

DISPLACING PETRARCH: CHRISTOMORPHISM AND EXEMPLARITY IN JUAN BOSCÁN'S *LIBRO SEGUNDO*

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In spite of his crucial role in the introduction and adaptation of the Petrarchan lyric to Spanish letters, the figure of Juan Boscán has remained largely ignored in Golden Age studies. His poems are rarely included in course syllabi and have received little attention from critics, who usually dismiss them as product of a servile and unrefined imitator.¹ Such view has been partially modified in recent years by a handful of scholars who are trying to present a different view of Boscán's poetry, one that emphasizes its departure from the Petrarchan model (Darst, Navarrete 73-90). This departure becomes apparent, as I will argue in this essay, in the interplay between christomorphism and exemplarity that takes place in the *libro segundo* of the *Obras poéticas* (1543). The radical plan for the renovation of the Petrarchan lyric that Boscán presents in this book is based on a careful analogy between the figure of the poet and that of Christ. Boscán establishes this analogy by adopting a series of christomorphic postures that allow him to displace the *Canzoniere* as the perfect pattern for the construction of a lyric sequence and of a recognizable poetic persona. Foremost among these postures are those of Christ as Man of Sorrows and as the conqueror of death after the Resurrection. Boscán appropriates these two traditional christological motifs and uses them to validate the fashioning of his lyric identity and his rivalry with Petrarch.

The central role that the figure of Christ plays in Boscán's *libro segundo* has escaped the attention of those few who have considered the poetry of this author. This critical oversight may be explained by the fact that Boscán's poetry has never been studied in relation to the question of exemplarity. This aspect will occupy the center of my analysis in the pages that follow. My intention will be to demonstrate that in the figure of Christ Boscán found a powerful vehicle for the representation of his lyric persona and for displacing the *Canzoniere* as a literary model. These two issues become a chief concern in the opening sonnets of the *libro segundo*. Starting with sonnet 1, these poems present the picture of a suffering lover/poet who, guided by his desire to advise the reader, has decided to abandon his privacy and to

make his love affair a matter of public concern. Boscán's intention is not, like Petrarch's, "trovar pietà non che perdono" (*Canz.* 1.8) in the readers, but rather to give them instruction and to offer his example as a valuable lesson in the matters of the heart.³ This change from a palinodic to a didactic register is important because it indicates that the notions of exemplarity and self-fashioning overlap and occupy a central place in Boscán's lyric project. Setting up his own example as an object of study for the reader allows Boscán to represent himself as a lyric model and to dignify the status of his poetry as material fit for imitation.⁴ The appropriation of the figure of Christ has in this context a crucial importance. It helps the poet assume his role as exemplar and reinforces the sense of authority that emanates from his discourse.⁵ This can be seen in the sonnet that inaugurates the sequence, where the image of Christ as Man of Sorrows mingles with, and lends support to, the exemplary posture that Boscán is trying to adopt:

Nunca d' Amor estuve tan contento
 Que'n su loor mis versos ocupase;
 ni a nadie consejé que s'engañase
 buscando en el amor contentamiento.

Esto siempre juzgó mi entendimiento:
 que d' este mal tod' hombre se guardase,
 y así, porque' sta ley se conservase,
 holgué de ser a todos escarmiento.

¡O vosotros que andáis tras mis escritos
 gustando de leer tormentos tristes,
 según que por amar son infinitos!

mis versos son deziros. "¡O benditos
 los que de Dios tan gran merced huvistes
 que del poder d' Amor fuédeses quitos!"⁶

This opening sonnet owes much of its force to the remarkable parallel that Boscán has drawn between his figure and that of the suffering Christ. Bent on saving everybody from the evils of love, Boscán offers himself as a sacrificial victim and presents the example of his own suffering to the reader as a token of redemption. Contemplating this suffering will allow the reader not only to "stay away" ("guardase") from love, but also to join the ranks of the blessed, that is, of all those "que de Dios tan gran merced huvistes / que del poder d' Amor fuédeses quitos". The emphasis that Boscán has placed in these lines on the exemplary and redemptive power of suffering has critical implications, for it allows him to authorize his role as poetic model

and to characterize his poetry as worthy of imitation. This becomes apparent in the verses that compose the first tercet of the sonnet, where exemplarity and christomorphism give us the picture of a self-confident poetic voice that demands to be followed and imitated by the reader. Echoing the self-assertive posture that Jesus adopts in John 8:12—"he who follows me does not walk in darkness"—Boscán presents himself in these verses as a guiding master / writer whose exemplary footsteps / verses are to be followed by his disciples / readers: "¡O vosotros que andáis tras mis escritos . . .!"⁷ The fact that these words are an obvious appropriation of the inaugural lines of the *Canzoniere*—"O voi ch'ascoltate in rime sparse il suono / di quei sospiri"—is all the more significant, for it reveals that displacing Petrarch as a literary model is the main objective of Boscán's *libro segundo*. This objective is accomplished through the subordination of Petrarch's voice to the supreme authority of the Gospel, an authority that Boscán appropriates by styling himself as the Man of Sorrows.

The legitimizing role that the image of the Man of Sorrows plays in the first sonnet as a source of authority and poetic validation is by no means an isolated phenomenon in Boscán's collection. Sonnet 2 insists again on drawing an analogy between the afflicted figure of the poet and the suffering Christ. The terms on which this analogy is presented are now more easily observable, for the emphasis is expressly placed on the visual impact that "las llagas d'Amor" will have on the conscience and the behavior of the reader:

Las llagas, que d'Amor, son invisibles,
quiero como visibles se presenten,
porque aquellos que umanamente sienten
s'espanten d'acidentes tan terribles.

Los casos de justicia más horribles
en público han de ser, porque'scarmienten
con ver su fealdad, y s'amedrienten
hasta los coraçones invencibles.

Yo traigo aquí la istoria de mis males,
donde hazañas d'amor han concurrido,
tan fuertes, que no sé cómo contallas.

Yo solo en tantas guerras fui herido,
y son de mis heridas las señales
tan feas, que é vergüença de mostrallas.

As in sonnet 1, Boscán presents himself as a suffering figure whose example is meant to be followed by the reader. The adoption of this

anguished posture has now, however, a more dramatic effect. Boscán wants to exteriorize his pain in the form of wounds in order to reinforce his role as literary exemplar. The success of this maneuver of self-legitimation depends, once more, on the analogy that the poet has established between his figure and the image of the Man of Sorrows. In the act of showing his wounds to the reader, Boscán is re-enacting the episode of Christ and the doubting Thomas, in which the newly risen Jesus makes a public display of his scars in order to make his disciple believe in the mystery of the Resurrection: "Thomas, because thou hast seen me, thou hast believed. Blessed are they who have not seen, and yet have believed" (John 20:29). The effectiveness and assurance with which Christ is able to assert his authority in this episode are reproduced in Boscán's sonnet. Like the risen Christ in John's gospel, Boscán points to his wounded body as a way of legitimizing the power and appeal of his poetic model. Showing his wounds in public will allow him to convert not only "aquellos que humanamente sienten", but also those who, like Thomas, are harder to persuade: "hasta los coraçones invencibles".

As expressed in the initial quatrains of this sonnet, the episode of Thomas's recognition of the wounded Christ establishes the authority that christomorphism lends to the exemplary voice of the poet. However, it is in the passage immediately following Thomas's recognition that the literary implications of this analogy are fully disclosed. The narrative of Jesus's works in John's gospel ends with these words: "Many other signs also Jesus worked in the presence of his disciples, which are not written in this book. But these are written, that you may believe that Jesus is the Christ, the Son of God, and that believing you may have life in his name" (20:30-31). The writer of the gospel thereby establishes a parallel between the wounds of Christ's body and his own text, which is filled with signs that demand from the reader the same kind of assent that is demanded of the doubting Thomas. As Christ's scarred body is seen by the disciples, so John's text is read by the faithful.⁸ The same analogy also operates in Boscán's sonnet. As the closing tercets of the poem clearly state, there is an obvious relationship between the poet's wounds and the "istoria" that he is trying to tell. In the ugly marks that Boscán bears on his body the reader can actually read the shameful narrative that the author of the *libro segundo* has written for him:

Yo traigo aquí la istoria de mis males,
 donde hazañas d'amor han concurrido,
 tan fuertes, que no sé cómo contallas.

Yo solo en tantas guerras fui herido,
 y son de mis heridas las señales
 tan feas, que é vergüença de mostrallas. (9-14)

The analogy between wounds and words that these verses establish parallels the association that John draws in his gospel between textuality and bodily suffering. Just as John tries to identify the marks on Jesus's body with the marks of his own writing, so too Boscán makes the graphic signs of his "istoria" coincide with the wounds that he, as Man of Sorrows, bears on his body. The literary significance of this parallel is enormous, for it allows the Spanish poet to transfer the compelling power of Christ's example to his writing, which generates in the reader the same kind of acceptance that Christ's appearance generated in the unbelieving Thomas. The interplay between christomorphism and exemplarity becomes thus, like in sonnet 1, the key to Boscán's successful strategy of self-legitimation. By styling himself as the Man of Sorrows, the Spanish poet is able to confer an unparalleled authority on his writing, an authority that he derives from the legitimizing power that the figure of Christ is given in the text of the Scripture.⁹

Given its central importance in the acquisition of poetic authority, the image of the wounded Christ is constantly evoked in the initial stages of the *libro segundo*. Thus, in sonnets 4 and 21 we see the poet exposing the shameful signs of his "tormento" (4.4) and his "manzillas" (21.13) as a way of acquiring textual legitimacy before the reader. Likewise, in song 5, almost half-way through the collection, Boscán insists again on showing his wounds in public in order to validate his role as literary model: "y en este campo la verdad se vea, / la cual se mostrará con las heridas / que'n mí stán imprimidas" (167-69). The common purpose of all these poems is the attainment of a strong lyric identity through the combined use of christomorphic self-representation and the textual authority of the Scripture. This is also true of the central and final poems of the sequence, a distinct cluster of sonnets and songs which critics have traditionally identified as representing either the poet's "conversion" or the Neoplatonic doctrine of mutual love.¹⁰ What Boscán attempts in this final section of the *libro segundo* is a radical renovation of the erotic and literary codes of the Petrarchan tradition. In this new cycle the poet learns that he can both love and be loved, and that his poetry can free itself of the old Petrarchan paradigm of endless suffering.

Because of its association with notions of renewal and overcoming, the figure of the resurrected Christ appears prominently in the latter part of Boscán's collection as a symbol of the poet's triumph over

Petrarch. The transition to the new phase is, as critics have observed, extremely sudden and has an immediate parallel in the sharp division that Petrarch establishes in the *Canzoniere* after Laura's death.¹¹ However, whereas Petrarch does not attribute a metapoetic function to structural division, Boscán associates the break in his collection with the beginning of a "nuevo canto" in which erotic fulfillment will be celebrated.¹² The idea of a "nuevo canto" is prefigured in some of the initial poems of the sequence. In sonnet 18 Boscán refers to his love story as "un nuevo caso que'n amar s'ofrece" (2) and in song 1 he defines himself as the producer of "cosas sin fin, y nuevas" (106). However, it is only in the second half of the collection that the notion of novelty is explicitly linked to the development of a new phase in the discourse of the poet. This new phase begins in sonnet 77, in which the attainment of erotic harmony mirrors the musical harmony of the poet's new song:

Otro tiempo lloré y agora canto,
canto d'amor mis bienes sosegados;
d'amor lloré mis males tan penados,
que por necesidad era mi llanto.

Agora empieça Amor un nuevo canto,
llevando así sus puntos concertados,
que todos, de'star ya muy acordados,
van a dar en un son sabroso y santo.

Razón juntó l'onesto y deleitable,
y de'stos dos nació lo provechoso,
mostrando bien de do engendrado fue.

¡O concierto d'Amor grande y gozoso!,
sino que de contento no terné
qué cante, ni qué'scriva, ni qué hable.

As an example of Boscán's "nuevo canto," this poem must be examined in relation to its Petrarchan model (*Canz.* 131), which reads as follows:

Io canterei d'Amor sì novamente
Ch'al duro fianco il dì mille sospiri
trarrei per forza, et mille altri desiri
raccenderei ne la gelata mente;

e'l bel viso vedrei cangiar sovente
et bagnar gli occhi, et più pietosi giri

far, come suol chi degli altrui martiri
et del suo error quando non val si pente (1-8)

A comparison of these two poems reveals that Boscán's sonnet evokes its model and then departs from it. For Petrarch, the idea of a new song is as remote as the possibility of establishing a harmonious love exchange with Laura. This becomes apparent in his use of the conditional tense to present his desire for both literary and erotic renewal: "Io *canterei* d'Amor sì novamente, / ch'al duro fianco il dì mille sospiri / *trarrei* per forza" (emphasis added). The poet's attempt to renew his lyric powers is thus frustrated by the same inconclusiveness that defines his erotic relation with the beloved.¹³ Such inconclusiveness is brought to an end in Boscán's sonnet. For the Spanish poet, love is a "concierto (. . .) grande y gozoso" (77.12) that makes him happy and inspires him to sing with renewed energy. It is only because Boscán has experienced this new love that he can sing his "nuevo canto," whose soft and harmonious sound reproduces the serene and peaceful state of his erotic condition: "¡O concierto d'Amor grande y gozoso!, / sino que de contento no terné / qué cante, ni qué escriba, ni qué hable (77.12-14).

The reference to love as a "concierto" reveals that, as opposed to Petrarch, Boscán takes erotic fulfillment as the necessary condition for the renovation of his lyric powers. This correspondence between the erotic and the vatic appears profusely echoed in the second half of the *libro segundo*, in which the Spanish poet expresses his desire to articulate the plan for a new poetry that departs from the general pattern of frustration presented in the *Canzoniere*. At the center of this plan is the image of the risen Christ. The authority that this figure commands as a symbol of everlasting renewal plays a crucial role in legitimizing the spirit of change and transformation that Boscán wants to transmit to his poetry. This becomes apparent in the poems that follow sonnet 77, where the notions of a new love and of a new song are invariably linked to the mystery of the Resurrection. A case in point is sonnet 79, where Boscán resorts to the white palm, the emblem of Christ's victory over death, to symbolize his poetic triumph:

Amor m'embía un dulce sentimiento
diziendo que's su mensajero cierto.
Las nuevas son que'stroy dentro en el puerto,
seguro de tormenta y de tormento.

Haze d'esto fiança el pensamiento,
mostrando, en mi pasado desconcierto,
que Amor me levantó de frío y muerto,

haziéndome quedar bivo y contento.

El milagro fue hecho'strañamente,
 porque resucitando el mortal velo,
 resucitó también la immortal alma.

Celebrado seré en toda la gente,
 llevando en mi triumpho para'l cielo,
 con el verde laurel la blanca palma.

The urge for renewal that informs this sonnet is expressed in the first quatrain, in which the poet speaks of being sheltered inside a harbor and saved from a storm. The metaphor of the safe arrival in port appears in a series of sonnets in the *Canzoniere* (26, 80, 151, 189, and 235), in which Petrarch compares his precarious situation as a lover to a ship drifting in a raging sea.¹⁴ As Ignacio Navarrete has observed, "Boscán picks up the image from Petrarch, but he turns it around" (87). Whereas Petrarch is lost in stormy seas, Boscán is safe and sound inside the harbor. The turning around of the Petrarchan image indicates that Boscán is trying to emulate Petrarch and, at the same time, presenting a different view of love. The key to this alternative view is the episode of Christ's Resurrection, which the poet unmistakably evokes in the second quatrain by establishing a typological analogy between himself and the figure of the risen Jesus: "Amor me levantó de frío y muerto, / haziéndome quedar bivo y contento." The analogy with the resurrected Christ allows Boscán to redefine love as a life-giving experience and to give his love narrative a stronger ending than that of the *Canzoniere*. Instead of a vulnerable lover who seeks help and comfort in the redeeming power of the Virgin, we have a strong believer who has found his own salvation through Christ's example.¹⁵ As in the first half of the collection, the interplay between christomorphism and exemplarity plays a decisive role in displacing Petrarch and in establishing the poet's authority.

The presence of the episode of Christ's Resurrection in Boscán's sonnet also has important implications for reinforcing the status of the *libro segundo* as a literary model. Boscán's reliance on the Christian emblem of the palm to represent his poetic apotheosis confirms this reading. In the Scripture, the palm is typically used to signify triumph, glory, and victory over death and sin.¹⁶ The text of Matthew's gospel describes how, as a prelude to the Resurrection, the cheering crowd waved and placed palm branches on the ground when Christ made his triumphal entry into Jerusalem (Matthew 21: 8-9). The association that Matthew draws between the symbol of the palm and the immortal glory of Christ is reproduced in Boscán's sonnet. Like the evange-

list, the Spanish poet links the white palm to the notion of triumph and to the popular clamor of the crowd. The difference, however, is that the glory of the risen Christ serves now for the representation of vatic success. Boscán takes the white palm and uses it to supplement the Petrarchan symbol of the laurel. By doing so, he undermines the textual and cultural prestige of the *Canzoniere*, which is replaced by his own text as an object of public acclaim: "Celebrado seré en toda la gente, / llevando en mi triumpho para'l cielo, / la blanca palma y el verde lauro" (79.12-14).

As the catalyst of the poet's erotic renewal, and as the expression of his rivalry with Petrarch, the presence of the motif of the Resurrection is pervasive throughout the second half of the *libro segundo*. In sonnet 87 Boscán speaks again of being mysteriously healed by love and of being rescued from a certain death. Likewise in song 10, the last poem of the collection, he describes himself as "otro Lázaro" (75), and in sonnet 90 love speaks to him the famous words that Jesus spoke to the cripple: "¡Suelta tus pies, tus manos te destrava, / toma tu lecho a cuestras y haz tu vía!" (7-8). The message that these poems convey is that the renewal of the erotic codes of the Petrarchan tradition entails the assumption of a new vatic role for the poet. Boscán has come to the realization that love songs are not necessarily about pain and sorrow, since they can also express the delicate pleasure of mutual love. This discovery prompts him to design a new poetic discourse that departs from the worn-out conventions of the *Canzoniere*. In this new discourse, the poet eliminates all the linguistic and structural devices that typically inform the Petrarchan lexicon: antitheses, paradoxes, oxymora, and the use of pagan imagery. "It is," as David Darst has observed, "a total renewal of both language and structure to express a totally new kind of affection" (63). This is expressed in sonnet 78, in which Boscán takes up again the motif of the Resurrection to mark his distance from Petrarch. The clarity with which the Spanish poet states here his views on love and poetry makes this sonnet analogous to a poetic manifesto:

Antes terné qué cante blandamente,
pues amo blandamente y soy amado;
sé que'n Amor no es término forçado
sólo'scrivir aquel que dolor siente.

Desabábase quien está doliente,
y canta en la prisión el desdichado,
con hierros y cadenas fatigado,
mas su cantar del nuestro es diferente.

Yo cantaré conforme a l'avezilla,
que canta así a la sombra d'algún ramo,
que'l caminante olvida su camino,

quedando trasportado por oïlla.
Así yo de ver quien me ama y a quien amo,
en mi cantar terné gozo contino.

Like previous poems, sonnet 78 speaks again of an essential correspondence between the erotic and the vatic aspirations of the poet. The discovery of mutual love impels Boscán to sing anew in a sweet and tender fashion for such is the nature of his new affection: "Antes terné qué cante blandamente / pues amo blandamente y soy amado". The strong emphasis on the sweetness of feeling and song indicates that the poet has reached a state of joyful peace he had not experienced before, a state he would not be able to express with the melancholy tones of the Petrarchan idiom. Such tones belong, according to Boscán, to ". . . quien está doliente / y canta en la prisión . . . / con hierros y cadenas fatigado". The reference to the captive who sings painfully in prison is a clear allusion to sonnet 134 of the *Canzoniere*, in which Petrarch speaks of lying desperately in jail and of crying out with "no tongue":

Tal m'à in pregon che non m'apre né serra,
né per suo mi riten né scioglie il laccio,
et non m'ancide Amore et non mi sferra,
né mi vuol vivo né mi trae d'impaccio.
Veggio senza occhi, et non ò lingua et grido (5-9)

To the Petrarchan image of the voiceless prisoner, Boscán opposes that of the little bird singing freely in the shadow of a tree: "Yo cantaré conforme a l'avezilla, / que canta así a la sombra d'algún ramo" (78.9-10). The song of the free bird represents a state of poetic renewal that corresponds to the erotic rebirth of the previous quatrains. In this state of vatic plenitude the poet finds the necessary strength to make his voice a powerful instrument for the expression of his lyric capabilities. Thus, as opposed to the inefficacy of the prisoner's song in Petrarch's sonnet, Boscán's song has the power to soothe and transport those who read or listen to it: "que'l caminante olvida su camino, / quedando trasportado por oïlla" (78.11-12). The capacity of the song to enchant and seize the attention of the listeners/readers bears witness, once again, to the exemplary status of Boscán's collection. The fact that the poet has decided to present the power of his song through the image of the *avezilla* is extremely significant, for it links the notion

of exemplarity to the mystery of Christ's Resurrection. As Clive Hart has observed, in the Christian figurative tradition: "[birds] are iconographically and symbolically related to Christ, who is prefigured by Adam. The creation of the birds and the fish [Gen.1: 20-3] serves as an immediate prefiguring of the creation of Adam and Eve and offers a strong hint of the Incarnation and Redemption to come [with Christ's Resurrection]" (23).

By identifying his song with the image of a singing bird, Boscán insists again on the adoption of christomorphic patterns for the representation of his poetic persona. This can be hardly surprising, for christomorphism is the dominating strategy for the fashioning of poetic identity in the *libro segundo*. Time and again in the course of his collection, Boscán resorts to the cultic image of Christ to validate the singularity of his lyric project and to establish his own views on love and poetry. This is only fitting, for, as cultural historians have noted, the figure of Jesus became "the recurrent model" that inspired humanist writers to develop "a distinctive personality, a characteristic address to the world, a consistent mode of perceiving and behaving" (Greenblatt 2). In the case of Boscán, the development of this "personality" or individual "mode of perceiving" must be seen as a manifestation of his desire to displace Petrarch. By modeling his lyric identity on the figure of Christ, Boscán was able to acquire textual authority as a poetic exemplar and to challenge the overwhelming influence of the *Canzoniere* as a literary model. The cultural significance of this challenge has been often overlooked by critics, who have traditionally interpreted Boscán's poetry as a pale and flawed reflection of Petrarch's. Such view must now be revised and updated. What Boscán creates in the *libro segundo* is not a crude and defective copy of the *Canzoniere*, but rather an alternative model for the representation of love and for the construction of a lyric sequence. To understand this is to recognize the originality and indisputable value of a poet who has remained for too long in scholarly oblivion; a poet who, in the words of Fernando de Herrera, "merece mucha más honra que la que le da la censura y el rigor de jueces severos" (Gallego Morell 134).

Notes

¹Boscán has been traditionally treated by critics as a minor literary figure. In his influential *Antología de poetas líricos castellanos*, vol.13, Menéndez y Pelayo dismissed Boscán's *libro segundo* for being too abstract and too inconsistent in its use of the Petrarchan conventions. This view had a considerable influence on later critics, who criticized Boscán for his lack of elaborate imagery and for his flawed rhyming patterns. Such is the case, for instance, of Amos Parducci, *Saggio sulla poesia lirica di Juan Boscán*, and Margherita Moreale de

Castro, *Castiglione y Boscán: el ideal cortesano en el renacimiento español*, 2 vols. Earlier studies simply tried to establish a valid chronological framework for Boscán's poems and to relate his lyric production to specific biographical events. See in this respect J. P. W. Crawford, "Notes on the Chronology of Boscán's Verses." More recently, critics have directed their attention to the linguistic and formal peculiarities of Boscán's verse and to his relationship with Petrarch and his Castilian predecessors. For the former aspect, see Lore Terracini, *Lingua come problema nella letteratura spagnola del cinquecento*, and Antonio Armisen, *Estudios sobre la lengua poética de Boscán: La edición de 1543*. For the latter, see Anne Cruz, *Imitación y transformación: El petrarquismo en la poesía de Boscán y Garcilaso de la Vega*, 35-63.

²All references to Petrarch are from *Petrarch's Lyric Poems: The "Rime Sparse" and Other Lyrics*, ed. and trans. Robert Durling.

³Navarrete also refers to the interplay between didacticism and imitation that takes place in the opening sonnets of the *libro segundo*. According to him, "there is a double didacticism at work in these early poems. On the amatory, thematic level, they are meant to admonish people not to make Boscán's mistake, not to fall in love as he has done . . . But on a metapoetic level, Boscán provides instruction both in Petrarchan love and in writing Petrarchan sonnets, so that in spite of the stated aim of warning people away, he actually seeks to be imitated" (78).

⁴Throughout this essay I identify the figure of the lyric speaker with that of the poet. By doing so, I use the same pattern of analysis used by such critics as Anne Cruz and Ignacio Navarrete, who incorporate the Petrarchan principle of the *imitatio vitae* into their critical discussion of Boscán's poetry. For more details on this principle, and for its presence in Boscán's collection, see Cruz 27-29, 51-63; and Navarrete 89-90.

⁵All references to Boscán's poetry are from *Juan Boscán: obra completa*, ed. Carlos Clavería. For the sake of convenience, I refer to the poems by their order of appearance in the Clavería edition rather than their original sequential order in the *libro segundo*.

⁶All references to the Scripture are from *The New Catholic Edition of the Holy Bible (Translated from the Latin Vulgate)*, 3rd ed.

⁷On the cultic status of Christ's wounds in the patristic and medieval traditions, see Vladimir Gurewich, "Observations on the Iconography of the Wound in Christ's Side." For the literary and pictorial manifestations of this theme, see Giles Constable, *Three Studies in Medieval Religious and Social Art* 145-218, and James Clifton, ed. *The Body of Christ in the Art of Europe and New Spain, 1150-1800*.

⁸To my discussion of sonnets 1 and 2, I would like to add a brief note on sonnet 3, whose final tercets read as follows: "Por el ancho camino por do fueren / Todos verán mi triste monumento / Y verán de mi muerte'l gran letrero. // Temblando quedarán en un momento / cuantos allí mirasen y leyeren / Un modo de morir tan lastimero." The language and the message of these verses bear a strong resemblance to the text of Lamentations 1.12, which Boscán unmistakably echoes: "O all ye that pass by the way, attend, and see if there be any sorrow like to my sorrow." As art historians have noted, this passage became recurrent in the medieval liturgy of the Holy Week

and was invariably linked to the image of the Man of Sorrows. Its presence in Boscán's sonnet corroborates the relation between christomorphism, self-fashioning, and the acquisition of textual authority that takes place in the *libro segundo*. For more details on the connection between Lamentions 1.12 and the imagistic motif of the Man of Sorrows, see James H. Marrow, *Passion Iconography in Northern European Art of the Late Middle Ages and Early Renaissance: A Study of the Transformation of Sacred Metaphor into Descriptive Narrative*, 64-66.

⁹The ideas of "conversion" and Neoplatonism have been explored by Darst 66-68, who reads the latter half of Boscán's collection as a shift from the "Aristotelian" to the Christian and Neoplatonic views of love. According to this critic, this shift was caused by the influence of Castiglione's *Book of the Courtier*, which Boscán translated in 1534. Darst's interpretation has been questioned by Anne Cruz, who sees traces of Neoplatonism in all of Boscán's poems. For further details on this controversy, see Cruz 48-51.

¹⁰For a lucid comparison between the structural division of Petrarch's *Canzoniere* and Boscán's *libro segundo*, see Navarrete 84-85.

¹¹In his introduction to Petrarch's poems, Durling notes that Laura's death does not introduce a substantial change in the text of the *Canzoniere*: "Laura's death does not solve the problem; rather it frees his [Petrarch's] fantasy all the more and he imagines her coming down from Heaven to sit on his bed in all her beauty . . . the lover must pray for grace to heal the split in his will and clear the clouds from his understanding. But the unambiguous experience of Grace never comes, and the *Rime sparse* end not with victory achieved or assured but with the longest and most poignant of the many prayers for help" (21).

¹²On the correspondence between erotic and poetic inconclusiveness in the *Canzoniere*, see Nancy Vickers, "Diana Described: Scattered Woman and Scattered Rhyme. According to Vickers, "the remembered image of the beloved is the source of all joy and pain, peace and anxiety, love and hate . . . Thus [the poet] must perpetuate her image and forget it in his verses" (270).

¹³Navarrete observes that Petrarch's metaphor is Horatian in origin. For its use in the classical and medieval traditions, see Ernst Robert Curtius, *European Literature and the Latin Middle Ages*, 128-31.

¹⁴I refer here, of course, to "Vergine bella," the *canzone* that ends Petrarch's collection. Cruz attributes the narrative closure in Boscán's sequence to the influence of Bembo's *Rime* and identifies it as one of its major flaws: "por su temporalidad lineal y su discurso monovalente, las imitaciones tanto de Bembo como de Boscán divergen del tiempo circular y la de la plurivalencia del *Canzoniere* de Petrarca, que mantiene una autonomía textual análoga a la autonomía idólatrica de la dama (y del poeta); sin necesidad de un cierre que limite su capacidad de autoproducción" (62).

¹⁵According to *The New Catholic Encyclopaedia*, "the palm is the emblem of victory and so recalls Christ's triumph over death and hell achieved by his Passion" (10: 935). Among the Jews it was also used as temple decoration and as a symbol of well-being.

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