

Castro Guesada, Américo (1885-1972) (Rio de Janeiro-Gerona, Spain) Literary critic and historian.

Distinguished and often controversial scholar, best known for his work on Cervantes, on the Islamic and Judaic elements of Spanish society and literature, and in historiography. Castro has been variously celebrated as the instigator of the Renaissance in Hispanic studies in this country in the latter half of the 20th century and decried as being obsessed with the Jewish and Arab components of Spanish history.

Castro was involved with Don Ramón Menéndez Pidal in the Centro de estudios históricos from its foundation in 1910, and taught at the Universidad Central in Madrid from 1911 on, in 1915 obtaining the chair in the history of the language. During his early years as a scholar much of his work was published in the Revista de filología española, established in 1914 as the official organ of the Centro de estudios históricos. Until the beginning of the Civil War Castro flourished in this ambience and travelled extensively in both Europe and the New World. His publications and scholarly interests during this period of time were primarily philological and literary, publishing El pensamiento de Cervantes (The Thought of Cervantes), considered by some to be his best work, in 1925, (Madrid: Centro de estudios históricos, 1925. New edition, with updated bibliography ed. J. Rodríguez Puertolas. Barcelona: Noguer, 1971).

At the outbreak of the Civil War Castro went to Argentina briefly and then to the United States, where he taught at Wisconsin, Texas, and finally Princeton, where he was to remain until his retirement. His inaugural lecture, The Meaning of Spanish Civilization, (Princeton: Princeton University Press, 1940) signalled a new focus in his work: Spanish history and a radically new approach to it, distinguished primarily in the positive approach he took towards the non-Christian elements in Spanish society. Castro rapidly established himself as one of the major figures in Hispanic studies in this country, and in 1948 he published España en su historia (Cristianos, Moros y Judíos) (Buenos Aires: Losada, 1948), (Spain in its History, Christians, Muslims, Jews) extensively revised and published as La realidad histórica de España (Mexico: Porrúa, 1954) and translated as The Structure of Spanish History (Trans. Edmund L. King. Princeton: Princeton Univ. Press, 1954). A "sequel" was published in English as The Spaniards, An Introduction to their History (Trans. Willard F. King and Selma Margaretten. Los Angeles: University of California Press, 1971.) In these works Castro develops his theory of what created the Spaniards and what constitutes "Spanishness", rejecting the previously popular notion that Spain and Spaniards were Iberian, Roman and Visigothic and maintaining that it is not possible to speak of Spain until after 711. As the first modern historian to create a theory of Spanish history in which Muslims and

Jews played a decisive and positive rôle and in which it was the interaction between the three castes of believers which produced the distinctive features of Spanish society, Castro earned himself many enemies, among them the historian Sánchez Albornoz, and others to whom Castro's interpretation of Spanish Christianity and culture in a Semitic, rather than Western European context, was anathema.

His success as a scholar and teacher who provided a dramatically different focus for Hispanic studies and who was successful in cultivating a very eclectic group of "Castristas", is well attested to in the 1965 Collected Studies in Honour of Americo Castro's 80th year (Ed. M.P. Hornik. Oxford: Lincome Lodge Research Library, 1965.) A succinct exposition of Castro's place in 20th century historiography, and Spanish thought on its medieval heritage may be found in chapter 10 of James Monroe's Islam and the Arabs in Spanish Scholarship (Leiden: Brill, 1970.) A complete bibliography of the work of Castro through 1955, including reviews of his work, may be found in Semblanzas y estudios españoles (Princeton-Madrid: Insula, 1956.) A selection of his essays which can serve as an introduction to the wide range of his scholarly interests is An Idea of History, Selected Essays of Americo Castro (Translated and edited Stephen Gilman and Edmund L. King. Ohio: Ohio State Press, 1977.)

Jews played a decisive and positive rôle and in which it was the interaction between the three castes of believers which produced the distinctive features of Spanish society, Castro earned himself many enemies, among them the historian Sánchez Albornoz, and others to whom Castro's interpretation of Spanish Christianity and culture in a Semitic, rather than Western European context, was anathema.

His success as a scholar and teacher who provided a dramatically different focus for Hispanic studies and who was successful in cultivating a very eclectic group of "Castristas", is well attested to in the 1965 Collected Studies in Honour of Americo Castro's 80th year (Ed. M.P. Hornik. Oxford: Lincome Lodge Research Library, 1965.) A succinct exposition of Castro's place in 20th century historiography, and Spanish thought on its medieval heritage may be found in chapter 10 of James Monroe's Islam and the Arabs in Spanish Scholarship (Leiden: Brill, 1970.) A complete bibliography of the work of Castro through 1955, including reviews of his work, may be found in Semblanzas y estudios españoles (Princeton-Madrid: Insula, 1956.) A selection of his essays which can serve as an introduction to the wide range of his scholarly interests is An Idea of History, Selected Essays of Americo Castro (Translated and edited Stephen Gilman and Edmund L. King. Ohio: Ohio State Press, 1977.)

Inquisition.

While the Inquisition in other parts of Europe served primarily to combat heresies such as that of the Cathars (the medieval Inquisition) and protestantism (the Roman Inquisition), the Spanish Inquisition focused on the combat against apostate former Jews and Muslims, as well as witchcraft and sorcery. Its often obsessive concern was that of the purity of the blood and the establishment of a totalitarian and state religion in Catholicism. While the medieval Inquisition goes back to the 13th and 14th centuries in southern France and northern Italy, the Spanish Inquisition as such may be dated to 1478, when Sixtus IV authorized the establishment of a tribunal requested by the Catholic Kings.

In 1483 Sixtus authorized the naming of an Inquisitor general or Grand Inquisitor. As the first Grand Inquisitor, the Dominican Tomás de Torquemada became a well-known symbol of the horrors of the Inquisition itself, although the case can be made that he was no more terrible than the climate and processes over which he reigned.

The Spanish Inquisition spread to other Spanish territories in due time: Mexico and Peru had particularly notorious tribunals; it was introduced into Sicily in 1517; the effort in the Netherlands starting in 1522 to have it eradicate Protestantism was a failure. In Spain itself, there were many particularly notorious cases of individuals who suffered at the hands of the Inquisition. Among these one must certainly note the arrests of Saint

Ignatius of Loyola (twice arrested on suspicion of heresy); the 17-year incarceration of Bartolomé de Carranza, archbishop of Toledo; and the famous trial of Fray Luís de León. After March of 1492, Jews were by statute required to either convert or go into exile; the same proscription was established in 1502 for Muslims, and the enforcement of these edicts, the monitoring of forced conversions and discovery of false converts of both religions, gave the Spanish Inquisition its major focus for many years. The end of the Spanish Inquisition seemed to come with its suppression in 1808 by Joseph Bonaparte, but was restored by Ferdinand VII in 1814, and lasted until the end of his reign, (with an interruption during the liberal uprising and regime of 1820-23) in 1834.

The origins and effects of the special brand of Inquisition in and on Hispanic society has been the subject of much discussion, much of it of either an acrimonious or apologetic nature, making it difficult or impossible to establish any views that are generally accepted by a majority of historians. Condemnatory histories have been written by Spaniards (Llorente, for example) and non-Spaniards (Charles Henry Lea, for example) alike, and their work is often regarded as based on anti-Catholic, anti-Spanish sentiments from the outset. Defenses of the Inquisition have come primarily from the Catholic camp, the two best-known examples being the works of father Bernardino Llorca and father La Pinta. The latter justifies the existence and

actions of the Inquisition as being necessary and effective in the process of religious unification of the Spanish nation. The peculiarly anti-Semitic nature of the Spanish Inquisition, rooted in the equally peculiar tri-religious nature of Spanish society and culture in the Middle Ages, is a complex sociological phenomenon, with manifold literary manifestations, a subject which has been most explicitly explored in the writings of Américo Castro.

Because of the sensitive racial and religious issues involved in any discussion of this historical phenomenon, issues which most would recognize have not lost their importance with the passing of time, and because of the recognition of many that these issues and occurrences have, for better or worse, at least partially shaped the vicissitudes of Spanish history and the structure of Spanish society and its character, no definitive view or history of the Spanish Inquisition is likely to emerge in the near future.

Cantiga

(The term may be accented either on the first syllable, a pronunciation now considered antiquated by the Dictionary of the Real Academia, but still used by many, or on the penultimate syllable). A poetic composition once much in style in the Middle Ages, reaching its apogee in Galician-Portuguese lyric poetry.

Three kinds of cantigas are clearly identifiable in the cancioneros: 1. The cantiga de amor, or love song, addressed to a woman. 2. The cantiga de amigo, or song to a (male) friend. 3. The cantiga de escarnio or cantiga de maldizer, which are satirical in nature.

The first of these three is characterized by a male voice as the poet lover who is singing to his lover, normally about the torments of love and punishments inflicted on him by the lack of compassion and/or reciprocity of the woman. Most critics believe this genre to be directly linked to the poetry of the troubadours of Provence and they do indeed show basic similarities in forms and themes.

The second of the three, the cantiga de amigo, is characterized by a female voice as the plaintiff, singing to her lover about her unhappinesses in love. The oldest forms of this sub-genre are believed to be the mozarabic kharjas. Many critics believe that while the cantigas de amor are of courtly origins, these reverse-role poems are of popular origins,

although it must be pointed out that there are many overlaps in themes as well as forms and that the entire discussion is part of the highly complex picture of the origins of lyric poetry in the vernaculars in Europe, a discussion over which there continues to be much debate and disagreements (See Roger Boase, The Origin and Meaning of Courtly Love. Manchester: Manchester Univ. Press, 1977.)

The third group of cantigas are satirical pieces purporting to combat moral vices. On occasion, however, they also address themselves to the issue of the defects, moral and physical, of poor poets and juglares, a theme which can also be found, in different forms, in the cantigas de amor and amigo, usually in the guise of complaints about malicious and/or defective "others".

One of the first authors of cantigas in Galician-Portuguese was King Sancho I of Portugal (1154-1211) and one of the most famous was King Denis (Diniz) of Portugal (1279-1323). The most famous collection of cantigas is of a religious nature: that of Alfonso X el Sabio (Alphonse the Wise) who gave that name to his collection of 420 compositions, written in Galician, describing the miracles of the Virgin Mary. The meter of these compositions, whose musical notation has been conserved, is varied: verses vary from a length of four to 16 syllables. The thematic connection between the religious cantigas of Alfonso and the secular love varieties of amor and amigo, is also much debated.

Cantata

Term of Italian origin which refers to a poem set to music, whether it is to be recited or sung to the music. A genre of poetry virtually uncultivated in Spain, it was originally a narrative in verse to music. It may also be acted out, in which case the poem would be in dialogue form. So few examples of this genre are to be found in Spanish literature that, according to Coll y Vehí, Sanchez Balbero, in his Retórica y poética, had to write his own because of the lack of examples available to him. Coll y Vehí considers the compositions of Leandro Fernandez de Moratín, Los padres del Limbo and La Anunciacion as a "type of cantata".

Tob, Sem (Also transcribed as Santob; full name is Sem Tob ibn Arduziel b. Isaac.) (c. 1290- c. 1369) author of the Proverbios morales (Moral Proverbs).

Rabbi Sem Tob of Carrión is best known as the author of the Proverbios morales (Moral Proverbs), c. 1345, dedicated to King Peter the Cruel. . He was also the author of a wide range of works in Hebrew, many of them unedited. The Proverbs (also referred to as trobas by the author) is fairly characteristic Western Hispano-Romance, much like that of the Cancioneiros, with Portuguese characteristics. It is made up of 686 strophes of four heptasyllabic verses each, perhaps originally being two lines of 6 plus 6 with internal rhyme, and is divided into 21 chapters. It is considered to be the introduction in Spanish poetry of moral proverbs, which was a popular genre in Arabic and Hebrew, and the author's principal sources are the Bible, the Talmud, and the wide range of Arabic literature of the genre of "anthologies of wisdom." It is generally considered to be a deliberate attempt at expressing Jewish thought in Romance tongue, not through translation from the Hebrew but through adaptation of poetic techniques. The proverbs are characterized by concision and elegance and many believe that they have not received critical attention commensurate with their importance in the development of Spanish literature. No translations into English are currently available.

The only critical edition of the Proverbs is

that of Ig. Gonzalez Llubera, Santob de Carrion,
Proverbios morales (Cambridge: Cambridge Univ.
Press, 1947), which is also to be referred to for a
detailed account of all four extant MSS. Other
editions are: in the BAE, vol. 57, pp. 331-372.
Edition, with an introduction by Guzman Alvarez,
Sem Tob de Carrion, Proverbios morales, (Salamanca:
Anaya, 1970). Edition with extensive introduction
and notes by Agustin Garcia Calvo, Dom Sem Tob:
Glosas de sabiduría o proverbios morales y otras
rimas, (Madrid: Alianza, 1974).

Kharja (In Spanish often transcribed as jarcha)

This is the name of the last strophe or refrain of an Arabic muwashshah, a specific genre of Arabic poetry characterized by its strophic form (unlike classical Arabic poetry which is generally not strophic and is monorhyme.) The name kharja comes from the Arabic root KRJ, "to go out," and the kharjas are part of the general genre of final strophes of which refrains, envois, and other "leave-takings" are a part. While the muwashshahāt were written in the classical language (Arabic or Hebrew), the distinguishing feature of the kharjas was that they were written in the vernacular, either mozarabic or, in a later adaptation of the general poetic principle, in vernacular Arabic. The kharja is structurally related to the muwashshah in that it sets the rhyme and (perhaps) rhythmic pattern of the poem in the classical language to which it is the finale.

The kharjas in Romance (mozarabic) were first identified by Samuel S. Stern in his article, "Les vers finaux en espagnol dans les muwashshahs hispano-hébraïques: une contribution à l'étude du vieux dialecte espagnol "mozarabe"", published in Al-Andalus in 1948. Although the muwashshahāt (plural form of muwashshah) in both Arabic and Hebrew had been known for some time before, the final verses of these poems remained unidentified and unstudied for reasons that continue, to a lesser extent, to make their study difficult: they are written in a Romance dialect about which

comparatively little is known, and in Arabic or Hebrew script (thus making them aljamiado texts), which are, of course, not vocalized. For the Semiticist, the mozarabic in the Arabic or Hebrew scripts looked like gibberish; Romance scholars, on the other hand, would not have had occasion to be reading such texts in Arabic and Hebrew and would have been unlikely to be able to read the Arabic or Hebrew alphabets in order to decipher the texts, which in any case, were (and are) especially difficult because of the lack of vocalization, a lack which does not affect the reading of classical Arabic or Hebrew, where it is standard practice, but which substantially obscures the decipherment of a text in Romance.

The vast and widespread scholarly interest generated by this "discovery" can be at least partially gauged by a glance at Richard Hitchcock's The Kharjas, a Critical Bibliography, (London: Grant and Cutler, 1977), which contains some 300 entries. Nevertheless, many would consider that kharja scholarship is still very much in its infancy, since the revelation of the existence of this earliest lyric in a Romance vernacular has opened or re-opened many of the central questions concerning the origins of lyric poetry in the vernacular, and has also created whole new problematic areas of consideration. Of the many areas of interest and controversy surrounding the kharjas, the following should be noted in particular: Bibliography and sources: only one

edition of the kharjas, by Klaus Heger, Die bisher veröffentlichten Hargas und ihre Deutungen (Tubingen, 1960), divulges the texts in their original script, rather than in transliterated form, adding to the intrinsic problems of deciphering the aljamiado texts. The additional problem of determining the exact nature of the language of some of the kharjas, whether they are in a Romance vernacular or in an Arabic vernacular (with a certain number of Romance words), has been in the focus of much interest in recent years, and as a result of the dispute different scholars in the field have different counts of the number of mozarabic kharjas in existence. The related question of whether the metrical system of the kharjas is Romance or Classical Arabic has also generated quite heated debate and still remains unresolved. Finally, the matter of the nature of possible literary connections with other lyric poetry in Romance and Arabic, particularly the poetry of "courtly love", is still the most widely written about issue, as well as, perhaps, the most controversial.

Hitchcock's annotated bibliography is the most useful bibliographical research tool on the kharjas, giving all related secondary and primary bibliography, with concise descriptions of contents, through 1977. It also contains a concordance of the different numbering systems used in identifying the kharjas, an indispensable tool. For a description of the kharjas in the context of Hispano-Arabic

literature as a whole see James Monroe,
Hispano-Arabic Poetry (Berkeley: University of
California Press, 1974). The most widely used
edition of the kharjas is that edited by García
Gómez, Las jarchas romances de la serie árabe en su
marco, 2nd ed. (Barcelona: Seix Barral, 1975),
which also includes the texts of the muwashshahāt
in transliteration, and translations into Spanish.
The kharjas from the Hebrew muwashshahāt are
included in an appendix. It must be noted that many
scholars are not in agreement with García Gómez'
readings of the kharjas or his views on their
language and metrics, and there has been no small
amount of acrimonious debate in recent years
between García Gómez (and his defenders) and those
who have questioned the validity of his
interpretations. Scholarship in this fecund field
is no longer in its infancy, but it is also far
from being at a conclusive end, with more and more
scholars, including many from other fields,
becoming interested in these earliest Romance
lyrics, particularly as the texts become more
accessible to non-Arabists.