

**M.A. READING LIST**

*Department of Spanish and Portuguese, University of Kansas*

The written comprehensive examination for the Master of Arts degree is based on the texts listed in this document, divided into four areas representing the four components of the exam. Students are advised to review the list at the beginning of their program of study and to address any questions about it to their faculty advisors as soon as possible. A brief list of recommended “suggested critical readings” appears at the end of each area’s list of required readings. These suggested critical titles are offered to support students as they read the required primary texts on the list, but the exam questions will not presume that they have been read. This support reflects the importance of developing a working knowledge of the historical development of Hispanic literatures and cultures, as well as an understanding of the context in which these primary works were produced. Students preparing for the examination are encouraged to meet with their advisors to discuss strategies and resources to help them organize the material. Students are encouraged to formulate their own critical judgments and not simply absorb those expressed in published scholarship. The primary texts on the list should be read carefully, so it is advisable to begin preparing for the examination during the first semester of study.

## PENINSULAR LITERATURE I

### MEDIEVAL

#### Earliest literary manifestations

1. *Auto de los Reyes Magos*, in *Teatro medieval: Castilla* (ed. Pérez Priego [Crítica])
2. *Las jarchas romances y sus moaxajas* (ed. Joseph M. Solá-Solé [Taurus, 1990]), select one of the following: Textos 1, 11, 12, or 38<sup>a</sup>
3. *Poema de mio Cid* (ed. Montaner [Crítica])

#### Thirteenth-Century – Revival of Learning and Castilian Hegemony

1. Gonzalo de Berceo, either *Vida de Santo Domingo de Silos* (ed. Dutton [Tamesis]) or *Vida de Santa Oria* (ed. Lappin [Oxford])
2. Alfonso X, “el Sabio,” *Cantigas de Santa María* (ed. Mettmann [Castalia]), select one of the following: 7, 10, 26, 28, 107, 165
3. *Libro de Apolonio* (ed. Monedero [Castalia])
4. Didactic Prose: either *Sendeban* (ed. David Arbesú) or *Historia de la donzella Teodor* (ed. Rivera & Rogers [Center for Medieval & Renaissance Studies])

#### Fourteenth-Century – Waning of the Middle Ages

1. J. Ruiz, *Libro de buen amor* (ed. Alberto Blecua [Cátedra])
2. J. Manuel, *El Conde Lucanor* (ed. J. M. Blecua [Castalia]), one of the following *exemplos*: 1, 3, 5, 7, or 11

#### Fifteenth-Century – Humanism and the Emergence of New Literary Forms

1. Poesía Cancioneril: *Poesía española: Edad Media, Lírica y cancioneros* (ed. Beltrán [Crítica]): Mena, texto 97; López de Mendoza, textos 83, 90, 92; Florencia Pinar, textos 194, 195
2. Romancero antiguo: *Romancero* (ed. Paloma Díaz-Mas [Crítica]), Textos 1, 40, 43, 66<sup>a</sup>, 83, 91.
3. Novela sentimental: either Diego de San Pedro, *Cárcel de amor* (ed. Parrilla [Crítica]) or Juan de Flores, *Grimalte y Gradissa* (ed. Whaley [Tamesis])
4. Fernando de Rojas, *Celestina* (eds. Lobera, Serés, Díaz-Más, *et al.* [Crítica])
5. Libros de caballerías: Garci Rodríguez de Montalvo, *Amadís de Gaula* (ed. Cacho Blecua [Cátedra]), Libros I and II.

### EARLY MODERN

#### Poetry

The following selections should be read either from Elias Rivers, ed., *Renaissance and Baroque Poetry of Spain* or Elias Rivers, ed., *Poesía lírica del Siglo de Oro*:

1. Garcilaso de la Vega, Soneto 23, and choose either Égloga I or III
2. Luis de León, choose one of the following Odas: I, III, or VIII
3. San Juan de la Cruz, *Copla* II
4. Lope de Vega, Romance 12, *Rimas sacras* I, and choose one of the following sonnets: 1, 71, 78, or 188
5. Luis de Góngora, sonnets 54 and 166
6. Francisco de Quevedo, “Poderoso caballero es don Dinero” and choose one of the following sonnets: 3, 471, 522, or 850

### Prose Fiction

1. Miguel de Cervantes, *Don Quijote* (complete) and the *Prólogo* and any one *novela* in the *Novelas ejemplares*
2. María de Zayas, one *novela* and frame of student's choosing in *Novelas amorosas y ejemplares* (ed. Julián Olivares) and one *desengaño* and frame of student's choosing in *Desengaños amorosos* (ed. Alicia Yllera [Cátedra, 1993])
3. Juan Pérez de Montalbán, any one *novela* from *Sucesos y prodigios de amor*

### Picaresque

1. *Lazarillo de Tormes* (complete)
2. Choose one of the following:
  - (a) Mateo Alemán, *Guzmán de Alfarache*: “Al vulgo,” “Del mismo al discreto lector,” and chapters 1 & 2 from the *Libro primero*
  - (b) Francisco de Quevedo, *El buscón*: “Al lector,” chapters 1-2 from the *Libro primero*
  - (c) *La pícaro Justina*, prólogo al lector and *Libro primero*

### Nonfiction (Advice Works and Life Writing)

Choose one of the following:

- (a) Baltasar Gracián, from *Oráculo manual y arte de prudencia*, aforismos xxvi-xxxv, cxxv-cxxx, ccv-ccxiv
- (b) Luis de León, from *La perfecta casada*, *Prólogo* (“Del Maestro Fray Luis de León a doña María Varela Osorio”), chapters 1-2, 12, and 16
- (c) Teresa de Ávila from *Libro de la vida*, preliminary section entitled “La vida de la Santa Madre Teresa de Jesús,” chapters 1, 2, and the *Epílogo*

### Theater

Lope de Vega, *La dama boba* and *Fuenteovejuna*  
Miguel de Cervantes, “El retablo de las maravillas”  
Pedro Calderón de la Barca, *La vida es sueño* (comedia) and *El gran teatro del mundo*  
Tirso de Molina, *El burlador de Sevilla*  
María de Zayas, *La traición en la amistad*  
Ana Caro, *Valor, agravio, y mujer*

### SUGGESTED CRITICAL READINGS

These critical interventions are not required, yet they could enhance your understanding of the period and movements, and more importantly of the texts and their relevance.

- Bouza, Fernando, *Corre manuscrito* (Marcial Pons Historia)  
Dagenais, John, *The Ethics of Reading in Manuscript Culture* (U of Princeton P)  
Elliot, J. H., *Imperial Spain, 1469-1716* (Penguin). (For the historical context of Iberia during this period)  
Johns, Adrian, *The Nature of the Book* (U of Chicago P)  
Weiss, Julian, *The ‘Mester de clerecía’: Intellectuals and Ideologies in Thirteenth-Century Castile* (Tamesis Books)

**PENINSULAR LITERATURE II (SIGLOS XVIII-XXI)****Poetry**

1. Gustavo Adolfo Bécquer, *Rimas* 1, 3, 47, 53, 67
2. Antonio Machado, “Yo voy soñando caminos,” “Retrato,” “Campos de Soria”
3. Juan Ramón Jiménez, “Mariposa de luz,” “El viaje definitivo,” “El nombre conseguido de los nombres”
4. Jorge Guillén, “Más allá,” “Muerte a lo lejos”
5. Pedro Salinas, *La voz a ti debida*, “Para vivir no quiero . . .,” “Las oyes como piden realidades”
6. Federico García Lorca, “Sorpresa,” “Romance de la luna, luna,” “Romance sonámbulo,” “La aurora”
7. Luis Cernuda, “No decía palabras,” “Otra vez, con sentimiento”
8. María Victoria Atencia, “1 de diciembre,” “Marta y María”
9. Claudio Rodríguez, “Siempre la claridad viene del cielo,” “Espuma”
10. Jaime Gil de Biedma, “El juego de hacer versos,” “Pandémica y celeste”
11. Antonio Gamoneda, “Descripción de la mentira”
12. José Angel Valente, “Paisaje con pájaros amarillos”
13. Pere Gimferrer, “Oda a Venecia ante el mar de los teatros”
14. Ana Rossetti, “Chico Wrangler” and “Calvin Klein, Underdrawers”

**Prose**

1. Clarín, *La regenta*
2. Emilia Pardo Bazán, *Los pazos de Ulloa* or *Insolación*
3. Benito Pérez Galdós, *La desheredada*
4. Ramón del Valle Inclán, *Sonata de otoño*
5. Miguel de Unamuno, *Niebla*
6. Azorín, *La voluntad* or Pío Baroja, *El árbol de la ciencia*
7. Camilo José Cela, *La familia de Pascual Duarte* or Carmen Laforet, *Nada*
8. Camilo José Cela, *La colmena*
9. Luis Martín Santos, *Tiempo de silencio*
10. Carmen Martín Gaité, *El cuarto de atrás*, or Eduardo Mendoza, *La verdad sobre el caso Savolta*
11. Adelaida García Morales, *El silencio de las sirenas* or Antonio Muñoz Molina, *Beltenebros* or Javier Marías, *Corazón tan blanco*

**Non-Fiction Prose**

1. José Ortega y Gasset, *Meditaciones del Quijote*
2. Federico García Lorca, *Juego y teoría del duende*

**Theater**

1. Leandro Fernández de Moratín, *El sí de las niñas*
2. José Zorrilla, *Don Juan Tenorio* or El Duque de Rivas, *Don Alvaro o la fuerza del sino*
3. Ramón del Valle Inclán, *Luces de bohemia*
4. Federico García Lorca, *Bodas de sangre*
5. Antonio Buero Vallejo, *El tragaluz* or *Historia de una escalera*
6. Paloma Pedrero, *Resguardo personal*

**SUGGESTED CRITICAL READINGS**

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*Estudios sobre la poesía de Lorca*, Ed. Luis Fernández Cifuentes

Michael Iarocci, intro + chapter 1 of *Properties of Modernity* (for an introduction to Spanish Romanticism)

Jo Labanyi, *Gender and Modernization in the Spanish Realist Novel*

Jonathan Mayhew, *The Poetics of Self-Consciousness: Twentieth Century Spanish Poetry*

Cristina Moreiras, *Cultura herida: Literatura y cine en la España democrática*

## **SPANISH AMERICA I**

### **SIGLOS XV-XVII**

#### **Spanish, Amerindian and Mestizo Discourses**

1. *Popol Wuj*
2. Selections from *La visión de los vencidos*, ed. Miguel León Portilla
3. Cristóbal Colón, “Carta a Luis de Santángel” and “Relación del tercer viaje”
4. Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias* (Carta al Rey, Prólogo y “De la Isla de la Española”)
5. Hernán Cortés, *Segunda carta de relación*
6. Bernal Díaz del Castillo, *Historia verdadera de la conquista de la Nueva España*, “nota preliminar” and chapters I, XXVII, XXIX, XXXVI, XXXVII, LXXXVII, LXXXVIII, XCI
7. El Inca Garcilaso de la Vega, *Comentarios reales: Proemio, Libro I, Libro IV*

#### **Barroco de Indias**

1. Sor Juana Inés de la Cruz, *Respuesta de la poetisa a la muy ilustre Sor Filotea de la Cruz*, “Primero sueño”, “Hombres necios que acusáis”, “¿Cuándo, númenes divinos?”, “Este, que ves, engaño colorido”, “Rosa divina que en gentil cultura”, “Detente, sombra de mi bien esquivo,” and “Al que ingrato me deja, busco amante”
2. Juan del Valle y Caviedes, “Para labrarse fortuna en los palacios,” “Privilegios del pobre,” and “A una persona grave que era amigo de negras vistiéndose de negro”

### **SIGLOS XVIII-XIX**

#### **Enlightenment**

1. José María Heredia, “En el teocali de Cholula” and “Al Niagara”
2. Simón Bolívar, “Carta de Jamaica”
3. Andrés Bello, “Silva a la agricultura de la zona tórrida”

#### **Romanticism and realism**

1. Select three:
  - a. Jorge Isaacs, *María*
  - b. Gertrudis Gómez de Avellaneda (“Al partir,” “Vuelta a la patria,” *Sab*)
  - c. Cirilo Villaverde, *Cecilia Valdés*
  - d. Any two “tradiciones” by Ricardo Palma
  - e. Clorinda Matto de Turner, *Aves sin nido*
2. Esteban Echeverría, “El matadero”
3. Domingo Faustino Sarmiento, *Facundo*, “Introducción” and chapters 1, 2, 5
4. José Hernández, *Martín Fierro*
5. Juan Francisco Manzano, *Autobiografía de un esclavo*

#### **Modernismo/1880-1910**

1. José Enrique Rodó, “Ariel”
2. José Martí, *Versos sencillos*: I, V, XXIV, XXXIX, XLV; *Versos libres*: “Copa con alas,” “Dos patrias,” “Nuestra América,” and “Coney Island”
3. Rubén Darío, “Autumnal,” “Venus,” “Era un aire suave,” “Yo soy aquel,” “Canción de otoño en primavera,” “A Roosevelt” and “Lo fatal”
4. Manuel Gutiérrez Nájera, “La duquesa Job” and “Non omnis moriar”
5. Julián del Casal, “Salomé” and “Neurosis”

SUGGESTED CRITICAL READINGS

These critical interventions are not required, yet they could enhance your understanding of the period and movements, and more importantly of the texts and their relevance.

Adorno, Rolena. *The Polemics of Possession in Spanish American Narrative*

Castro-Klaren, Sara, ed. *A Companion to Latin American Literature and Culture*. Essays by Mignolo, Rabasa, Cortés, Costigan, Castro-Klaren, McKnight, Gómez, Shumway, and Poblete

Cornejo Polar, Antonio. *Escribir en el aire: Ensayo sobre la heterogeneidad sociocultural en las literaturas andinas*.

González Echevarría, Roberto, and Enrique Pupo-Walker (eds). *The Cambridge History of Latin American Literature*, Vol. 1

Mignolo, Walter. *The Darker Side of the Renaissance*

Rama, Ángel. *La ciudad letrada*

Sommer, Doris. *Foundational Fictions: The National Romances of Latin America*

*The New Social Theory Reader*, eds. Seidman and Alexander. Selections: Michel Foucault, “Power/Knowledge,”

Benedict Anderson, “Imagined Communities,” and Edward Said, “Orientalism”

## SPANISH AMERICA II

### SIGLO XX

1. Mariano Azuela, *Los de abajo*
2. Florencio Sánchez, *Barranca abajo*; *La gringa*; or *M'hijo el doctor* (choose one)

#### Novelas de la tierra

1. Two of the following:
  - Teresa de la Parra, *Las memorias de Mamá Blanca*
  - Ricardo Güiraldes, *Don Segundo Sombra*
  - Rómulo Gallegos, *Doña Bárbara*
  - José Eustasio Rivera, *La vorágine*

#### Poesía después del modernismo

1. Alfonsina Storni, two poems from *Mascarilla y trébol*
2. Gabriela Mistral, “Los sonetos de la muerte”; one poem from “Materias” section of *Tala*; two poems from “Locas mujeres” section of *Lagar*
3. Leopoldo Lugones, two poems from *Lunario sentimental*

#### Vanguardismo

1. María Luisa Bombal, *Última niebla* or Nellie Campobello, *Cartucho*
2. Roberto Arlt, *El juguete rabioso* or *Los siete locos*
3. Miguel Ángel Asturias, Introduction (“Guatemala” and “Ahora que me acuerdo”) and one story from *Leyendas de Guatemala*
4. Vicente Huidobro, “Arte poética” and *Altazor* (“Prólogo” and Cantos I, III, IV, VII)
5. Pablo Neruda, two poems from *Residencia en la tierra* and one from *Tercera residencia*
6. César Vallejo, two poems each from *Los heraldos negros*; *Poemas humanos*, and *Trilce*
7. Nicolás Guillén, three poems from *Sóngoro cosongo y otros poemas*

#### Nueva narrativa

1. Two of the following:
  - Juan Rulfo, *Pedro Páramo*
  - José María Arguedas, *Los ríos profundos*
  - Jorge Luis Borges, three stories from *Ficciones*
  - Alejo Carpentier, *El reino de este mundo* or *El siglo de las luces*

#### Teatro

1. Three of the following:
  - Rodolfo Usigli, *El gesticulador* or *Corona de sombra*
  - René Marqués, *Los soles truncos*
  - Emilio Carballido, *Yo también hablo de la rosa*
  - Alejandro Ricaño, *Más pequeños que el Guggenheim*

#### Boom (Prosa)

1. Two of the following:
  - Gabriel García Márquez, *Cien años de soledad*
  - Julio Cortázar, *Rayuela*
  - Carlos Fuentes, *La muerte de Artemio Cruz* or *Aura*
  - Mario Vargas Llosa, *La ciudad y los perros* or *La casa verde*
2. Two of the following:
  - Elena Garro, *Los recuerdos del porvenir*
  - Rosario Castellanos, *Balún Canán* or *Oficio de tinieblas*
  - Claribel Alegría, *Cenizas de Izalco*

### Neovanguardia

1. Jorge Díaz, *El cepillo de dientes* or José Triana, *La noche de los asesinos*
2. Griselda Gambaro, *Los siameses* or *Información para extranjeros*

### Posboom-Posmodernidad

1. One of the following:  
Luisa Valenzuela, *Cola de lagartija*  
Ricardo Piglia, *Respiración artificial*  
Guillermo Cabrera Infante, *Tres tristes tigres*  
César Aira, *La liebre*
2. Rigoberta Menchú, *Me llamo Rigoberta Menchú*
3. Domitila Barrios de Chungara, *Si me permiten hablar...*
4. One of the following:  
Manuel Puig, *El beso de la mujer araña*  
Diamela Eltit, *Lumpérica*  
Roberto Bolaño, *Los detectives salvajes* or *Estrella distante*
5. Any one play by Sabina Berman or Marco Antonio de Parra.
6. One of the following:  
Rolando Hinojosa, *Dear Rafe*  
Rudolfo Anaya, *Bless me Última*  
Ana Castillo, *So Far from God*
7. Gloria Anzaldúa, *Borderlands/La frontera*

### Poesía a partir de mitad del siglo XX

1. Pablo Neruda, two *Odas elementales*
2. Nicanor Parra, three poems from *Poesía y antipoesía*
3. Octavio Paz, “Piedra de sol”
4. Rosario Castellanos, two poems from *Poesía no eres tú*
5. Ernesto Cardenal, “Hora cero”
6. Alejandra Pizarnik, two poems from *El infierno musical*
7. Antonio Cisneros, “Karl Marx died 1883”
8. Coral Bracho, “En esta oscura mezquita tibia”
9. Raúl Zurita, two poems from *Anteparaíso*
10. Néstor Perlongher, “Cadáveres”
11. Washington Cucurto, two poems from *Cosa de negros*
12. Victoria Guerrero Peirano, two poems from *Documentos de barbarie*
13. Luis Felipe Fabre, two poems from *La sodomía en la Nueva España*
14. Germán Carrasco, two poems from *Calas*



## SIGLO XXI

1. One of the following:
  - David Toscana, *Puentes de Königsberg*
  - Jorge Franco, *Rosario Tijeras*
  - Patricio Pron, *El mundo sin las personas que lo afean y que lo arruinan*
  - Mayra Santos Fevres, *Sirena Selena vestida de pena*
  - Cristina Rivera Garza, *Nadie me verá llorar*
  - Laura Alcoba, *La casa de los conejos*
  - Mariana Eva Pérez, *Diario de una princesa montonera*
  
2. One of the following
  - Junot Díaz, *The Brief and Wondrous Life of Oscar Wao*
  - Daniel Alarcón, *War by Candlelight*
  - Helena Viramontes, *And Their Dogs Came with Them*
  
3. EZLN, “Sexta declaración de la Selva Lacandona”

SUGGESTED CRITICAL READINGS

These critical interventions are not required, yet they could enhance your understanding of the period and movements, and more importantly of the texts and their relevance.

Alonso, Carlos, *The Spanish American Regional Novel*  
 Avelar, Idelber, *The Untimely Present* (introduction, chapters I and II)  
 Beverley, John, *Testimonio: On the Politics of Truth or Against Literature*  
 Castillo, Debra, *Talking Back: Toward a Latin American Feminist Literary Criticism*  
 Castro-Gómez, Santiago & Eduardo Mendieta, eds. *Teorías sin disciplina* (introducción)  
 Franco, Jean, *The Decline and Fall of the Lettered City*  
 González, Mike, and David Treece, *The Gathering of Voices*  
 Rama, Ángel, *Transculturación narrativa en América Latina*  
 Unruh, Vicky, *Latin American Vanguard: The Art of Contentious Encounters*