

Juan Rodríguez del Padrón, Parodist:
Los siete gozos de Amor

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Juan Rodríguez del Padrón's best-known and most cited work is 'Vive leda si podrás' (Dutton ID 0125), but the poem which survives in the greatest number of manuscript versions (fifteen witnesses), is *Los siete gozos de Amor* (ID 0192).¹ This is a parody of the 'Siete gozos de la Virgen' theme, which makes him the precursor of the Spanish-language tradition of amorous impiety which peaked later in the fifteenth century with the Aragonese school (the *misas de amor* by Juan de Dueñas and Suero de Ribera) and even later in Castile (Diego de San Pedro's *Sermón*). This is not the only religious parody by Rodríguez del Padrón; there is another poem entitled *Los diez mandamientos de Amor* ('La primera hora pasada'; ID 6128); the fact that its sole witness is the *Cancionero general* of 1511 (11CG-67, 92^r-93^r) makes one cautious about accepting the attribution. There is, however, a rather daring Resurrection parody, 'Sólo por ver a Macías' ('I would die if I could be resurrected after three days'). In her landmark work on Rodríguez del Padrón, María Rosa Lida de Malkiel compared his two poems most favourably with a long list of Castilian fifteenth-century religious and liturgical parodies, concluding that 'los *Siete gozos de amor* y los *Diez mandamientos de amor* de Juan Rodríguez del Padrón brillan por su medida y su gracia levemente humorística' (1977: 30). Martin S. Gilderman called it the author's 'crowning poetic achievement [...] not so much a masterpiece as a brilliant *tour de force*' (1973: 130).

¹ BM1-10 (12^r-16^v), EM9a-7 (4^r-5^v), LB2-102 (119^v-124^r), ME1-33 (57^r-60^v), MH1-247 (368^r-370^v), MN54-13 (23^r-26^v), NH2-59 (201-06), PN12-69 (186^r-191^r), PN13-6 (155^r-158^r), RC1-13 (23^r-27^v), SA7-360 (171^r-175^v), SA10b-213 (114^v-116^v), VM1-13 (21^r-24^r), 11CG-165 (91^r-92^r), 14CG-68^r-69^v).

Although the *Gozos* parody may not be original with Rodríguez del Padrón, there is a well-established genre of liturgical parody in France, and the Decalogue parody is found in Charles d'Orléans. However, the seven joys are firmly a Peninsular number, as the number of joys varies in the North (five and fifteen being favourite numbers in France and England).² Juan Ruiz is the first religious parodist in Castilian with his parody of the *Te Deum*.

This poem employs the double-entendre of *joy-gozo* as a sexual euphemism versus its more straightforward meaning in a religious context. Rodríguez del Padrón's list of the seven joys of love is as follows:

1. First sight of the lady.
2. First visual recognition by the lady (she returns the gaze with interest).
3. Being allowed to speak to the lady.
4. Being allowed to serve the lady.
5. Doing so at any time.
6. The hope of the sought-after pleasure.
7. Loving and being loved.

Clearly these have little to do with the tradition of the seven joys of the Virgin (usually Annunciation, Conception, the Magi, Resurrection, Ascension, Pentecost, Assumption), although the lady is addressed according to her virtues as the Virgin would be addressed in a religious poem, and there is mention of a fiery seraph (associated with the stigmata of St Francis, founder of Rodríguez del Padrón's order), and the five wounds (of Christ). This is a favourite theme of Juan Rodríguez's; see also his 'Tan fuertes llagas de amor' (ID 1980), and 'O lhagas de mis pasiones' (ID 5241). The first of these is emended by César Hernández Alonso (1982: 329) to 'Tan fuertes llamas', but there is no justification for this change. Most perceptively in his excellent edition of the poem (used in this article), Vicenç Beltran argues convincingly that the poet never attains any of the seven *gozos* which are listed (2001: 93), a point which should be kept in mind during the analysis of the poem which follows (for additional manuscript notes see de Nigris 2001).

Hernández Alonso studies the correspondences between the *Siete gozos* and the *Sierro libre de Amor*, finding a number of similarities and concluding that the poem must have been written shortly after the *Sierro* (1439?), while the other parody, the *Diez mandamientos*,

² See Le Gentil 1949: 194-204 & 297-304, and Woolf 1968: 134-43 & 297-302.

seems to him to be a youthful work (1982: 90–94). See also Rodríguez del Padrón's later poem 'Fuego del divino rayo' (ID 0408), which properly speaking is a *congé* or farewell to vanity and love, asking God 'alumbra tu servidor' and, in the last line, saying to all that he has loved in this world 'orad por mi pecador'.

The poet starts at the entrance of Love's temple; the blind, sad lover serves the god Love, sacrifices to him, begs his charity and sings the seven joys of love in order to move the god to pity.

- 1 Ante las puertas del templo
do recibe el sacrificio
Amor, en cuyo servicio
noches y días contemplo,
la tu caridad demando,
obedescida señor,
a aqueste ciego amador,
el cual te dirá cantando,
si de él te mueve dolor,
10 los siete gozos de amor.

The first joy is the love that he feels at the first sight of the beloved; he determines to believe or if necessary to die. Her radiance, stronger than the Sun's, causes his blindness ('quien cegó tu resplandor', l. 23). But although blind, he can see his passion. He feels the pain of desire twice as much, and the desire for death.

- 11 El primer gozo se cante:
causar la primera vista
que la señora bien quista
comiença a ser del amante:
cuanto a la ley verdadera,
fe muestra de bien amar,
le plaze de me tornar
amador, de ciego que era,
e de creer e afirmar
20 o morir o defensar.

The second joy includes musical wordplay in the first stanza on 'contra' (descant), and indicates that joy is felt when the lady shows her face to the 'siervo' and returns his interested gaze. As Beltran explains, commenting on the erroneous reading of 'de cantar' in line 43, "'Descantar la contra' [...] era componer una segunda voz sobre la del bajo, creando así una composición polifónica' (2001: 103). The next two stanzas seem to include a reference to Rodríguez del Padrón's own poem 'Bive leda': 'En ti más triste que leda / el segundo ya canté.'

- 41 El primer gozo fenece
 sin fenecer dessear;
 el segundo es de cantar
 la contra del 'no fallestes'
 el cual —según la fe nuestra,
 en que soy el más costante—
 es aquel primer semblante
 que la señora demuestra
 49 al siervo dende adelante.³ [...]
- 59 En voz más triste que leda
 el segundo ya canté;
 si de él por ti no gocé,
 por falta de amar no queda:
 el que ha de haver victoria
 —sin tu bondad ofender—
 en amar, yo he de seer,
 a cuantos poseen gloria
 67 o passar o fenescer.

The third joy is for the lover's complaints to be heard by the beloved 'es / el amante ser oído', ll. 68–69; the lover burns with love. The next two stanzas refer to the inferno of lovers; she does not understand that he burns but he fears to burn her reputation if she helps him. He lives a living death and reveals himself to her, like one who is tortured, confesses, then returns to his senses, recanting.

- 80 Si fue de mí ofendido
 amor e sus servidores
 algun día,
 fue por no ser entendido
 que en bivo fuego de amores
 yo ardía
 ni tu merced entendiese
 la tal flama
 yo sentir e padecer
 con temor que no ardiessse
 la tu fama
 91 por causa de me valer:

The fourth joy is to serve the lady; as the lady's greater estate and virtues are widely known, may she understand his *invención* (*divisa* and motto: see Macpherson 1998) of a burning seraph (presumably also a wordplay on 'será fin', it will be the end).

³ 'El segundo [gozo] es cantar la voz de bajo [...] de la constancia', que es lo contrario [...] del verbo *fallestes*' (Beltran 2001:102).

- 128 Como sea manifiesto
 tú vencer
 las virtudes en bondad,
 por ventura desonesto
 mi querer
 judgará tu voluntad,
 mas porque veas el fin
 desseado
 de virtud no desviar,
 mi mote del serafín
 inflamado
 139 te plega de blasonar.³

The fifth joy is for the lady to accept the service of the 'seruidor'. But for the lady to be virtuous, a glory which she desires, she must be merciful but strong with the lover. The first of three stanzas begins with another musical metaphor, tuning up the fifth joy.

- 140 El quinto gozo afinando
 sin fin haver mis cuidados
 —mas siempre multiplicando—,
 el cuarto ya discordando
 mis sentidos trebaxados
 en sus males contemplando,
 es poder en la señora
 el servidor entender
 su servicio qualquiere ora
 149 ofreciéndole plazer.

The sixth joy is the promise of the desired pleasure. He who expects the least burns the most. Who can restrict the will? God cannot, nor can the lover resist. Only the need to preserve her virtue holds the lady back. The lover is in flames, like the seraph in the fourth joy, and is in the lovers' hell.

- 180 Quantos aman atendiendo
 desaman desesperando,
 e yo, menos esperando,
 más en el fuego me enciendo;
 la voluntad no movible,
 deseosa,
 ¿quién la podrá constreñir?
 Cuando a Dios es imposible
 la tal cosa,

³ "blasonar: describir o interpretar un escudo de armas". Por analogía se aplicó también a motes, letras, divisas [...] (Beltrán 2001: 104).

189 yo no puedo resistir.

The final joy is to love and be loved. The lover feels the approach of death; may the lady be moved by his five wounds (jealousy, separation from the beloved, love ignored, love unrequited, inability to stop loving), since the seven joys have left her unmoved. He prays that if he dies of love he may be buried with Macías, and that his tomb should read 'One land raised them, one death carried them off, one glory claims them'.

218 La muerte siento venir;
del cuerpo no sé que plagas;
muévante las cinco plagas
(celos, amar e partir,
bien amar sin atender,
amar siendo desamado,
y desamar no poder),
pues no te pueden mover
226 los goços que te he cantado.

Finida

227 Si te plazze que mis días
yo fenezca
malogrado
tan en breve,
plégate que con Macías
seer meresca
sepultado;
e por breve,⁴
do la sepultura sea:
'Una tierra los crió,
una muerte los llevó,
238 una gloria los posea.'

To quote Nicasio Salvador Miguel on the unusual metrics of the poem: 'El poema, que mezcla octosílabos y versos de pie quebrado (con oscilación entre cuatro y cinco versos), conlleva un cierto virtuosismo métrico al combinar diversos tipos de copla, de nueve, diez y once versos' (1987: 144 and chart; see also Martin J. Duffell's study, pp. 57–59, above). The words of the epitaph to Rodríguez del Padrón and Macías are often quoted and the idea of the tomb may have influenced the poem *Sepultura de Macías*, attributed variously to Juan de San Pedro or (less probably) to Diego de San Pedro. As ever, María Rosa Lida de Malkiel's insights are most perspicacious,

⁴ 'breve: inscripción' (Beltran 2001: 106).

as she detects the 'gracia levemente humorística' in Rodríguez del Padrón's poem. The mixture of joys and sorrows, the comparisons of the lover to both Christ and St Francis (the harrowing of the lovers' hell, the seraph which also means 'it will be the end of me', the five wounds, the tomb), all prefigure the more systematic parody of the lover as Christ which will find its maximum expression in Diego de San Pedro's *Cárcel de Amor*. His 'gozos' are really 'duelos' because, as Beltran comments (2001: 93), the poet does not experience any of the 'gozos' which he lists. The rote parody is transformed and comes dangerously close to gentle irony. The lady ignores him.

He announces his end with the *divisa* of the seraph, which gave St Francis the 'cinco llagas' or stigmata on the hands, feet, and side. As Beltran points out, the fallen angels were also seraphim (2001: 194), a metaphor which fits the lovers'-hell theme in the poem. The 'fin' of 'será fin' (of my life, of my suffering) is to share an epitaph and perhaps a tomb with Macías. As Gilderman remarks, 'The poet's use of the emblem is a clever sort of religio-erotic image since the seraphim were a symbol of God's divine love. The poet's suffering for love and his subsequent transfiguration are strong arguments for his being considered a martyr for love in the style of Macías' (1973: 132). Again, we are in *Siervo libre* territory, where the poet is the tomb-keeper. As in the admonition by Christ to his disciples, the first will be last and the master will be servant, and the 'siervo libre de amor' will be both slave and freeman.

A survey of the themes common to *Siete gozos* and *Siervo* shows that they have in common the lovers' hell, the tomb cult, and the association with Macías (for the latter see also de Nigris 2001). In *Siervo*, the poet has been betrayed by a friend and his lady has turned against him. At the beginning of the second part of *Siervo* (loving but being spurned), Entendimiento describes the classical hell at length; notable lovers are punished by Zeus: Tytios, Ixion, and Pirithous (Hernández Alonso 1982: 168-71). At the end of the story of Ardanlier and Liessa, the tomb and the cult that grew around it are described in detail, and Macías forms part of the cult:

Sola tristeza, peligro y afán, por más que pugnaban, avía[n] por gloria;
 fasta grand cuento de años quel buen Maçías, gadisan del águila, nascido
 en las faldas dessa agra montaña, por su grand gentileza, lealtat, destreza
 y grand fortaleza, viniendo en conquista del primer alojé, dio franco paso
 al segundo albergue. (199).

The author associates himself with the cult by claiming descent from 'el firme Padrón, guarda mayor de las dos sepulturas' (198): 'todos aquellos que dél descendieron, de los cuales yo siendo el menor

[...] (202). Somewhat different in tone from the poem, is the opening section of the pseudo-autobiography ('Síguese la primera de bien amar y ser amado', 154), into which is incorporated the dedication of the *Sieruo* to Gonzalo de Medina. This indicates a degree of repentance in the author, presumably at a time when he was entering a religious order. He cites a list of writers, all but two from classical antiquity, 'trayendo fiçiones, según los gentiles nobles, de dioses dañados e deessas, no por que yo sea honrrador de aquellos, mas pregonero del su grand error, y sieruo indigno del alto Jhesús' (156). This indicates to me a rather earlier date for *Siete gozos* than Hernández Alonso suggests (90–94). It would also explain the more serious and less parodic nature of *Sieruo*, although curiously the suicidal Ardanlier seems destined not just for a tomb cult but also for 'la perpetua gloria que posseen los leales amadores, aquellos que por bien amar son coronados del alto Cupido y tienen las primeras sillas a la diestra parte de su madre la deessa' (188). Furthermore, the epitaph of the lovers refers to their awaiting the Last Judgment: 'fasta el pavoroso día que a los grandes bramidos de los quatro animales despierten del grand sueño, e sus muy puríficas ánimas posseen perdurable folgança' (197). It is the author himself who hears of the inferno of lovers while suffering the pains of rejection (168–71). The frame-story of *Sieruo* could have been written at a later date than the *Estoria de dos amadores*, and the tomb-cult ending of their story could have been elaborated in order to connect it more convincingly to the author's own pseudo-autobiography, which then recommences, only to end rather abruptly. However, Eukene Lacarra Lanz does not see a disjunction between the Ardanlier story and the frame story, but believes that the tomb theme in *Sieruo* is a subtle criticism of courtly love (2000: 164). To conclude, I would postulate an earlier date for both *Siete gozos* and *Ardanlier y Liessa*, and a date closer to the author's entering the Franciscan order for the frame-story of *Sieruo*.

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