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# Required Reading: The Canon in Spanish and Spanish American Literature

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**Abstract:** The required graduate reading lists of 56 leading Ph.D.-granting Spanish faculties in the United States were analyzed to characterize the current canon for Spanish and Spanish American literature. The database consisted of 14,686 items. Little consensus was found regarding authors, and even less for specific works of literature. Only two authors and two works from Spain achieved 100 percent representation on the lists. Thirty-nine authors (one female) and 22 male-authored works from Spain, and 24 authors (two female) and ten male-authored works from Spanish America were present on 75 percent or more of the lists. At the other end of the spectrum, nearly 1,000 different titles appeared just once in the database, demonstrating presence on only a single reading list. The findings show little agreement about what constitutes literary value in this field. This has important implications for graduate education.

**Key Words:** canon, Spanish literature, Spanish American literature, literary history, women writers, graduate reading lists, graduate education

## Introduction

The issue of literary canons has been central to both academic and popular discourse in this country in the last decade of the twentieth century (Gates). Although the field of Hispanic studies has not been insulated from this debate, there has been no formal attempt to describe the Hispanic canon. We previously looked at a single genre in our most recent historical period, the contemporary novel (Brown and Johnson). Our findings indicated that for the post-1936 novel canon there is no unanimity and very little agreement. This article reports the findings of a study designed to describe our current canon for Hispanic literatures in the United States across all eras and genres. The overarching question that we sought to answer was: does consensus indeed exist for most eras and genres, and, if so, what is our shared literary canon at this time?

## Methods

The required graduate reading lists of 56

Ph.D.-granting Spanish faculties in this country supplied the data on which this description of our literary canon is based. Our choice of programs was founded on published rankings of U.S. graduate schools, including the 40 highest-rated programs listed by Gourman and 63 Spanish graduate programs listed in *Peterson's Guide*. Every region of the United States was represented. Twenty-five lists came from institutions in the northeast, nine from the midwest, five from the Pacific coast, four from the Rocky Mountain region, eight from the south Atlantic area and five from south central states. Lists were acquired by means of letters to department chairs, with follow-up telephone calls when necessary. Whenever possible, graduate reading lists at the Ph.D. level were selected from those received, the rationale being that a reading list for the Ph.D. represents the broadest possible compendium of required works. Combined M.A./Ph.D. lists were used when available. If an institution had independent M.A. and Ph.D. reading lists, these two lists were merged; duplicate entries were counted only once for that school.

Reading lists at the M.A. level were used when no other option was offered. The 56 lists that comprise this study include ten Ph.D. or equivalent lists, six combined lists, ten merged M.A./Ph.D. lists, and 30 M.A. lists.

A database of the literature portions of these reading lists was developed and compiled on a University of Delaware main-frame computer, with the assistance of Dr. Lawrence Hotchkiss, Lead Consultant/Analyst of the Computing and Network Services Department at the University of Delaware. For each institution, we entered the information on the reading list. Listings received commonly included the author and title of each work. We provided the date of publication of each work as well as the nationality and gender of each author. Nationality was determined according to country of birth except when placement on a reading list conflicted with that criterion (e.g., Cortés); we maintained the integrity of each school's classification regardless of the author's birthplace. For poets, date of birth also was supplied. Thirty years were added to the date of birth in order to situate poets in their appropriate centuries, since this would be the age by which they could reasonably be expected to publish. For all other authors, dates of publication determined the century placement. We classified works into six genre categories, introducing greater specificity to the common heading of "Prose" as a single entity. These genre divisions were: novel, poetry, theatre, short fiction, and essay, with the sixth category of "other" reserved for those items that could not be labeled under these divisions (e.g., films).

In order to ascertain commonalities among various individual listings of essays and short fiction, some individual entries were combined under the title of the collection in which they appeared. This enabled different selections from a single book to register as repeated references to the same volume. For example, the presence of Larra's "Vuelva Ud. mañana" on one institution's list was tantamount to a listing of "En este país" on another; both are con-

tained in (and are likely to represent student familiarity with) the collection *Artículos de costumbres*. Consolidation was undertaken only for authors who already had significant representation on the reading lists, which we determined to be presence on one-quarter of the lists. Its purpose was to reveal canonical works whose status could be obscured by references to individual chapters or stories, which the computer counted as distinct works.

Listings of a single work under multiple titles (a proclivity of some authors such as Sender, but also a reflection of alternate or abbreviated titles) were consolidated when they were noted, to count as one entry with the initial date of publication. Erroneous titles, inaccurate genre classifications, and misspellings were corrected when found. Some works and authors could not be identified or classified, as they did not appear in standard reference works or in any bibliographical listing available to us. We were, therefore, forced to exclude these items, which totaled 82 entries. Since no single unidentifiable work appeared on more than one reading list, the elimination of these mystery items had no effect on our calculations of canonicity.

The analysis of literary genres by centuries covered the years from 1100 to 1991. Our closing date represents the last date of revision for the reading lists received and therefore is the last possible date of publication for an included work. This purely historical division allows a dispassionate look at literary evolution, free from the influence of external frames of reference contained in divisions such as "Generation of '98" or even "Golden Age." Within each century, literature from Spain was subdivided into novel, poetry, theatre, short fiction, essay, and "other." Literature from Spanish America was subdivided the same way for the 55 institutions that had Spanish American literature on their reading lists; one institution had none. The five Portuguese-language reading lists that were received were not included in the present study.

We sought the answer to a fundamental

question: which works and authors were represented, and how often did they appear on the reading lists? For all genres except poetry, we analyzed the reading lists to see how many titles and how many authors were present on each list. We included any combination of works but counted each author only once per institution. We then determined the proportional representation of every work and author cited. For poetry we recorded the author's presence on each list, again allowing any combination of works. This enabled us to achieve an accurate count on which to base calculations of proportional representation. We could not determine proportional representation from titles of poetic works because an accurate count could not be obtained: individual poems, though comprising a much smaller share of the poet's work, would be counted the same as a single volume of poetry. We did not relate each poem to the first collection in which it appeared, because to do so would introduce inaccuracies, given the wide use of anthologies. We also looked at the distribution of writers and their works by gender. In analyzing this data, percentages were calculated to four decimal places but expressed to the nearest whole number.

## Results

One hundred percent of the 74 Spanish faculties that were asked to participate replied. Eighteen of them, however, could not be included in this study. Ten did not actually offer the Ph.D. Three did not use reading lists, and three used reading lists that were not generated by faculty but by individual graduate students. We included one formulation of required works of literature that repudiated the title of "Reading List." Two model lists of recommended readings for Ph.D. candidates to use in devising their own lists were not included in the present study of readings that are explicitly required to fulfill degree requirements.

The number of all entries for the reading lists ranged widely. The shortest list (at the M.A. level) contained 44 items, and the longest (a Ph.D. list) had 988. Our database

containing all the lists totalled 14,686 items. A total of 780 authors appeared on the lists, including one "Anonymous" from Spain and one "Anonymous" from Spanish America. Countries represented, in alphabetical order, were Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Spain, the United States, Uruguay, and Venezuela. Including duplicate titles at different institutions, the reading lists featured 3,480 entries in the category of novel, 2,309 drama entries, 716 short fiction items, 1,685 nonfiction items and six entries in the category of "other." The count for poetry, with individual poems weighted equally with full volumes of poetry and including duplicate titles, totalled 6,490.

For the novel, the minimum number on a reading list was 14, and the maximum was 171; the mean with standard deviation for all 56 schools was  $62 \pm 34$  (1 S.D.). Theatre entries ranged from a low of five plays to a high of 107; the mean was  $41 \pm 26$ . For short fiction, the minimum required was one, and the maximum was 35; the mean was  $13 \pm 8$ . Nonfiction ranged from two entries to 152. The mean was  $30 \pm 24$ . In the category "other," the number of entries ranged from one to five, with a mean of  $3 \pm 3$ . For poetry, the lowest number of all entries (again without distinguishing individual poems from volumes of poetry) was 14, and the highest number of entries was 656; the mean was  $116 \pm 110$ .

Only two works and two authors (allowing for a combination of works) were on 100 percent of the graduate reading lists. *Lazarillo de Tormes* (1554) and *Don Quijote de la Mancha* (1605) were the books (Table 3). The two authors were Miguel de Cervantes and Benito Pérez Galdós (Table 1). Although the author "Anonymous" achieved 100 percent representation in every genre except theatre, we excluded this author from our report for the obvious reason that he or she was not a single entity. The findings are presented in Tables 1-4. Absence of a century or genre from these tables indicates that no work in that period

or of that type reached 50 percent penetration of the reading lists; for poetry, works needed to be cited in an identical manner on this percentage of lists.

Expanding the requirement for canonical status slightly, to encompass authors on 95 percent or more of the lists, yielded an enlarged canon. Fernando de Rojas, Pedro Calderón de la Barca, Lope de Vega, and Camilo José Cela from Spain, along with Rubén Darío and Pablo Neruda of Hispanic America, all figured on 98 percent of the reading lists. Closely following were Tirso de Molina from Spain and Spanish America's Gabriel García Márquez on 96 percent of the lists. Featured on 95 percent were Juan Ruiz, Federico García Lorca and Miguel de Unamuno from Spain, and César Vallejo and Jorge Luis Borges from Hispanic America. Works with 95 percent or greater representation were, in addition to the two already noted: the *Poema de mío Cid* (1100) on 98 percent, Rojas' *La Celestina* (1502), Tirso's *El Burlador de Sevilla* (1630), and Calderón's *La vida es sueño* (1635), on 96 percent; and Ruiz's *Libro de buen amor* (1283) on 95 percent. No Spanish American work was present on 95 percent or more of the reading lists.

By stretching the definition of "canonical" to 75 percent, the canon increased further. Now added from Spain were nine additional authors of novels, 14 more poets, six added dramatists, two authors of short fiction, and two authors of nonfiction. A number of authors achieved 75 percent or greater representation in multiple genres independently: Cervantes as a novelist and author of short fiction, Quevedo as a novelist and poet, García Lorca as a poet and dramatist, and Valle-Inclán as a novelist and dramatist. With duplicates removed, the 75 percent canon totalled 39 (Figure 1). Canonical Spanish works also were expanded by this measure, although by less than half the number of additional authors. Five novels were added, plus two more works of poetry, five more plays, two works of short fiction and one added work of nonfiction, for a combined total of 22 canonical works of literature: eight dramas, seven novels, four

works of poetry, two works of short fiction, and one work of nonfiction (Figure 2).

For Spanish America, the 75 percent canon also was much greater than that of the more restrictive 95 percent definition. This calculation yielded eight additional novelists, six more poets, one more author of short fiction, and four of nonfiction, for a total of 24 Spanish American authors on 75 percent or more lists (Figure 3). There were ten canonical Hispanic American works by this measure. As with Spanish literature, this was about half the number of additional authors included (counting references to multiple works). A total of six novels, one work of short fiction, one work of poetry, and two of nonfiction were canonical according to this standard (Figure 4).

If a truly broad definition of canonical is adopted—one by which a work or author need only appear on 50 percent or more of the reading lists in this study—then our canon encompasses much larger numbers of works and authors. For Spain, when these new entries were added to existing totals, the yield was 21 novelists, 25 poets, 16 dramatists, three authors of short fiction and seven authors of nonfiction, for a grand total of 72 authors in all categories. This number shrunk to 63 when multiple genre listings of the same writer were removed. In addition to those appearing earlier, these now included another entry for Lope (as a poet as well as a dramatist), and also for Unamuno and Azorín (both as authors of nonfiction as well as novelists). Quevedo earned a third entry (as an author of short fiction) and Cervantes a fourth (as a dramatist). Three of the authors were women: Emilia Pardo Bazán on 77 percent, Santa Teresa on 73 percent, and Rosalía de Castro on 52 percent of the reading lists. In terms of works, there were 55, one of them female-authored. Pardo Bazán's 1886 *Los pazos de Ulloa* was on 71 percent of the lists.

Our canon of Spanish American authors was enriched by opening the canon's gates at 50 percent representation. A combined total of 17 novelists, 18 poets, four dramatists, five authors of short fiction, and 12 authors of nonfiction were canonical by this

measure, adding up to 56, reduced to 49 when duplicate entries for the same authors were removed. These included Borges, Cortázar, Rulfo, Martí, and Paz in two genre categories (Borges as an author of short fiction and a poet, Cortázar and Rulfo as novelists and authors of short fiction, and Paz and Martí as poets and authors of nonfiction), as well as Sor Juana in three categories (as a poet, dramatist, and author of nonfiction). She and Gabriela Mistral were the only two women included. Twenty-nine works of literature were canonical by this measure, one written by a woman: Sor Juana's 1691 *Respuesta a Sor Filotea*, on 64 percent of the reading lists.

In terms of representation by century, for Spain the author canon was largest in the twentieth century, with 22 authors (12 with 75 percent or greater representation) (Figure 1). Following were the sixteenth century with 12 (half at 75 percent or more) and the nineteenth century with 11 (ten at 75 percent or above). For canonical Spanish works, a different distribution occurred. Leading was the seventeenth century with 16 canonical titles, seven of which had 75 percent or greater presence on the reading lists. The twentieth century was second with 14 canonical titles, only two of which achieved 75 percent representation on the reading lists. Next came the nineteenth century with 11 titles, six of them on 75 percent or more of the lists (Figure 2).

The Spanish American author canon was even more heavily weighted in favor of the twentieth century, with a total of 29 authors. This was more than twice that of the previous century, the nineteenth, with 14 (Figure 3). Few authors were included from preceding centuries: three from the sixteenth century, three from the seventeenth, and none from the eighteenth century achieved 50 percent or more presence on the lists. Canonical works reinforced this pattern, with 18 twentieth-century canonical titles (eight on 75 percent or more reading lists), followed by seven from the nineteenth century (two on 75 percent or above), three from the seventeenth century and one from the sixteenth, with none on 75

percent of the reading lists (Figure 4).

At the opposite end of the canon spectrum, our analysis turned up many single entries for both works and authors. The count of titles that appeared only once in our database of 56 reading lists was 966. The number of authors appearing once only was 229.

## Discussion

Our goal in the present study was to achieve a detailed description of our shared literary canon at this time. Recognizing the importance of required graduate reading lists as a measure of what we deem valuable, we understood that an analysis of their contents would reveal the end product of canon formation in this country. In aggregate we looked to graduate reading lists from leading Ph.D.-granting faculties to codify the literary choices that predominate at a specific time.

Our results indicate that a substantial canon does not exist in our field. For Spanish literature, only two works and two authors are taught to all graduate students. For Spanish American literature, no work or author earns unanimous approval. The count of works that all graduate students can expect to have read in common, those with 95 percent or greater representation on the reading lists, consisted of seven works from the seventeenth century and earlier for Spanish literature, and none for Spanish American literature. Spanish authors who constitute the next generation of scholars' common base included Cervantes, Galdós, Calderón, Rojas, Lope, Tirso, Cela, Ruiz, García Lorca, and Unamuno; from Spanish America, this foundation was limited to García Márquez, Darío, Neruda, Vallejo, and Borges.

Women are largely absent from current required reading. From Spain only one woman writer was on three-quarters or more (77 percent) of graduate reading lists: Emilia Pardo Bazán. With slightly more than 50 percent penetration of the reading lists, Santa Teresa and Rosalía de Castro also staked a claim to our current canon. No

other Spanish female appeared. From Hispanic America, Gabriela Mistral of Chile and Sor Juana Inés de la Cruz of Mexico were present on 75 percent or more of the reading lists, but neither reached 80 percent representation. Again, they stood alone. The rest of our canon is exclusively male.

Our search for women parallels our search for common ground. In both cases we are forced to look at a 75 percent or even a 50 percent canon to test our assumptions, since the 95 percent canon was so small. An expanded measure reveals that another expectation is incorrect: the belief that greatest canon presence would come from classical periods of our literary history. Only at the skeletal level of our seven-Spanish-item universal works canon, on 95 percent or more lists, did classical periods predominate. Contrary to common wisdom, the twentieth century actually represents one of the areas of strongest agreement among scholars with regard to authors. For Spanish literature the number of authors with 50 percent or greater representation from the nineteenth and twentieth centuries was more than double the number of authors from the sixteenth and seventeenth centuries. Even for works, at the level of 50 percent and above, the most recent two centuries had slightly more titles on the reading lists than did the two classical ones. For Spanish America the canon is even more skewed toward the twentieth century: 29 canonical authors came from this period, with 17 on 75 percent or more of the reading lists; 14 authors came from the nineteenth century and six from all other centuries combined. Spanish American works show the same pattern, with 25 titles from the most recent two centuries and only four other works in the canon. Even in this well-represented and progressive period only one woman, a Nobel-prizewinner, Gabriela Mistral, appeared on half or more of the lists.

The limited canon that does exist is more of an author canon than a works canon. For both Spanish and Spanish American literature, it is twice as likely that an author will be required than a specific work by that

author. Spanish reading lists had 39 authors on 75 percent or more of the lists, counting any work; in contrast, the lists revealed only 22 works of literature with this degree of penetration. Spanish American lists featured 24 authors with 75 percent or greater distribution, while only ten works reached this level. By inference, agreement is easier to achieve for an author than for a particular work that best represents him or her.

An unexpected finding of this study is that for Hispanic literatures, an analysis of graduate reading lists also illuminates the enigmatic process of canon formation. For Spanish and Spanish American literature, canon formation appears to take place only in microcosm; the canon for each institution evidently is shaped independently at the departmental level. The large numbers of authors and works that appear once only among 56 reading lists indicate that in many cases, individual convictions about the canon are just that—the opinion of one language faculty or perhaps even one specialist at a single university. Unanimity is lacking, and strong agreement is not widespread. The presence of authors and works that are so obscure as to be unidentifiable further suggests that faculty members exercise great liberty in compiling graduate reading lists. A possible trend toward individually-fashioned reading lists prepared by one student, typically with guidance from a faculty committee, points toward even more variability in reading selections. These individually-tailored reading lists, used by five of 64 Ph.D.-granting Spanish faculties contacted, are focused on one student instead of an entire graduate cohort. They do not transmit a common canon.

The questions then arise: how do shared, required graduate reading lists codify the canon, and what do they symbolize for the larger scholarly community? The answer is that these lists embody the canon's two functions: curatorial and normative (Altieri). The literary academic community is charged with assigning value to certain works and then transmitting these assessments to "succeeding generations of subjects," ensuring that its academic descen-

dants recognize designated works of literature (Herrnstein Smith 32). This role reflects the original meaning of the canon, which was “the choice of books in our teaching institutions.” (Bloom 15).

Underlying this selection process is the shared assumption that choices reflect literary worth. Although “literary value” is contingent and problematic, and despite the fact that other factors also affect canon formation, this perception is key. Selections, it is assumed, are based on evaluations. Assessments are of two kinds: formal and informal (Herrnstein Smith). Informal appraisals include orally expressed opinions and course syllabi; formal ones encompass literary prizes, scholarly attention through publications, and inclusion in literary anthologies. Contributing to the complexity of the process is the fact that these assessments both reflect and establish literary worth: “what are commonly taken to be the *signs* of literary value are, in effect, also its *springs*” (34).

The concept of “literary value” is elusive, and no universally-accepted criteria exist by which to define a “masterpiece” deserving of immortality. Important attributes of such a work can be identified but not quantified. They include a work’s aesthetic attainment (Hume), its ability to provide models or ideals (Cook), and its innovation in terms of literary history (Bloom). Other important aspects are historical and political significance, communication of tradition, insight into the human condition, relation to theory, and cultural content. Scholars’ value judgments are also affected, consciously or not, by certain nonliterary factors whose impact is difficult to measure. Among the most notable are politics (Guillory), tradition or a reaction against it (Gates), historical and cultural contexts (Lauter, *Canons*), the demographics of evaluators (Lauter, “Race”), and the desire for inclusion of minority voices (Palumbo-Liu). Still another unquantifiable factor is inertia.

In Hispanic studies, research on the canon has focused not on literary value *per se* but on assessments that establish value. Studies have been conducted primarily by

those who work in the newer literary realms of the nineteenth and twentieth centuries and literature by women. Interest in this area has soared since the late 1980s: a 1996 literature search yielded 52 journal articles, six book chapters, and three books on the subject of the Spanish and Spanish American literary canon (*MLA Bibliography*). Sources of information that have been utilized by scholars include polls of professors’ curricular selections (Holt), analysis of the contents of literary anthologies and manuals (Brown, Mullen “Emergence,” Mancing, Pérez), reviews of trends in scholarly publications (Brown, Debicki, Pérez), and investigation of critical reception in the past (Gies, Gold). A recent study of the canon with relation to the changing characteristics as well as the contents of anthologies appeared in *Hispania* (Mujica). At least one scholar has begun to examine the evolution of Spanish American literary studies as a discipline (Mullen “Historiography”); however this field and the attendant issue of canon formation have not yet been explored to the extent that they have in (North) American studies (Shumway).

Two hypotheses linking measurable assessments of value with canon formation have been advanced. One argues that choices of works are influenced by the currents of scholarly dialogue in a field, and the other posits that the canon is shaped by the availability of texts (Harris). Our findings indicate that neither of these is the sole or even the primary determinant of the present Hispanic literary canon. The presumption that scholarly activity is a major impetus for reevaluation of the canon has not been confirmed by a positive correlation between current scholarship and reading list selections (Brown and Johnson). Similarly, the hypothesis that for Hispanic poetry the canon is determined largely by presence in literary anthologies (Mancing) is neither supported nor refuted by our results in this study. Although the majority of our canonical reading list poets are on 40 percent or more of the 100 anthologies surveyed by Mancing, a number of major discrepancies between this canon and the 1986 anthology



canon also exist, indicating that graduate reading lists are influenced by other sources also.

Less well understood than the factors influencing literary selections is the dynamic by which individual appraisals develop into widespread agreement that certain works fulfill agreed-upon "valuable functions" at a given time (Herrnstein Smith). This evolutionary process is as much a sociological as a critical enterprise. Presumably it involves negotiating agreement among holders of different views, in microcosm and in macrocosm: at a local level (among members of a departmental faculty), and at a cosmopolitan level (among members of a common discipline at a range of institutions). It is probable that the only way to apprehend the mechanisms of canon formation is to study a specific marker of value over time, to see what changes and what remains the same. This type of investigation is in development for the graduate reading lists analyzed here.

The debate over the canon and its formation must be "as much pedagogical as it is theoretical" (Alberti xii). Our enunciation of the present canon raises issues of both types. In theoretical terms, the most evident and serious implication of our findings is that we may not have common conceptions of literary value. Pedagogical implications involve repercussions that result from a lack of consensus. By abdicating all but a reduced curatorial role, and by carrying out an idiosyncratic normative role, our small canon may not serve the graduate students whose reading lists we have compared.

These discoveries may challenge us to reexamine the foundation of common discourse in Spanish and Spanish American literary studies. One leader with a half century of experience in our profession, the late Robert G. Mead, Jr., urged us to do precisely this. In a letter to the authors following the publication of our pilot study on the twentieth century novel,<sup>1</sup> Professor Mead presciently generalized our findings to all of Spanish literature. "At present," he asserted, "there is too much 'free wheeling,' personal bias in choice of texts ... in short,

unnecessary confusion as to clear standards and goals in the teaching of literature. It is no wonder, then, that a recognized canon has not yet emerged in regard to literature in Spanish..." (Mead).

Whether stemming from unchecked individual autonomy, differences of critical opinion or some other cause, the fact remains that at this time there is very little agreement on the subject of required reading in our field. Knowing this, we are faced with choices. The theoretical decision we must confront is the question of whether or not we want a fixed canon, and what values should shape its formation if the answer is affirmative. Pedagogical concerns involve the issue of suggesting standards for post-graduate education in Spanish and Spanish American literature. If we choose to adopt a shared canon, what authorities should oversee its construction? By what criteria should selections be made? And what type—monolithic, "core" with choices, works and/or authors—should it be? For ourselves and our successors, discussion of our common canon belongs at the top of our agenda as we approach the twenty-first century.<sup>2</sup>

## ■ NOTES

<sup>1</sup>Personal communication to authors, Storrs, CT, May 25, 1995.

<sup>2</sup>We thank Professor Richard A. Zipser, Chair of the Department of Foreign Languages and Literatures of the University of Delaware, for his support of this project, and Alexander A. Brown for preparing the figures.

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**Table 1. Representation of Spanish Authors On the 56 Reading Lists,  
Grouped by Genre (1100-1991)**

A. AUTHORS OF NOVELS

Author	Century	Gender	Number	Percent
Cervantes, Miguel de	17th	M	56	100
Galdós, Benito Pérez	19th	M	56	100
Cela, Camilo José	20th	M	55	98
Unamuno, Miguel de	20th	M	53	95
Clarín (Leopoldo Alas)	19th	M	52	93
Quevedo, Francisco	17th	M	51	91
Baroja, Pío	20th	M	48	86
Martín-Santos, Luis	20th	M	45	80
Ercilla, Alonso de	16th	M	43	77
Pardo Bazán, Emilia	19th	F	43	77
Valle-Inclán, Ramón del	20th	M	43	77
Goytisolo, Juan	20th	M	42	75
Valera, Juan	19th	M	42	75
Montemayor, Jorge de	16th	M	40	71
Alemán, Mateo	17th	M	34	61
Gracián, Baltasar	17th	M	33	59
Rodríguez de Montalvo, García	16th	M	31	55
San Pedro, Diego de	15th	M	30	54
Sánchez Ferlosio, Rafael	20th	M	30	54
Azorín (José Martínez Ruiz)	20th	M	29	52
Delibes, Miguel	20th	M	29	52

B. POETS

Author	Century	Gender	Number	Percent
Ruiz, Juan	13th	M	53	95
Bécquer, Gustavo Adolfo	19th	M	52	93
García Lorca, Federico	20th	M	52	93
Góngora, Luis de	16th	M	52	93
Luis de León, Fray	16th	M	52	93
Machado, Antonio	20th	M	52	93
Berceo, Gonzalo de	12th	M	51	91
Espronceda, José	19th	M	51	91
Juan de la Cruz, San	16th	M	51	91
Manrique, Jorge	15th	M	51	91
Vega, Garcilaso de la	16th	M	51	91
Jiménez, Juan Ramón	20th	M	49	88
Quevedo, Francisco de	17th	M	46	82
Cadalso, José	18th	M	45	80
Guillén, Jorge	20th	M	44	79
Santillana, Marqués de	15th	M	41	73
Alexandre, Vicente	20th	M	37	66
Salinas, Pedro	20th	M	36	64
Vega, Lope de	17th	M	36	64
Alberti, Rafael	20th	M	35	63

Herrera, Fernando de	16th	M	33	59
Hernández, Miguel	20th	M	31	55
Cernuda, Luis	20th	M	30	54
Castro, Rosalía de	19th	F	29	52
Mena, Juan de	15th	M	28	50

C. DRAMATISTS

Author	Century	Gender	Number	Percent
Calderón de la Barca, Pedro	17th	M	55	98
Rojas, Fernando de	16th	M	55	98
Vega, Lope de	17th	M	55	98
Tirso de Molina	17th	M	54	96
García Lorca, Federico	20th	M	53	95
Zorilla, José	19th	M	50	89
Valle-Inclán, Ramón del	20th	M	49	88
Rivas, Duque de	19th	M	47	84
Alarcón, Juan Ruiz de	17th	M	46	82
Buero Vallejo, Antonio	20th	M	44	79
Moratín, Leandro	19th	M	43	77
Cervantes, Miguel de	17th	M	37	66
Encina, Juan del	16th	M	33	59
Rueda, Lope de	16th	M	33	59
Benavente, Jacinto	20th	M	31	55
Sastre, Alfonso	20th	M	31	55

D. AUTHORS OF SHORT FICTION

Author	Century	Gender	Number	Percent
Manuel, Juan	14th	M	51	91
Cervantes, Miguel de	17th	M	43	77
Quevedo, Francisco de	17th	M	34	61

E. AUTHORS OF NONFICTION

Author	Century	Gender	Number	Percent
Larra, Mariano José de	19th	M	52	93
Ortega y Gasset, José	20th	M	49	88
Teresa de Avila, Santa	16th	F	41	73
Alfonso el Sabio	13th	M	34	61
Feijoo, Benito	18th	M	34	61
Azorín (José Martínez Ruiz)	20th	M	33	59
Unamuno, Miguel de	20th	M	31	55

**Table 2. Representation of Spanish American Authors on the 56 Reading Lists, Grouped by Genre (1100-1991)**

A. AUTHORS OF NOVELS

Author	Century	Gender	Number	Percent
García Márquez, Gabriel	20th	M	54	96

Carpentier, Alejo	20th	M	50	89
Fuentes, Carlos	20th	M	50	89
Vargas Llosa, Mario	20th	M	48	86
Rulfo, Juan	20th	M	47	84
Azuela, Mariano	20th	M	45	80
Gallegos, Rómulo	20th	M	45	80
Asturias, Miguel Angel	20th	M	43	77
Güiraldes, Ricardo	20th	M	43	77
Cortázar, Julio	20th	M	41	73
Echeverría, Esteban	19th	M	41	73
Fernández de Lizardi, José	19th	M	41	73
Isaacs, Jorge	19th	M	40	71
Rivera, José	20th	M	40	71
Puig, Manuel	20th	M	32	57
Arguedas, José María	20th	M	31	55
Cabrera Infante, Guillermo	20th	M	29	52

## B. POETS

Author	Century	Gender	Number	Percent
Darío, Rubén	19th	M	55	98
Neruda, Pablo	20th	M	55	98
Vallejo, César	20th	M	53	95
Martí, José	19th	M	49	88
Hernández, José	19th	M	46	82
Paz, Octavio	20th	M	46	82
Huidobro, Vicente	20th	M	44	79
Mistral, Gabriela	20th	F	44	79
Juana Inés de la Cruz, Sor	17th	F	43	77
Guillén, Nicolás	20th	M	40	71
Lugones, Leopoldo	20th	M	40	71
Silva, José Asunción	19th	M	37	66
Heredia, José María	19th	M	36	64
Borges, Jorge Luis	20th	M	33	59
Casal, Julián del	19th	M	31	55
Parra, Nicanor	20th	M	31	55
Gutiérrez Nájera, Manuel	19th	M	30	54
Olmedo, José	19th	M	29	52

## C. DRAMATISTS

Author	Century	Gender	Number	Percent
Usigli, Rodolfo	20th	M	36	64
Sánchez, Florencio	20th	M	31	55
Juana Inés de la Cruz, Sor	17th	F	30	54
Marques, René	20th	M	29	52

D. AUTHORS OF SHORT FICTION

Author	Century	Gender	Number	Percent
Borges, Jorge Luis	20th	M	53	95
Quiroga, Horacio	20th	M	45	80
Cortázar, Julio	20th	M	38	68
Palma, Ricardo	19th	M	33	59
Rulfo, Juan	20th	M	30	54

E. AUTHORS OF NONFICTION

Author	Century	Gender	Number	Percent
Garcilaso de la Vega, Inca	17th	M	52	93
Sarmiento, Domingo Faustino	19th	M	50	89
Paz, Octavio	20th	M	45	80
Rodó, José Enrique	20th	M	43	77
Juana Inés de la Cruz, Sor	17th	F	40	71
Colón, Cristobal	16th	M	37	66
Martí, José	19th	M	36	64
Cortés, Hernán	16th	M	34	61
Díaz del Castillo, Bernal	17th	M	33	59
Bello, Andrés	19th	M	32	57
Las Casas, Fray Bartolomé de	16th	M	29	52
Reyes, Alfonso	20th	M	28	50

**Table 3. Representation of Spanish Literature on the 56 Reading Lists,  
Grouped by Century and Genre**

12th CENTURY: POETRY

Work	Year	Author	Number	Percent
<i>Poema de mio Cid</i>	1100	Anonymous	55	98
<i>Milagros de nuestra señora</i>	1190	Berceo	51	91

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13th CENTURY: ALL GENRES

Work	Year	Author	Number	Percent
<i>Libro de buen amor</i> (poetry)	1283	Ruiz	53	95
<i>Auto de los Reyes Magos</i> (theatre)	1200	Anonymous	30	54

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14th CENTURY: SHORT FICTION

Work	Year	Author	Number	Percent
<i>El Conde Lucanor</i>	1335	Manuel	50	89

## 15th CENTURY: ALL GENRES

Work	Year	Author	Number	Percent
<i>Coplas por la muerte de mi padre</i> (poetry)	1440	Manrique	45	80
<i>Cárcel de amor</i> (novel)	1492	San Pedro	29	52

## 16th CENTURY: NOVEL

Work	Year	Author	Number	Percent
<i>Lazarillo de Tormes</i>	1554	Anonymous	56	100
<i>La Araucana</i>	1589	Ercilla	40	71
<i>La Diana</i>	1559	Montemayor	40	71
<i>Amadis de Gaula</i>	1508	Montalvo	31	55

## 16th CENTURY: THEATRE

Work	Year	Author	Number	Percent
<i>La Celestina</i>	1502	Rojas	54	96

## 16th CENTURY: NONFICTION

Work	Year	Author	Number	Percent
<i>Vida</i>	1565	Santa Teresa	32	57

## 17th CENTURY: NOVEL

Work	Year	Author	Number	Percent
<i>Don Quijote de la Mancha</i>	1605	Cervantes	56	100
<i>El Buscón</i>	1605	Quevedo	51	91
<i>Guzmán de Alfarache</i>	1602	Alemán	33	59
<i>El Criticón</i>	1651	Gracián	30	54

## 17th CENTURY: THEATRE

Work	Year	Author	Number	Percent
<i>El burlador de Sevilla</i>	1630	Tirso de Molina	54	96
<i>La vida es sueño</i>	1635	Calderón	54	96
<i>Fuenteovejuna</i>	1613	Vega, Lope de	47	84
<i>La verdad sospechosa</i>	1634	Alarcón	45	80
<i>El caballero de Olmedo</i>	1620	Vega, Lope de	41	73
<i>Entremeses</i>	1615	Cervantes	36	64
<i>El alcalde de Zalamea</i>	1643	Calderón	31	55
<i>El gran teatro del mundo</i>	1645	Calderón	31	55
<i>El médico de su honra</i>	1635	Calderón	31	55
<i>Peribáñez y el comendador de Ocaña</i>	1605	Vega, Lope de	29	52

17th CENTURY: SHORT FICTION

Work	Year	Author	Number	Percent
<i>Novelas ejemplares</i>	1613	Cervantes	43	77
<i>Sueños</i>	1627	Quevedo	34	61

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18th CENTURY: POETRY

Work	Year	Author	Number	Percent
<i>Cartas marruecas</i>	1741	Cadalso	39	70

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19th CENTURY: NOVEL

Work	Year	Author	Number	Percent
<i>La Regenta</i>	1884	Clarín	47	84
<i>Pepita Jiménez</i>	1874	Valera	42	75
<i>Los pazos de Ulloa</i>	1886	Pardo Bazán	40	71
<i>Fortunata y Jacinta</i>	1887	Galdós	37	66
<i>Misericordia</i>	1879	Galdós	31	55

19th CENTURY: POETRY

Work	Year	Author	Number	Percent
<i>El estudiante de Salamanca</i>	1808	Espronceda	32	57
<i>Romancero gitano</i>	1898	García Lorca	28	50

19th CENTURY: THEATRE

Work	Year	Author	Number	Percent
<i>Don Juan Tenorio</i>	1844	Zorrilla	50	89
<i>Don Alvaro</i>	1835	Rivas, Duque de	47	84
<i>El sí de las niñas</i>	1805	Moratin	43	77

19th CENTURY: NONFICTION

Work	Year	Author	Number	Percent
<i>Artículos de costumbres</i>	1825	Larra	52	93

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20th CENTURY: NOVEL

Work	Year	Author	Number	Percent
<i>Niebla</i>	1914	Unamuno	47	84
<i>Tiempo de silencio</i>	1962	Martín-Santos	45	80
<i>El árbol de la ciencia</i>	1911	Baroja	39	70
<i>La colmena</i>	1951	Cela	39	70
<i>La familia/Pascual Duarte</i>	1942	Cela	39	70
<i>San Manuel bueno, mártir</i>	1933	Unamuno	32	57
<i>El Jarama</i>	1956	Sánchez Ferlosio	29	52



<i>Señas de identidad</i>	1966	Goytisolo, J.	29	52
<i>Tirano Banderas</i>	1926	Valle-Inclán	28	50

## 20th CENTURY: THEATRE

Work	Year	Author	Number	Percent
<i>La casa de Bernarda Alba</i>	1946	García Lorca	40	71
<i>Luces de Bohemia</i>	1920	Valle-Inclán	39	70
<i>Bodas de sangre</i>	1933	García Lorca	37	66
<i>Los intereses creados</i>	1907	Benavente	29	52

## 20th CENTURY: NONFICTION

Work	Year	Author	Number	Percent
<i>La deshumanización del arte</i>	1925	Ortega y Gasset	33	59

**Table 4. Representation of Spanish American Literature on the 56 Reading Lists, Grouped by Century and Genre**

## 16th CENTURY: NONFICTION

Work	Year	Author	Number	Percent
<i>Cartas de relación</i>	1519	Cortés	32	57

## 17th CENTURY: NONFICTION

Work	Year	Author	Number	Percent
<i>Comentarios reales de/incas</i>	1609	Garcilaso, Inca	39	70
<i>Respuesta a Sor Filotea</i>	1691	Cruz, Sor Juana	36	64
<i>Historia verdadera/conquistista</i>	1632	Díaz del Castillo	33	59

## 19th CENTURY: NOVEL

Work	Year	Author	Number	Percent
<i>El matadero</i>	1871	Echeverría	41	73
<i>María</i>	1867	Isaacs	40	71
<i>El periquillo sarniento</i>	1816	Lizardi	37	66

## 19th CENTURY: POETRY

Work	Year	Author	Number	Percent
<i>Martín Fierro</i>	1834	Hernández	45	80
<i>Altazor</i>	1893	Huidobro	30	54

## 19th CENTURY: SHORT FICTION

Work	Year	Author	Number	Percent
<i>Tradiciones peruanas</i>	1872	Palma	30	54

19th CENTURY: NONFICTION

Work	Year	Author	Number	Percent
<i>Facundo</i>	1845	Sarmiento	45	80

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20th CENTURY: NOVEL

Work	Year	Author	Number	Percent
<i>Cien años de soledad</i>	1967	García Márquez	52	93
<i>Pedro Páramo</i>	1955	Rulfo	47	84
<i>La muerte de Artemio Cruz</i>	1962	Fuentes	46	82
<i>Los de abajo</i>	1916	Azuela	45	80
<i>Doña Bárbara</i>	1929	Gallegos	44	79
<i>Don Segundo Sombra</i>	1926	Güiraldes	43	77
<i>El señor Presidente</i>	1946	Asturias	40	71
<i>La Vorágine</i>	1924	Rivera	40	71
<i>Rayuela</i>	1963	Cortázar	40	71
<i>Los pasos perdidos</i>	1953	Carpentier	38	68
<i>Los ríos profundos</i>	1958	Arguedas	31	55
<i>Tres tristes tigres</i>	1967	Cabrera Infante	29	52

20th CENTURY: POETRY

Work	Year	Author	Number	Percent
<i>Residencia en la tierra</i>	1904	Neruda	28	50

20th CENTURY: THEATRE

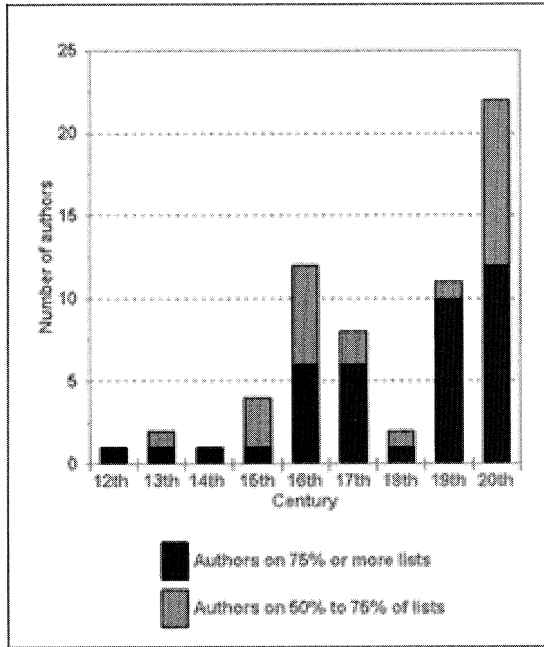
Work	Year	Author	Number	Percent
<i>El gesticulador</i>	1937	Usigli	33	59

20th CENTURY: SHORT FICTION

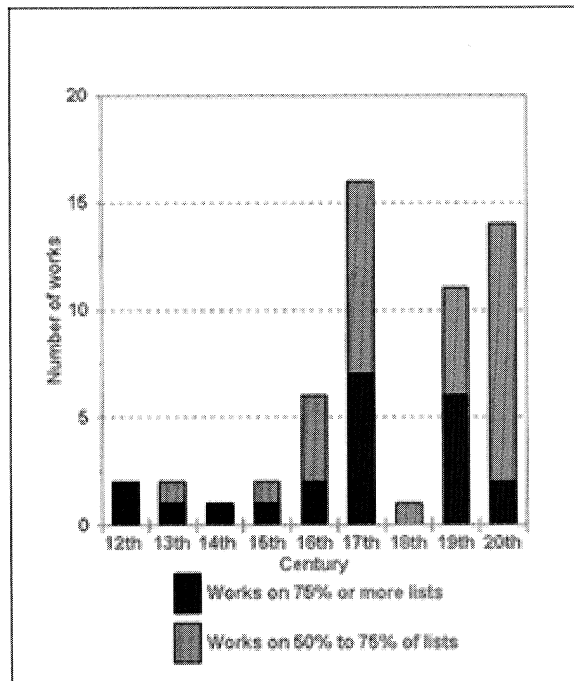
Work	Year	Author	Number	Percent
<i>Ficciones</i>	1944	Borges	50	89
<i>Cuentos de amor</i>	1917	Quiroga	32	57

20th CENTURY: NONFICTION

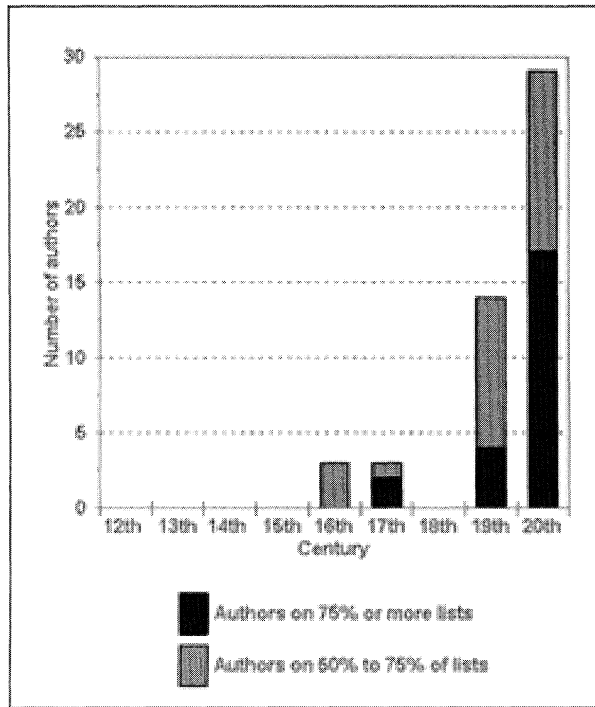
Work	Year	Author	Number	Percent
<i>Ariel</i>	1900	Rodó	42	75
<i>El laberinto de la soledad</i>	1950	Paz	40	71



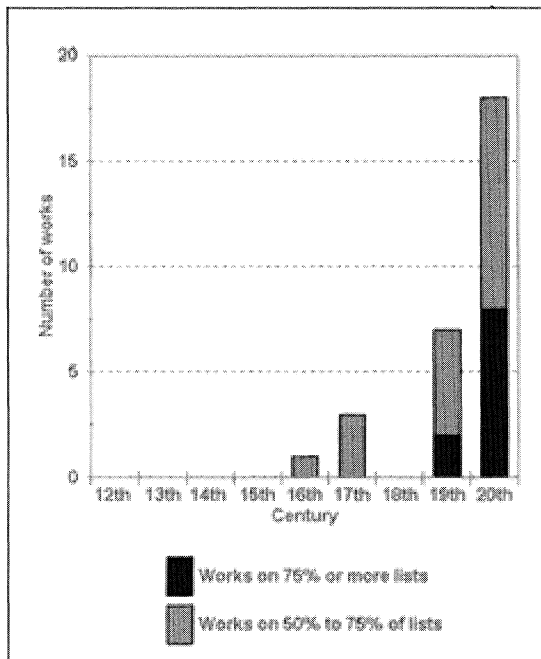
**Figure 1.** Representation of Spanish authors on the 56 graduate reading lists by century. Authors who have published in multiple genres are entered only in their most prolific genre. Thirty-nine names appear on 75 percent or more of the lists, and 24 appear on 50 to 75 percent.



**Figure 2.** Representation of Spanish works of literature on the 56 graduate reading lists by century. Twenty-two titles appear on 75 percent or more of the lists, and 33 appear on 50 to 75 percent.



**Figure 3.** Representation of Spanish American authors on the 56 graduate reading lists by century. Authors who have published in multiple genres are entered only in their most prolific genre. Twenty-four names appear on 75 percent or more of the lists, and 26 appear on 50 to 75 percent.



**Figure 4.** Representation of Spanish American works of literature on the 56 graduate reading lists by century. Ten titles appear on 75 percent or more of the lists, and 19 appear on 50 to 75 percent.