ending of the main narrative and not the *Estoria*. But as Andrachuk has noted, Rodríguez refers to the main narrative as a *Tratado* so the term "novella" refers to the "Estoria" not the longer work (1977b: 174).

^{xxxiv} See Wright for the influence of *amor hereos* on rhetorical production in *Arnalte y Lucenda* (1997).

^{xxxv} In addition to the examples cited earlier, there are many others. Among them, the garden in front of the lovers' secret palace reminds us of the "jardín de la ventura" of the frame. Nature including foliage, birds, dogs and horses undergoes a transformation in both the frame and the "Estoria".

^{xxxvi} Folger places his moment of *anagnorisis* with the arrival of *Syndéresis* (2002:127).

^{xxxvii} Michael Gerli (1997) proposes Guillaume de Deguilevilles's *Le Rommant des trois pèlerinages* as a source in keeping with *Siervo's* debt to penitential traditions including both oral and written confession.

^{xxxviii} See also Haywood's analysis of the techniques of allegorical composition in which she recognizes the importance of imagination and memory to *Siervo*.

^{xxxix} Thomas Aquinas associates *Syndéresis* with intelligence and identifies it with the first moral principles that lead to right reason and an understanding of Natural Law. On the other hand, the Franciscan Saint Bonaventure associates *Syndéresis* with the Will, defined as that inclination of the Will which causes the desire to do good or avoid evil (Cátedra 146-47).

^{xl} This has important ramifications for the rhetorical context of the work, as Conde-Riva's

acute observation suggests, “el lector necesita un sano entender para que el texto (las palabras de Juan Rodríguez) tenga efectos beneficiosos. He aquí la importancia de Síndéresis, ‘buen juicio’, o el ‘sano entender’ al que ha llegado el autor en su periplo sentimental. De esta forma, tanto el lector como el autor debe poseer esta ‘síndéresis’ a la hora de enfrentarse al texto para que las palabras cobren fuerza” (287).

^{xli} Although this sentence formally ends the one manuscript witness, there are no rubrics to indicate the third path or an elaboration of his journey leading scholars to debate the work’s completeness. Related to this question is the debate among critics as to whether the protagonist has chosen the third path of the time of “neither loving nor being loved.” Castro Lingl presents a good argument for seeing the work as complete.

^{xlii} Folger provides a summary of critical opinion on the meaning of Síndéresis. He associates her with Prudence, History and Memory” (2002: 127-131). I agree with Cátedra’s reasoning: “Y tras tal formulación late un escolasticismo franciscano más que dominico se percibe especialmente por el hecho de que también la doctrina franciscana de la síndéresis constituye el punto de partida de la concepción del fundamento de las virtudes, que en la epístola del *Siervo libre de amor* son presididas en el gran barco que viene de alta mar por la dama Síndéresis” (149).

^{xliii} “First, the phrase refers to literary, non-referential narratives that depict the workings of memory. Second, in a broader sense, the term “fictions of memory” refers to the stories individuals or cultures tell about their past to answer the question ‘who am I?’, or, collectively, ‘who are we?’ [...] they turn out to be an imaginative (re)construction of the past in response to current needs” (Neumann 334).

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