



Why do you call Her divine?: the religion of love in the love poetry of the Cancionero de Baena [

Ediciones Complutense,
2021-11-16

[info:eu-repo/semantics/article](#) [info:eu-repo/semantics/publishedVersion](#)
[Artículo revisado por pares](#)

Analítica

The Cancionero de Baena (CB) is a songbook, compiled by Juan Alfonso de Baena toward 1430 and likely commissioned by king Juan II of Castile. Approximately 25% of the included poems deal with love as a subject-matter. It is believed that the treatment of love in CB follows on the thematic and formal footsteps of amour courtois (courtly love). Within the amour courtois-code, the religio amoris plays a crucial role. The religio amoris (religion of love) consists of the assimilation of erotic love to religious faith. It includes a handful of motifs, such as the deification of the Lady (puella divina or puella angelicata), the representation of love as Faith, the belief in god Love (Amor), and the consideration of bad behavior by the lover as a sin. In this paper, the construction of love as a religion in the CB is surveyed and discussed. The religion of Love is not only a feature of amour courtois but obeys a threefold motivation: neuropsychological, historical, and literary. In the literary field, the topos goes back to Classical literature and especially to Latin love elegy and Ovid. Without paying attention to this cultural background, it is not feasible to assess the structure, form, and function of this thematic universe in the CB and in the cultural milieu of the 15th century

The Cancionero de Baena (CB) is a songbook, compiled by Juan Alfonso de Baena toward 1430 and likely commissioned by king Juan II of Castile. Approximately 25% of the included poems deal with love as a subject-matter. It is believed that the treatment of love in CB follows on the thematic and formal footsteps of amour courtois (courtly love). Within the amour courtois-code, the religio amoris plays a crucial role. The religio amoris (religion of love) consists of the assimilation of erotic love to religious faith. It includes a handful of motifs, such as the deification of the Lady (puella divina or puella angelicata), the representation of love as Faith, the belief in god Love (Amor), and the consideration of bad behavior by the lover as a sin. In this paper, the construction of love as a religion in the CB is surveyed and discussed. The religion of Love is not only a feature of amour courtois but obeys a threefold motivation: neuropsychological, historical, and literary. In the literary field, the topos goes back to Classical literature and especially to Latin love elegy and Ovid. Without paying attention to this cultural background, it is not feasible to assess the structure, form, and function of this thematic universe in the CB and in the cultural milieu of the 15th century

Título: Why do you call Her divine?: the religion of love in the love poetry of the Cancionero de Baena electronic resource]

Editorial: Ediciones Complutense 2021-11-16

Tipo Audiovisual: Cancionero religion love deification topos Cancionero de Baena religión amor divinización tópico

Variantes del título: Por qué la llamáis divina?: la religio amoris en la poesía amorosa del Cancionero de Baena

Documento fuente: Revista de Filología Románica; Vol. 38 (2021); 63-76

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Condiciones de uso y reproducción: Derechos de autor 2021 Revista de Filología Románica

Lengua: Spanish

Enlace a fuente de información: Revista de Filología Románica; Vol. 38 (2021); 63-76 1988-2815 0212-999X

Otras relaciones: <https://revistas.ucm.es/index.php/RFRM/article/view/78808/4564456559272> /*ref*

/ARMSTRONG, Rebecca (2005): Ovid and his Love Poetry. London: Duckworth. BLECUA, José María (1949):

"Los antecedentes del poema del Pastorcico de San Juan de la Cruz". Revista de Filología Española 33, 378-380.

BOASE, Roger (1977): The origin and meaning of courtly love. A critical study of European scholarship.

Manchester: Manchester University Press. BRITTAINE, Frederick (19512): The Medieval Latin and Romance Lyric to A.D. 1300. Cambridge: University Press. CALLEJA, Juan Pablo (1998): "La representación del amor en el ciclo de Delia", Auster 3, 57-73. <http://sedici.unlp.edu.ar/handle/10915/10225> CASAS RIGALL, Juan (1995): Agudeza y Retórica en la poesía amorosa de cancionero. Santiago de Compostela: Universidade de Santiago de Compostela.

CORREA RODRÍGUEZ, Pedro (2002): "La función de la mitología en el Cancionero de Baena". Máthesis 11, 165-195. https://digitalis-dsp.uc.pt/jspui/bitstream/10316.2/23680/1/mathesis11_artigo8.pdf CROSAS, Francisco (2000): "La 'religio amoris'", in La fermea cobertura. Lecciones de literatura medieval, Francisco Crosas (ed.), pp. 101-128. Pamplona: Ediciones de la Universidad de Navarra. CURTIUS, Erns Robert (1952): Literatura europea y Edad Media Latina. Madrid-México: F.C.E. DEYERMOND, Alan (2018): "El libro de texto mal empleado:

Andreas Capellanus y la escena inicial de La Celestina". Medievalia 50, 51-55. DRONKE, Peter (19682): Medieval Latin and the rise of European Love-Lyric. Oxford: Clarendon Press. DUTTON, Brian (1990-1991): El cancionero del siglo XV c. 1360-1520, 7 vols. Salamanca: Universidad de Salamanca. DUTTON, Brian / Joaquín González Cuenca (eds.) (1993): Cancionero de Juan Alfonso de Baena. Madrid: Visor Libros. ESTÉVEZ SOLA, Juan Antonio (2011): "Esclavitud de amor", in Diccionario de motivos amatorios en la literatura latina. Siglos III a.C.-II d.C., Rosario Moreno Soldevila (ed.), pp. 164-169. Huelva: Servicio de Publicaciones de la Universidad de Huelva. FASCIANO, Domenico (1982): "La notion de Fides dan

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es