



## 'Ben dizer / se foi perder: Villasandino y los novísimos [

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text (article)

Analítica

This article analyses Villasandino's work in relation to the literary context of the Cancionero de Baena. Working chronologically, insofar as that's possible, this article focuses on two aspects of Villasandino's work. First, we consider his use of the Galician-Spanish and Castilian based on both the typology of his texts and the poetic relationships that Villasandino establishes through them, either with other poets, or with the great personages to whom some of them are addressed. Second, we focus on the consideration that all his work, both that of his early and later periods, is held in high esteem by his contemporaries. After this analysis, we come to several conclusions: one, we note that Villasandino continued to use Galician-Spanish until the late period (at least until 1411), both in cantigas (many of which were commissioned) and in dezires (some of which were part of poetic exchanges). The fact that his choice of language was not questioned by poetic circles indicates that both languages were considered suitable poetic languages for the cantiga and for the dezir. Two, we highlight the prestige that both Villasandino and his work enjoyed at the court of Juan II until shortly before the poet's death. Contrary to the belief that the author fell into disgrace in the last years of his life -a belief extrapolated from a biographical interpretation of Villasandino's poetic petitions- we argue that the poet from Illescas must have been a privileged court poet. In the face of the new fashions practiced by the younger poets, he devoted himself to the cultivation of poetry related to mockery and scorn as part of his profession, all in the service of the monarch, and under the false guise of being a 'pedigüño' poet

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