Teaching Latin American Humanities II

A Manual for Preceptors

Introduction

This manual seeks to assist those teaching Latin American Humanities II for the first time. Its intention is to state the aims and goals of the course, provide a model syllabus, and review administrative matters--writing assignments, oral presentations, grades, and bibliography.

A syllabus that spells out course requirements clearly is the instructor's best defense against inevitable questions about the exact percentage each element (papers, presentations, and examinations) counts toward the final grade--you will be able to provide clear proportions and show how you calculate the final grade. Thus, the instructor should be sure the syllabus (1) names all the readings and (especially in the case of photocopied material) (2) where they are to be found (i.e. the C.U. Bookstore, the Butler reserve room, or a photocopy center), (3) lists the reading assignments with the date by which students will have read them, (4) tells when examinations and oral presentations will take place. Instructors should also use the syllabus to tell where and when they hold their office hours, what their office extension is, and, depending on personal preference, what their E-mail address is.

Course Work

Latin American Humanities is a 4 credit seminar course. This means that students must invest considerable time in class preparation, examinations (midterm, final), oral presentations (one), and papers (two, approximately ten and fifteen pages respectively). All of these elements present discipline problems, and it is incumbent upon the instructor to remind students that (for instance) extensions can only be granted because of extenuating circumstances--a family catastrophe, but not a prepaid airplane ticket. Attendance and tardiness are also important matters, and instructors should carefully explain their policies at the outset.

Class discussion in any seminar is problematic--dedicated students, exhibitionists, and the merely garrulous will, if allowed, dominate conversation. To encourage the timid to participate in class discussion, tell students that for every meeting they must choose a passage from the reading, either to ask questions about or comment on; tell them, further, that they will be picked at random to present their ideas.

The instructors in the course should collectively discuss class presentations to determine length, subject, and, conceivably, a period during the term when presentations will be given. These assignments should be established during the second week of the term.

Getting Started

Students in Latin American Humanities II may or may not have taken Latin American Humanities I. While it is important we stress the idea that the two semesters constitute an organic unity, we must, at the same time, point out that each semester constitutes a whole. The instructor should expect nothing in terms of student knowledge, which is why the chronological presentation of material is important. The students will become familiar with a tradition by seeing it grow before their very eyes. The first class, then, should be a time for reviewing the syllabus, answering administrative questions, and, strange though it may seem, giving students a geography lesson about distances, dimensions, and the deceptions of Mercator projection. It is also a good time to allay fears about "not being familiar with Latin America." Assure students that their lack of familiarity is precisely why the course was invented.

Aims and Goals

Latin American Humanities II covers the period between the Spanish American War of 1898 and our own times. Its basic theme is identity, how Latin Americans have come to understand who they are by means of reacting against Europe and the United States and through internal convulsions. It is not easy to maintain a balance between Spanish America and Brazil because of their divergent histories, but the syllabus tries to make sure Brazil does not "get lost." Some examples of the external events that evoke a collective reaction among Spanish Americans are: the Spanish American War--it galvanizes a pan-Hispanic sense of identity throughout Spanish America; the Spanish Civil War of 1936-1939, which brings a flood of Spanish refuges to Spanish America, invigorating intellectual and publishing life, and again reminding Spanish Americans they belong to a community that shares linguistic and cultural traits. Some examples of internal events are: the 1896 Canudos uprising against the first Brazilian Republic, a civil war with racial and cultural implications that heightens Brazilian self-awareness and self-identification; the Mexican Revolution of 1910-1920 which also shows a nation going through a monstrous internal convulsion that lays the foundation for the modern Mexican state and defines the modern Mexican. The Cuban Revolution of 1959 combines elements of both internal and external conflict: it brings into sharp relief one Latin American nation's problematic relationship (one other Latin American countries share) with the United States while also precipitating an internal reorganization.

Course readings, while dramatizing the theme of identity and self-awareness, also reflect the larger issue of demographics. The course traces the process whereby Latin America, over the course of the twentieth century, changes from having a

predominantly rural to having a predominantly urban population. This migration to the cities, accompanied by the population explosion, is a matter our texts, albeit indirectly, address. Another demographic factor is the relationship of third-world to first-world countries, specifically the massive migration of Latin Americans to the United States, which has resulted in immigration debate here as well as the appearance of new cultural phenomena: Latino literature, art, theater, and music.

Syllabus

Jan. 18. I. Spanish America in the context of the Spanish American War of 1898: Spain as the land of the conquistadors and Spain as "la madre patria" (the mother country).

Jan. 23. a. Rubén Darío and other Modernistas on the War.
b. José Enrique Rodó, Ariel.

Jan. 25. c. Video: Carlos Fuentes, The Buried Mirror, IV.

Jan. 30. II. Brazil: the Crisis of Positivism as Philosophy and Ideology. Miscegenation and its Discontents.
a. Euclides da Cunha, Revolt in the Backlands (selections).

Feb. 1. b. Machado de Assis, "The Psychiatrist."
1. "Positivism," in The Encyclopedia of Philosophy.

Feb. 6. III. Summary of I and II: the Caliban crisis, from Rodó to Roberto Fernández Retamar's Caliban. Determinism vs. Self-determination, science as destiny vs. science as a tool for improvement. The legacy of 19th-century racial theory in Latin America.

Feb. 8. IV. The Mexican Revolution
a. Mariano Azuela, The Underdogs.
b. José Vasconcelos, Ulises Criollo (excerpts).

Feb. 13. c. Mexican Revolutionary Art: Rivera, Siqueiros, Orozco and the idea of the public, didactic work of art.

Feb. 15. d. Carlos Fuentes on the Mexican Revolution, A New Time for Mexico: "The Three Mexican Revolutions," "Imagine the Past, Remember the Future," "Nationalism, Integration, and Culture," "So Far from God."

Feb. 20. V. Summary of IV: Octavio Paz, The Labyrinth of Solitude (1950).
a. The poet-intellectual in Latin America as social critic and analyst

Feb. 22. b. Self-exile as a means to gain perspective.

Feb. 27. Midterm Examination

March 1. VI. Latin America from the Twenties until post-World War II: Art-for-Art's Sake and Political Commitment
a. The Spanish American Avant-Garde: poetry by Huidobro, Vallejo, Neruda, the Poesía Negra movement.
b. Gabriela Mistral.

March 6. c. From Private to Public Discourse: Neruda and Vallejo on the Spanish Civil War
d. Brazilian Modernism: from avant-garde to

nationalism, Oswald de Andrade (Manifesto, 1928, in Review51) and the "Antropofagistas," Graciliano Ramos,

March 8. Barren Lives(1938).

March 13-15 Spring Break

March 20. e. Origins of Latin American Radicalism: Mariátegui, Carpentier's "Real Marvelous of America" prologue to The Kingdom of this World, in Review47.

f. Literature of Protest: Asturias. El Sr. Presidente (excerpts)

March 22. g. Literature of Fantasy and Personal Expression: Borges, selected stories and essays, including

March 27. Borges' prologue to Adolfo Bioy Casares' The Invention of Morel and "The Argentine Writer and Tradition."

March 29. h. The plastic arts, from the Muralists to Torres García, Frida Kahlo, and Tarsila do Amaral

i. Brief introduction to popular music and its relationship to national sensibility and social roles: tango, bolero, samba, mariachi music.

April 3. VII. The Fifties and Sixties: Cuba, the Boom

a. Poetry in new and old keys, maintaining a tradition: Paz, Parra, Neruda, João Cabral de Melo Neto, Ernesto Cardenal.

April 5. b. Juan Rulfo, Pedro Páramo: Myth and History.

April 10. c. The Boom: Carlos Fuentes, The Death of Artemio Cruz.

1. José Donoso, Personal History of the Boom

April 12. (excerpts)

April 17. d. Fidel Castro, "Words to the Intellectuals."

1. Hugh Thomas, The Cuban Revolution.

e. The plastic arts: private expression and public

April 19. protest, Botero, Borges, Toledo.

April 24. VIII. The Post-Boom: after 1970

a. The explosion of women's writing: Lispector, Castellanos, Allende, Piñon, Valenzuela, Ferré et al: See: Correas de Zapata, Celia,ed., Short Stories by Latin American Women.

April 26. b. Other voices

1. Testimonial writing (Menchú, Poniatowska)
2. Latinos
3. The short story and urban experience: Rubem Fonseca, Márcia Denser.

May 1. 4. Film

5. Carlos Fuentes, vido The Buried Mirror, V.

Bibliography

N.B. Only Texts in Butler Library included.

Histories of and Guides to Latin America:

Cambridge History of Latin America (multi-volumed).
Cambridge Encyclopedia of Latin America and the Caribbean.
Burns, E. Bradford, Latin America: a Concise, Interpretive History (1990).
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(Instructors may wish to provide students with an outline history of Latin America such as the one included with this document.)

Histories of Spanish American and Brazilian Literature:

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NB See author list below. *=Author in Solé-Abreu
The Twayne Series provides useful monographs on individual authors. NB See author list below. !!=Author in Twayne Series
The "Genio y figura" series also provides useful biographical and critical information about many authors covered here.

Collections of Essays:

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Mac Adam, Alfred. Modern Latin American Narratives
Molloy, Silvia. At Face Value
Rama, Angel.Transculturación narrativa en América Latina.
Rodríguez Monegal, Emir. Narradores de esta América.

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Galán, Natalio. Cuba y sus sones.
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Art and Social Change in Latin America and the United States.
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Hart, Patricia. Narrative Magic in Fiction of I.A.

Andrade, Oswald de
Jackson, Kenneth. A Prosa Vanguardista . . . .
See also: Rodríguez Monegal, Emir, Diacritics article on Fernández Retamar.

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Rosenzweig, Perla, ed. Reinaldo Arenas.

Asturias, Miguel Angel*!!
Saenz, J. Genio y figura de MAS.

Azuela, Mariano*!!
Brushwood, John S. Mexico in Its Novel: a Nation's Search for Identity.
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Borges, Jorge Luis*!!
Alazraki, Jaime. Borges y la Kabbalah.
Ensayos criticos sobre JLB.
Irwin, John. The Mystery to a Solution.
Rodríguez Monegal, Emir. J.L.B.: a Literary Biography.
See also:Todorov, Tzvetan, The Fantastic.

Bryce Echenique, Alfredo
Luchtig, Wolfgang. ABE: humores y malhumores.
Ortega, Julio. El hilo del habla.

Cabral de Melo Neto, João*
Peixoto, Marta. João Cabral de Melo Neto.

Cardenal, Ernesto
Borgeson, Paul Walter, Hacia el hombre nuevo: poesía y pensamiento de EC.

Carpentier, Alejo*!!
González Echevarría, Roberto. The Pilgrim at Home.

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Castro, Fidel
Szulc, Tad. Fidel: an Intimate Portrait.
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Donoso, José*!!

Fernández Retamar,Roberto
Rodríguez Monegal, Emir in Diacritics.

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Fuentes, Carlos*!!
Faris, Wendy. C.F.
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Lispector, Clarice*!!
Cixous, Hélène, prologue to Agua Viva.

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Caldwell, Helen. Machado of Brazil.

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Alazraki, Jaime. Poética y poesía de P.N.
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Paz, Octavio.*!!
Wilson, Jason. O.P.

Santí, Enrico Mario, Prologue to Cátedra edition of El laberinto de la soledad.

Poniatowska, Elena
See:Franco, Jean, Plotting Women.

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Rodó, José Enrique*
Veríssimo, José, "The Regeneration of Latin America," Review36. (Period essay on Rodó by Brazilian intellectual.)
Benedetti, Mario. Genio y figura de JER.
Crawford, William Rex, A Century of Latin American Thought, chapt. IV.
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Portal, Marta, Rulfo: dinámica de la violencia.

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See also, essays by Ortega, Julio and Oviedo, José Miguel.

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de Beer, Gabriella. José Vasconcelos.
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Chávez, Denise
Cisneros, Sandra
Espada, Martín
Hijuelos, Oscar
Sánchez, Luis Rafael
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A Brief List of Plastic Artists:

Amaral, Tarsila do.
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Botero, Fernando.
Kahlo, Frida.
Orozco, José Clemente.
Rivera, Diego.
Siqueiros, David Alfaro.
Toledo, Francisco.
Torres-García, Joaquín.

Latin American Humanities II: Notes on Course Divisions and Specific Critical Texts.

I. The first three meetings of the course are an opportunity to revisit some of the themes covered in the first semester (disintegration of empire, rise of national identity, positivism, racial theory) in the context of U.S.-Latin American relations. This gives the instructor to show the political and social awareness of the Modernistas--i.e. they were not simply art-for-art's-sake aesthetes--and to define the role of the Latin American artist-intellectual as culture critic. The instructor should stress the idea that the Modernistas, fully aware that their culture was "behind the time," were making the same attempt at modernization that their contemporaries in commerce were making with regard to technology. In fact, Modernismo is inconceivable without newspapers and telegraphy, which is why the article or individual poem is often more important than the book of essays or poems--it arrives first. Rejected by the avant-garde artists of the twenties, the Modernistas synthesize the culture of the European nineteenth century and reconfigure literary Spanish. They also stand at the beginning of a literary tradition.A few texts by Darío, his prologues to Prosas profanas (1896) and Cantos de vida y esperanza (1905) and, especially, his poems "A Roosevelt" and "Los cisnes" from the latter pave the way to Rodó's Ariel.

Ariel is dense, and it is myth-making rather than a genuine plan for action. Influenced by Ernst Renan (1823-92), whose play Caliban is one of Rodó's intellectual sources, Ariel seeks to identify Latin America with Ariel, the "airy spirit" of Shakespeare's Tempest. Caliban, the monster, embodies the U.S. Subsequent generations--the Brazilian Antropofagistas and the Cuban poet Roberto Fernández Retamar, in Calibán--would invert Rodó and identify Latin America with Caliban, the mestizo whose island is taken over by Prospero the European. Rodó, a product of the idealist reaction against positivism, wants to link Latin America (the idea itself is French: "Latin" America vs. Anglo-Saxon America) with the heritage of Greece, Rome, and, of course, France. However wrong he may have been, Rodó's intention was similar to the "Black is Beautiful" campaign in the U.S. during the 60s: Latin Americans needed a myth that would vindicate their culture in the face of the growing economic, technological, and military power of the U.S. His emphasis on elite education echoes Tocqueville's criticism of U.S. education, i.e. that its horizon was mediocrity.

The twentieth century opens with Latin America reconstituted: the anarchy that plagues Spanish America during the first half of the 19th century is more or less resolved, and the various nation states are established. Economic development has taken place, but political maturity is not yet a fact.

II. These meetings are dedicated to Brazil after the creation of the Brazilian Republic in 1889. The first reading, Euclides da Cunha, complements the Sarmiento selection of the first semester, and Revolt in the Backlands could be taken as a more "scientific" version of Facundo. A positivist, Euclides da Cunha wants to explain the nature of the backwoodsmen of the Brazilian North East, especially the religious leader Antonio Conselheiro, by using his determinist philosophy: thus the ecological conditions of the North East and the racial mixtures that yield the people who live there explain why they are retrograde. Where Sarmiento advocates extermination of the gaucho, Euclides comes to see the backwoodsmen as human beings, the essence of Brazil. Thus his book becomes a self-criticism.

Machado de Assis's novella The Psychiatrist is a wonderful spoof of the 19th century's religion of science. Of special interest is the interface between scientific "law" and the legal code. When a new law is discovered--i.e. an absolute method for distinguishing madness from sanity--it is immediately incorporated into the legal structure. That science itself may be insane is, a matter the 19th century refused to consider. Here again, Machado assumes the all-important stance of the Latin American writer as social critic.

1881

III. Reading Fernández Retamar's essays (along with Emir Rodríguez Monegal's review of it) constitutes a useful summary of the ideas covered in I and II. It brings the "Caliban controversy" up to date and shows its perennial relevance in terms of Latin American identity. An important matter the instructor should stress is the notion of the Latin American intellectual-activist, the idea that the intellectual has a role in Latin American society and can act as a catalyst for change.

IV. The first social revolution of the xxth century, the Mexican Revolution is also a revolt against the ideology of positivism. Writing during the process of the revolution, Azuela sees a circular process in which many suffer but nothing really happens. Here the revolution becomes an image of chaos because the protagonist, Demetrio Macías (whose name sounds like a pun on "mesías" or "messiah") has no idea why he is fighting, lacks any "cause" except personal revenge, and is only an agent for destruction. Take special note of Azuela's use of race here: Demetrio and his comrades are all Native Americans, while their enemies are usually depicted as blonds. Either there are no mestizos here or Azuela does not describe them as such. The idea is important because the Revolution Azuela describes is a kind of explosion that destroys an oppressive order but without replacing it with something new.

Vasconcelos contributes an important chapter to the ongoing history of Latin American self-awareness. Growing up on the border between the U.S. and Mexico, he crosses over into Texas each day to go to school. When offered the chance to stay in the U.S., he chooses Mexico in order to build a new society after the Revolution. He is responsible for Mexico's public education system and supported the muralists in their attempt to teach history through visual images. Vasconcelos represents the first post-positivist generation, a man (like Rodó) committed to education as a means to create citizens.

Carlos Fuentes' short essays from A New Time for Mexico: "The Three Mexican Revolutions," "Imagine the Past, Remember the Future," "Nationalism, Integration, and Culture," "So Far from God" constitute a succinct summary of the major trends in the Revolution and how modern Mexico emerges from the travails of armed struggle.

V. Octavio Paz's 1950 The Labyrinth of Solitude gives the instructor a chance to summarize the Mexican Revolution and to look back into Mexican history to see the origins of the Mexican sensibility. Paz explores the Conquest and extracts from it the fact of sexual violence--rape--as the point of departure for Mexico's mestizo population. This leads him to meditate on the Mexican concept of woman (the Virgin of Guadalupe vs. Doña Marina) and the concept of the father (the chingón). This important suite of essays, with the postscript Paz added after the 1968 massacre of students in Tlatelolco Plaza, provides students with a vision of Mexico. They may reject it or disagree with it, but The Labyrinth of Solitude is at least a provisional theory of Mexico.

It is also an autobiographical text. This is important because it constitutes a process of coming to self-awareness. This process entails exile--Paz is in the U.S. in 1943 on a Guggenheim Fellowship--which provides the poet with a new perspective on his homeland. The text is also an important building block in the Mexican tradition: without it, Carlos Fuentes' The Death of Artemio Cruz would be impossible, just as the "solitude" of García Marquez One Hundred Years of Solitude owes a huge debt to Paz's Labyrinth of Solitude.

VI. This section of the course deals with Latin America's entrance into modern culture. The lesson of the late-19th century is backwardness: Latin Americans feel themselves to be "behind the times," both in terms of technology and in sociopolitical development. By the 1920s, Latin Americans feel ready to redefine their relationship with Europe and the United States. A widely-circulated work, Oswald Spengler's Decline of the West (1918) [See relevant article in Encylopedia of Philosophy] appears at the end of World War I as if to announce the decline of Europe: Spengler viewed cultures as organic entities with a life-cycle; his Europe was in old age. Latin Americans felt they embodied the future, and that it was time for them to redefine their culture as something related to but independent from Europe.

Thus, the avant-garde in Latin America has a regional component most of its European counterparts lack. We see this in the prologues (included below) to the 1926 anthology of Spanish American poetry, Indice, where Jorge Luis Borges, Alberto Hidalgo, and Vicente Huidobro all reject the poetry of the Modernistas as mere imitation of Europe. The new culture of Latin America will be brash and independent, but at the same time it will lay the foundation for the explosion of Latin American literature that takes place during the 60s. The Poesía Negra movement, for instance, seeks to incorporate elements of African culture into "high art" while using poetry as a means to criticize Caribbean culture, especially with regard to racism.

Not at all homogeneous, the literature of this period is diverse and marks the all-important dichotomy between private and public discourse. How can artists and writers accustomed to producing idiosyncratic, highly personal work suddenly turn around and make themselves understood to a general audience? This is the problem Pablo Neruda and César Vallejo face with regard to the Spanish Civil War of 1936-39, a galvanizing moment in Hispanic history. These two hermetic poets find themselves faced with the problem of communicating their feelings of support for the Spanish Republic (and their hatred of General Franco and his rebels) to soldiers and workers.

Gabriela Mistral (1889-1957) occupies a special place in this phase of the course. Trained as a teacher (her influence on the young Neruda is significant), she is the poet of love and its vicissitudes. At the same time, she has a social role, taking part in Vasconcelos' education reforms in Mexico and calling the world's attention to the plight of children victimized by war. She wins the Nobel Prize in 1945, the first Latin American and the first woman poet to do so.

The Brazilian component of this section of the course is evenly divided between the avant-garde as a movement of cultural renewal and the literature of social protest. These tendencies are embodied, respectively, in Oswald de Andrade and Graciliano

Ramos. Oswald promulgates the "Antropofagista" or cannibal manifesto, which declares Brazilian culture to begin when the Tupy Indians cook and eat a Portuguese bishop named Sardinha. The idea here is that Brazil must be cannibalistic toward Europe, "eating" what will nourish it and rejecting the rest. This is another chapter, as Rodríguez Monegal's article on Fernández Retamar suggests, in the Caliban polemic. Graciliano Ramos' Barren Lives (1938) deals with the drought-plagued Alagoas region. The hallucinatory quality of these loosely-connected pieces parallels the writing of Juan Rulfo during the 50s.

After Spring Break, the course picks up the second wave of Spenglerian thought in Spanish American culture, embodied here by Alejo Carpentier's prologue to The Kingdom of this World (1949). Carpentier, like the writers of the 20s, wants to reject Europe and look deeply into the syncretic culture of the New World. He finds what he seeks in Haiti, where the slaves overthrew their white masters because they found unity in their magic religion, voodoo. Carpentier's "real marvelous" is an attempt to show the liberating power of New World culture.

The fusion of literature and social protest reaches a high point in Miguel Angel Asturias' El Señor Presidente (1946). Asturias (Nobel Prize 1967) writes a dazzling denunciation of dictatorial power in an Expressionist idiom where realism and fantasy fuse. Asturias lays the foundation for later generations of Latin Americans who will write novels about tyrants--including García Márquez, Roa Bastos, and Carlos Fuentes.

Jorge Luis Borges is the first Latin American writer to attain universal status. Acknowledged around the world as a master, Borges is, nevertheless, a Latin American writer. His long career begins in the 20s when he is a poet and essayist (all of his writing during the 20s is concerned with constructing a valid Argentine culture independent of Europe) and continues until the 1980s. During this phase of the course, we will concentrate on Borges' brilliant short stories of the 40s, from the Ficciones and El Aleph collections, as well as some of his remarkable essays, including the prologue to Adolfo Bioy Casares' novella The Invention of Morel, a manifesto in favor of anti-realist, fantastic literature and "The Argentine Writer and Tradition," a manifesto declaring the validity of Latin American culture. The stories are intellectual fantasies but they all hinge on some autobiographical fact, which is why Borges figures as a character in some of his most important tales ("Tlon, Uqbar, Orbis Tertius, "Funes the Memorious," "The Aleph," and "The Shape of the Sword"). Borges' rigor, his absolute control over style and effect made him into an all-pervading influence. His literary journalism and his translations (including Virginia Woolf's Orlando) showed him to be a complete man of letters.

The final element in this phase of the course deals with the

plastic arts and music. The same split between art-for-art's-sake and art as social protest we find in literature prevails in the plastic arts. It is appropriate to begin with the Mexican muralists who manage to bridge the gap between personal expression and public art. They occupy a unique position in world art precisely because they are simultaneously artists and activists. Other artists (Torres García, Kahlo, Tarsila) fall into the category of the Latin American artist who, while certainly not abandoning social criticism, is more closely related to international trends.

Popular music in Latin America often plays an important role in literature, but even beyond that, it reflects the traditional social roles men and women have had imposed on them for generations. Each country produces its own particular music, but we will limit ourselves to the popular music of Mexico, Argentina, Brazil, and the Caribbean. Instructors should agree on selections and, perhaps, translations of lyrics.

VII. Two phenomena dominate our consideration of the 50s and 60s: the Cuban Revolution of 1959 and the Boom of the Latin American novel that took place between 1962 and 1970. The Boom corresponds in many ways to the Modernismo movement of 1880-1920 in its internationalism and its sense of innovation. Though many of its writers are of virtually the same age (García Márquez b.'27, Fuentes b.'28, and Cabrera Infante b.'28 were born within a year of each other), the Boom includes writers of different generations: Cortázar was born in 1914, while Vargas Llosa was born in 1936. A confluence of literary genius and marketing, the Boom is the reason why Latin American literature achieves prominence in the second half of the twentieth century.

The major problem in dealing with this period is time: the great works of the Boom are very long novels, so it will be hard to include more than one. The Death of Artemio Cruz (1962) is a logical choice because of its relationship with the Mexican Revolution, Paz's Labyrinth of Solitude, and Rulfo's Pedro Páramo. It also demonstrates the same sophistication and literary daring typical of other Boom writers. It is important as well as a point of departure since other writers, García Márquez especially, learn from this text. This will be born out by a reading of selected passages from José Donoso's Personal History of the Boom. The essay is instructive both as a self-portrait and as a vision of the Boom as a global phenomenon.

As important as the Boom is in bringing Latin American culture into the international spotlight, we must not lose sight of the poets who maintained the literary tradition before the advent of the new novel. Two of the poets (Neruda and Paz) here win the Nobel Prize and another, João Cabral de Melo Neto, is a likely Brazilian candidate--Brazil has yet to garner a Nobel. Again, the best way to deal with this poetry, which students fear, is to point out its social criticism and its autobiographical nature. Humorous poetry by Neruda and Parra and social satire by Cardenal will make reading the more hermetic verse of Paz and João Cabral easier.

Juan Rulfo's Pedro Páramo (1956) is a milestone in Latin American writing. In a very short text, Rulfo manages to provide a theory of Mexico, which he conceives as a species of totemic society dominated from above by a king-patriarch. Pedro Paramo, like Shakespeare's Henry IV, is nothing before his father dies. After that event, he assumes the role fate or history created him, that of ruler. The text is complex: we enter it with one of Pedro Páramo's (his name combines "stone" with "wasteland") bastards, Juan Preciado, whose mother, on her deathbed, made him promise to visit Comala (the town at the heart of Páramo's estates) and find his father. Thus we begin with a Telemachus figure in search of a Ulysses, but we soon find this is not the case. Pedro Páramo, we and Juan Preciado learn, is dead, and Comala itself is in a kind of limbo. In fact, we are in the land of the dead, and Juan soon finds himself sharing a coffin with a

Comala native, listening to the voices of the dead around him.

Interspersed with Juan Preciado's soliloquies and dialogues are many other voices, including that of Pedro Páramo and the mad woman he loves Susana San Juan. It is useful to use an identification system such as the one attached so that students have an easier time seeing how each of the voices connects to the others. The central myth of the text is power, kingly power and its links to fertility. Pedro Páramo is a tyrant, but his presence is linked to the fertility of the land. He curses Comala, and when he dies the whole area passes into a kind of sterile death-in-life from which there is no apparent salvation. Rulfo seems to be saying that the patriarchal system that shaped Mexican history has yet to be replaced, that history, despite the Revolution that appears here but which Páramo keeps at a distance, brings about no changes. The combination of realism (especially in the dialogue), myth, and magic makes Pedro Páramo a harbinger of many Boom texts, especially The Death of Artemio Cruz by Carlos Fuentes and García Márquez's One Hundred Years of Solitude (1967).

This outline divides the text of Pedro Páramo (1955) into mini-chapters. There are two translation references, the first to Margaret Sayers Peden's translation (Grove), the second to Lysander Kemp's.

Episodes:

I. 3; 1 Juan Preciado: note confusion of time, "I came to Comala" then backtracks to coming to Comala, then 7; 5 "It was the hour" in Comala with Eduviges Dyada; 11; 9 "I will. But later." (iré)

II. 11 bot; 9 Pedro Páramo in past, The water that dripped 15/13 as if somehow time had shriveled. water motif

III. 15; 13 Juan Preciado and Eduviges (speaks). As I said--20/17 When will you rest. note Peden 19: how Dolores Preciado left Pedro Páramo: no ref. to Juan

IV. 20;18 The day you went away. P.P. is thinking about Susana San Juan

V. 21; 18 Juan Preciado. What was that I just heard, doña Eduviges? (she tells death of Miguel Páramo)--23;21 You're better off= Peden You're lucky.

VI. 23 bot; Pedro 21 Drops are falling... 24 And who killed you, Mother? (death of Lucas Páramo (see 67 top;33)

VII. 25;22 There is wind... Miguel dead: Father Rentería (see 28, his crisis, also 72) to 28 lifted him to His Heaven? [26 Father Rentería and niece Ana discuss Miguel Páramo]

VIII. 28-30 discussion of Miguel's funeral

IX. 30-32 (vale of tears) Father Rentería discusses suicide of Eduviges with her sister María Dyada

IX. 32;29 You're lucky/You're better off, repeats 23;21 Eduviges, Juan Preciado, suddenly Damiana Cisneros appears, 33;30; note ref. to hanging of Toribio Aldrete, 33/31 also 41/32), ends 33; 31 That must mean.../she's still wandering

X. 33;31 I, Fulgor Sedano, age 54--up to 41/32 Well now. (n.b. careful with Kemp trans,p.32 when Aldrete says "We're covered by this paper, don Fulgor/"Con ese papel nos vamos a limpiar usted y yo, don Fulgor, porque no va a servir para otra cosa.) bad trans corrected in Peden 34.

XI. 34;32 (Fulgor) He used butt/He knocked...to (first) 37 (Media Luna to me); then Fulgor again 37-41;39 PP I'm all wrapped up in my honeymoon. (marries Dolores Preciado.)

XII. Juan Preciado 41;39 "This town is filled with echoes." Damiana Cisneros. to 43;41 "The echo replied"

XIII. 43;41 "I heard dogs barking: Juan's vision of village life, power of PP to 46;44 blackness of mountains (bot)

XIV. 46; 45 Then somebody touched my shoulder. incest 51;49 He isn't my husband. He's my brother Donis, Dorotea to 53;52 All right.

XIV. 54;52 Through the hole in the roof to 55, Juan seeing ghosts.

XV. 55 It was as if time had turned backward. Hears Abundio (burro driver) recommend Eduviges; wakes up next to Dorotea

XVI. 56;54 Don't you hear me? Dolores speaks to son Juan.

XVII. 57 I went back=Juan in bed with Dorotea; 58 Juan explains again came to find father PP]; 58 murmuring;mutterings= "murmullos"; 58;59; 60 mockery of hope: Dorotea; Juan Preciado dead. with Dorotea in grave: "we're going to be a long time here in the ground"61 Peden

XVIII. 61 bot;60 At dawn a heavy rain... Fulgor and Miguel, sex jokes, note Dorotea 63; 62;61 to 65;63 everything else

XIX. 65;63 The weather must be changing up there=Allá afuera debe estar variando el tiempo: Juan Preciado and Dorotea in grave to 66;64 thread of blood that bound it to my heart

XX. 66;64. They pounded at his door Llamaron a su puerta; 67;65 PP recalls death of his father Lucas, his father 23-4; death of Miguel 67 ends 68 to mourn.

XXI. 68;66 (many) Years later Father Rentería would remember/ se acordaría muchos años después...Fue la noche en que murió Miguel Páramo. phrasing as in OHS; 71;69 Rentería attends Pedro, then 71 denied absolution, with niece 73, with Dorotea alive, ends "he heard the murmuring"

XXII. 75;73 I am lying in the same bed where my mother died Estoy acostada en la misma cama donde murió mi madre. Susana San Juan 93 sp to 78;76 there's nothing here but a dead body;

XXIII. 78;76 "Was that you talking, Dorotea?" Dorotea tells Juan Preciado that the voice he heard was Susana's--buried nearby; they talk about Susana 78-9;

XXIV "I was covered with blood" 79 PP's revenge for murder of father, Lucas. 80 Peden Dorotea says that after death of Susana, PP loses interest 80 Peden From that day "Desde entonces la tierra se quedó baldía" 80 ruin of Media Luna, ref. to Cristeros--who revolt in 1926;

XXV. 81;79 It was Fulgor Sedano who told him: Fulgor mentions return of Bartolomé San Juan to PP;note possible incest 82 "Well, the way he treats her, she seems more like his

wife." to 83;81: PP at last you would return/back.

XXVI. 83;81 Some villages... Bartolomé and Susana) 84 Bartolomé San Juan, a dead miner. Susana San Juan, daughter of a miner killed in the Andromeda mines

XXVII. 85;83 You know of course, Fulgor; 85;84 PP plans to eliminate Bartolomé; to 85 You seem to be getting your spirit back.

XXVIII. 86;84 Rain was falling Sobre los campos del valle lluvia en Comala; Justina in Comala, then with Susana 87; 90;88 Justina announces death of Bartolomé--Susana mad.

XXIX. 90;88 Many years earlier/before: 91 Peden Susana in mine, skull=death;

XXX. 92/91 rain and death of Florencio, Susana's boyfriend--Father Rentería comes to console Susana. ends "The wind continued to blow."

XXXI. 93;91 Tartamudo: death of Fulgor; Tilcuate: Revolution; note Peden 94(bot)-5 etc how PP thinks of Susana.

XXXII. Juan Preciado 95 overhears Susana's recollection of swimming in sea--she swam in river with PP 84. perhaps Florencio

XXXIII 96;94 As dusk fell, the men appeared: Revolution--99;98 patrón; PP sends El Tilcuate to infiltrate Revolution.

XXXIV. 98 What is she saying--still Juan Preciado and Dorotea about Susana; 100;99 Florencio dead again; PP watches Susana

XXXV. 101;100 Have you heard/Did you know they defeated El Tilcuate, Don Pedro?, Gerardo, PP's lawyer, ref to Pancho Villa to 104;103 Just like dead men don't spring up from their graves.

XXXVI. 105/103 It was a long time till dawn to 107, Damiana procures girls for PP;

XXXVII. 107 Damasio and PP. keeps Revolution away; note PP 108;107 refers to Susana as "You sweet handful" or "A handful of flesh"

XXXVIII. 109 107 As dawn breaks/ At daybreak the day gives a turn; Susana and Justina; note PP refers to Father Rentería,p.92; 111 Susana takes communion, addresses Florencio--perhaps about sea swim, 111 women discuss PP and Susana;

XXXIX 113 My mouth is filled with earth. Father Rentería prepares Susana for death; Susana San Juan recalls Florencio;

XL. 115 Dorotea says saw Susana die; 115 fiesta in Comala, 117 Peden "I will cross my arms and Comala will die of hunger. And that was what happened/ is what he did."

XLI. 117;115.El Tilcuate kept coming back--Carranza, Obregón, plans to join Father Rentería.

XLII.117 Pedro Páramo was sitting in an old leather chair--PP longs for Susana.

XLIII. 118;117: At that same hour... Abundio Martínez goes into Gamaliel Villalpando's store to buy liquor: wife dead; 121;120 Abundio, drunk, asks PP for money to bury wife; attacks (?) PP; 122;120; taken away. 123;122. PP in leather chair announces death, says "Ya voy." 124 Peden

(as when boy) to Damiana, dies like "pile of rocks."

A good departure from Rulfo's dense writing (and Mexico) is a turn to Fidel Castro and his "Words to the Intellectuals." To set this speech in context, it would be wise to assign students specific chapters from Hugh Thomas' The Cuban Revolution. Castro's speech brings to the fore a problem that has vexed art since the Romantic era, namely, the social role of art and the artist. Reading the speech in this way may also help the instructor render things more abstract--a way of defusing any partisan politics that may turn the class into a series of armed camps. This reading is important because it brings into sharp focus the unresolved tension between individual freedom and political necessity. At what point must an artist (or an ordinary citizen) give up his individual rights in the interests of society in general? Does a single individual or political part have the right to demand such a sacrifice?

Carlos Fuentes' The Death of Artemio Cruz brings us back to the world of literature, but to literature as artistic experiment and socio-historical essay. A man, Artemio Cruz, is dying and before his mind's eye pass the 12 most important events in his life. Each of those events takes place in a specific year, but Cruz does not remember them in chronological sequence. Instead he remembers them in helter-skelter fashion, which is how Fuentes presents them. The result is, at first confusing. Then we realize that our role as readers is not to be passive observers of things but to become the text's collective memory, we understand that Fuentes (like many writers of the Boom) does not want us simply to be amused by his writing but to work through his ideas with him.

The Death of Artemio Cruz asks its readers what the future of Mexico will be. Will it be embodied by yet another Artemio Cruz--himself a repetition of all the egotistical, greedy leaders Mexico has had since Independence (1810), but specifically since Santa Anna? Fuentes uses a biological link--Cruz's green eyes--reminiscent of Naturalism to connect Artemio Cruz with earlier members of the oligarchic family from whom he descends. So while Cruz's father is a criollo and his mother a mulatta, he carries on the family tradition of dominance. He is the new Mexico of the post-Revolutionary era, with its corrupt newspapers, corrupt unions, and corrupt politicians.

In a grand chapter (X), inspired by a similar scene in Orson Wells' film Citizen Kane, which takes place on December 31, 1959, Fuentes has the now aged Cruz give a New Years Eve party in his house in Mexico City: the house is a former colonial convent filled with colonial art, again linking Cruz to an even earlier form of oppression. The date marks the end of a 52 year cycle

begun when Cruz leaves his first home on a decayed plantation near Veracruz (again marking the migrations from the country to the city) and thus corresponds to a "century" on the Aztec calendar. Fuentes incorporates the pre-Conquest time scheme to reinforce his idea of cycles: is Mexico irrevocably locked in cyclical repetition, where each 52-year period has its own Artemio Cruz? Or will it be possible for Mexicans to take charge of their history and move it in another direction? Fuentes does not provide answers, only questions.

The Text:		Months by number:	
chapters:	0=1959, April 10, 3	4	
	I=1941, July 6, 12	7	
	II=1919, May 20, 31	5	
	III=1913, Dec. 4, 57	11	
	IV=1924, June 3, 86	6	Missing:
	V=1927, Nov. 23, 118	11	3=March
	VI=1947, Sept. 11, 140	9	
	VII=1915, Oct. 22, 162	10	
	VIII=1934, Aug. 12, 201	8	
	IX=1939, Feb 3, 219	2	
	X=1955, Dec 31, 242	12	
	XI=1903, Jan 18, 272	1	
	XII=1889, April 9, 305	4	

Read excerpts from José Donoso's Personal History of the Boom to enhance the context of the Boom. Note how Donoso feels himself to be a provincial, how he is dazzled by the advent of Carlos Fuentes, and how, gradually, he comes to feel himself part of a renascence.

In the plastic arts, we again turn to the fruitful tension between private expression and public protest. The artists in question will be Botero, Borges, and Toledo, and the point here is to show the relationship between art and caricature, between art as self-expression and art as social protest.

MEMORANDUM

To: Profs. Puleo and Cohn
Fr: SHB
Re: Lat Hum; Rulfo
Da: 2/27/96

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Attached are the following:

Chronology and biographical information from Leal, Luis. Juan Rulfo Boston: Twayne, 1983.

Martin, Gerald, "Vista panorámica: la obra de Juan Rulfo en el tiempo y en el espacio," in Rulfo, Juan. Toda la obra. México: Archivos, 1992. A wide-ranging survey of criticism on Rulfo. Includes bibliography of major monographic studies on Rulfo, as well as collections of articles and further bibliographies. Rather than copying them here, I refer you to this beginning section of the article.

Ortega, Julio, "La novela de Juan Rulfo, summa de arquetipos," in Archivos edition.

Rodríguez Monegal, Emir. "Relectura de Pedro Páramo," in Archivos edition.

Blanco Aguinaga, Carlos. "Realidad y estilo de Juan Rulfo," in Archivos edition.

Once again, I have a few interlibrary loan requests still outstanding for some of the older, standard studies; hopefully they will be here before next week, or else, for next year.

Of Further Interest:

[for more bibliography, see Martin article above].

In general, the Archivos edition of Rulfo's work, from which I have photocopied so much, has a very good, and long, critical section and is definitely worth consulting. The bibliography is also very complete.

In English, students will find the Luis Leal book from the Twayne series readily available (also includes bibliography).

Juan Rulfo: Homenaje Nacional. México: Instituto Nacional de Bellas Artes -- Sección de Educación Pública, 1980. Includes 100 photographs by Rulfo, as well as interviews with the author and essays about his work.

MEMORANDUM

To: Profs. Puleo and Cohn
Fr: SHB
Re: Lat Hum; Rigoberta Menchú
Da: 2/9/96

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First, a follow-up on the possibility of showing the video about Guatemala and Rigoberta Menchú in your classes. The video, entitled "When the Mountains Tremble," is 90 mins. long and can be viewed in the Barnard Library Media Room (cap. 50 people), third floor of Barnard Library. If you would like to use it in your class, you need to call to reserve the room at 854-2418. Under no circumstances will they circulate materials outside of the library to Columbia Faculty.

I took a look at the film today, and think that it is appropriate for the class. Rigoberta Menchú introduces the documentary, and there is a Nobel-related postcript at the end. The video focuses on the history of Guatemala, the conditions affecting both the ladino and indigenous populations, and the emergence of the popular movement. It includes interviews with members of the clergy--both priests actively involved in community organizing and an Archbishop--as well as with military figures, soldiers, guerrillas, and individuals from other groups in society. As you can imagine from the date of the original documentary (1983), it also deals with the issue of U.S. military aid to Central America. While perhaps not a masterpiece in the documentary genre, it is nonetheless well-made and tries to address the issues of Marxism, Liberation Theology, and the popular movement in Guatemala. One caveat would be that, if used in the course, you may want to try to put it in historical and geographical context so that students realize that this is a vision of a particular country at a particular time, and that in general there are distinguishing characteristics to phenomena such as popular and/or guerrilla movements in different areas--so that they don't come away with the idea that the whole hemisphere is like Guatemala at the height of the Reagan years.

There is not much bibliography specifically about Rigoberta Menchú. For historical background on Guatemala, I would stick to the Cambridge History and Encyclopedia, given that there is so much other material to cover at this point in the course.

On a separate note: I noticed that Prof. Martínez-Bonati included several segments of the Carlos Fuentes video, "The Buried Mirror," last year. I understand that it is in the department, and we may want to look into it.

Have a good weekend.

VIII. In the area of the post-Boom, that is, after 1970, instructors should feel free to include materials more in keeping with their own interests. One possibility would be to limit the reading to women's writing, with such representative authors as Clarice Lispector, Rosario Castellanos, Isabel Allende, Nélida Piñon, Luisa Valenzuela, Rosario Ferré or others. Another possibility would be to skew the course toward Latino writers in order to show how this new writing springs up within a series of immigrant groups in the United States.

Yet another area of interest is testimonial literature, where an intellectual transforms the oral discourse of a specific individual--usually a person with no access to the print world--into a written text. This kind of text grants us a vision of a world from which we are usually excluded and shows us how marginalized individuals see the world. Three examples: Miguel Barnet's Diary of a Runaway Slave, Elena Poniatowska's Hasta no verte más, Jesús mío, and Rigoberta Menchú's I, Rigoberta Menchú.

Another option would be to combine some of the women authors with other post-Boom writers in order to give a vision of modern, urban fiction in Latin America. Review53 provides several examples from contemporary Brazilian fiction, both men and women. This phase of the course also provides the instructor with the opportunity to incorporate film into the syllabus: the combination of a literary text and a film--for instance, Clarice Lispector's Hour of the Star or Laura Esquivel's Like Water for Chocolate--might prove especially fruitful.

Outline History of Latin America: Argentina, Mexico, and Brazil, with Notes on the Spanish Caribbean and Colombia

I. Colonial Period
1492: October 12. Columbus reaches the Bahamas; October 28, Cuba.
June, 1494: Treaty of Tordesillas between Spain and Portugal, negotiated by Pope Alexander VI (a Borgia, a Spaniard) divides the New World: Portugal gets lands "370 leagues west of the Cape Verde Islands," Spain the rest. Thus Portugal gets Brazil.
Columbus dies on May 20, 1506, after his fourth voyage, still convinced he'd reached the Orient.

1517 Diego Veláquez, governor of Cuba, sends expedition to Yucatán.
1518 Juan de Grijalva reaches Cozumel and sails coast to site of current day Veracruz.
1519 Hernán Cortés, sent by Velázquez on third expedition: sails to Yucatán, Tabasco (where he acquires doña Marina, La Malinche). Cortés founds the Villa Rica de la Vera Cruz on Good Friday, 1519 creates a cabildo (see below) and places municipality (in which, oddly enough, he holds several key offices) under the direct control of King Carlos I (or V Holy Roman Emperor).
1521 Tenochtitlan subdued; Mexico renamed "Nueva España"
1535 Pizarro's conquest of Peru complete.

Early Government: To assure royal control over the its possessions in the New World, the crown abandoned the system of adelantados (conquistadores with royal charters) used in the Castilian reconquest of Moorish Spain and replaced it with the Aragonese system (see: J.Elliott, Imperial Spain) of viceroys mixed with other institutions such as cabildos, audiencias, and capitanías. The cabildo was a city council made up of regidores (councilors) and alcaldes ordinarios (magistrates). The cabildo took care of local administration (constables, tax collectors, notaries, weights and measures, jails, public building, militias.) Criollos (people of supposedly Spanish "blood" born in the New World) could be members of the cabildo, but this did not give American-born Spaniards the same kind of administrative experience their North American contemporaries would acquire in the 17th and 18th centuries--the criollos still served the crown. The term cabildo abierto means an open town meeting--the kind held when independence came to Spanish America. The audiencia: a court (often a circuit or travelling court) made up of oidores (judges who "heard" (oír) cases) who came from Spain. Buenos Aires got its audiencia in 1661.

The viceroy (virrey) represented the king; he served for three years (supposedly), could not marry local women, could not engage in trade. Could appoint people to civil and church positions. Under scrutiny of visitador, a kind of inspector-general who checked finances, listened to complaints; under review of residencia, which evaluated his three-year term. The

two major viceroyalties were New Spain (Mexico) and Peru. New Granada (1717; Colombia, Ecuador, Venezuela), La Plata (1776, Argentina, Paraguay, Bolivia, Uruguay). With the disintegration of the Spanish empire after 1810, local warlords, Juan Manuel de Rosas in Argentina for example, would aspire to reconstruct the territory comprised by the viceroyalty. Capitanías, etc. were lesser administrative units, nominally subject to the viceroy but often independent because of difficult communication. Thus the viceroy of Peru had only limited control over the captain-general in Chile. Corregidores were sent out to the hinterland to "take care" of the Indians--collect taxes, be the police, and the court; most got rich. Alcaldes mayores went even further afield, received no salary--were, therefore, expected to live off the land. Like most systems, the colonial administration was open to corruption; like most, it had its ups and downs, thieves and honest administrators. It lasted until the 19th century.

Notes on the Río de la Plata

Discovery: The Paraná, Paraguay, Uruguay, and Pilcomayo rivers all flow into the Río de la Plata and constitute a basin which is divided into Argentina, Uruguay, Paraguay, Bolivia, and Brazil.

1516: Juan Díaz de Solís entered the Río de la Plata, landed on the eastern, Uruguayan side. He made such a hit with the local Indians that they asked him to stay for and be dinner.

1520: Magellan explores estuary; does not stay to supper.

1526: Sebastian Cabot sails all the way to where the Argentine city of Rosario is located; names the Río de la Plata (Cabot was a good sailor but a bad miner; there is no silver.)

1535: Pedro de Mendoza founds Santa María de Buenos Aires; destroyed by Indians.

1537: Pedro de Mendoza's remaining troops sail up the Paraguay for 1,000 miles, found Asunción, the first permanent settlement in the Río de la Plata.

1553: expedition from Potosí (Alto Perú, now Bolivia) founds Santiago del Estero, the oldest city in Argentina.

1565: Tucumán founded.

1573: Córdoba founded.

1580: Juan de Garay, with troops from Asunción, founds Buenos Aires for the second time.

1806: June 27. Sir Home Popham and 1,700 men led by Col. Beresford land at Buenos Aires and occupy the city. Viceroy flees, a porteño army led by Santiago Liniers expels the British during June of 1807. Liniers designated by cabildo abierto. Argentines refer to this as the "Reconquista."

Independence 1810-1829: Must be seen in the context of the Napoleonic wars, especially Napoleon's continental strategy, which involved occupying Portugal. He invades in 1807; Portuguese royal family flees to Brazil; the first reigning royal family to

come to the new world, start of the Empire of Brazil. 1808: Napoleon captures Carlos IV of Spain and his son, the future Fernando VII. Napoleon names his brother Joseph to the Spanish throne. September, 1809: Mariano Moreno (criollo) publishes demand for free trade (Napoleon's sealing off of Europe pushed the English to seek New World markets). November, 1809: Viceroy gives in to criollo demands for free trade. In 1810, the cabildos of Caracas, Buenos Aires, Bogotá, Quito, and Santiago refuse to recognize Joseph. Pledge loyalty to Fernando VII. Primarily, it was the criollos who took this position, which was the prelude to independence. Buenos Aires: "el 25 de mayo de 1810." Cabildo abierto creates government to rule in Fernando VII's name.

Paraguayans repel Buenos Aires force led by Belgrano; 1813: José Gaspar Francia leads movement for Paraguayan independence.

Uruguay: presence of Spanish Viceroy, Elio, provokes struggle among centralists in Buenos Aires, royalists (for Elio), and José Gervasio Artigas, warlord. 1813: Artigas opts for independence. 1814, porteños return to Montevideo; 1816, Brazilians return, take control: intermittent war, including the April, 1825 attack on the Brazilians by the "33 orientales," [Uruguay= Banda Oriental; Uruguayans= "orientales"] involving Brazil and Argentina until treaty mediated by Britain creates independent Uruguay, 1828.

9 de julio 1816: representatives of Argentina, Alto Perú break with Spain in Congreso de Tucumán. Crystallization of split between unitarios (centralized power) and federales. Congress did not speak for all of the old viceroyalty of La Plata (now called, ironically, the Provincias Unidas), which was rapidly disintegrating: Paraguay separate, Uruguay being fought over by Artigas and the Brazilians, Alto Perú in hands of royalist forces. Interior, "river provinces," of Santa Fe, Corrientes, and Entre Ríos were behind Artigas and sent no representatives.

What kind of government? Projects for a monarch in La Plata put forward by Juan Martín Pueyrredón (a royalist), by Manuel Belgrano, and by Bernardino Rivadavia. All fell through: the English would not allow any Portuguese or French monarchs, Belgrano's idea of an Incan monarch ruling from Cuzco was laughed out. Real power resided with local warlords or caudillos and their gaucho armies. Thus the provinces, jealous of each other, were all against the central authority of Buenos Aires. By 1820, there was no more central government, except in the province of Buenos Aires. The rest was anarchy.

Bernardino Rivadavia (minister 1821-24, president 1826-1827) transforms province of Buenos Aires into a working state--other provinces still under warlord control.

1829-1852: Juan Manuel de Rosas, a veteran of the Reconquista and a landowner, takes charge of the anarchic province of Buenos Aires (600,000 people in all Argentina;

150,000 in province of B.A.). Declares self federal and attacks unitarios. (meets Charles Darwin in 1833 while "pacifying" Indians south of B.A.) Tries to recover Uruguay, fails (siege of Montevideo [1843-52], with Giuseppe Garibaldi and many porteño writers present, birthplace of literatura gauchesca, but resists Anglo-French blockade of Río de la Plata, 1845. Rosas protects estancieros; defeated by Urquiza at Monte Caseros (1852), ultimately dies in exile in England (a farmer, he introduces a species of pumpkin to England).

National Organization: 1852-1890. Buenos Aires secedes from the nation, 1852-1860; Urquiza defeated by Bartolomé Mitre at Pavón in 1861. Mitre in power 1862-1868. La Plata named capital, 1880. War with Paraguay: 1865-70. Economic expansion, railroads, immigration. Domingo Faustino Sarmiento, 1868-1874, continues Mitre's policies, especially immigration and public education.

Radicals: 1890-1930. La Noventa: popular uprising, an expression of the people's unhappiness with oligarchic control of politics, economics. 1890-1916 old guard retains power; 1916 radicals take control, ejected in military coup of 1930. Under Hipólito Irigoyen (1916-1930), the weaknesses of Argentine institutions become manifest in la semana trágica, January, 1919: labor unrest leads to riots, then repression, attacks on Jews and real or imaginary Communists. Military coup lead by General José F. Uriburu brings political right into sharper focus, links to Mussolini, a prelude to Perón.

Oligarchy: 1930-1943 Uriburu and other incompetents run a business-as-usual government. Military seizes power on June 14, 1943.

Perón: 1943-1955; Evita sees to it women get vote in 1947; Evita dies in 1952, 33 yrs old. doctrine of justicialismo: state has right to intervene in economy, state rules over individual rights.

Civilians and Military Men: 1955-Present: Arturo Frondizi ('58-'62); Arturo Ilia ('62-'66), General Juan Carlos Onganía ('66-'70); May 1969 el cordobazo, uprising of students/workers in Córdoba: chaos until 1973, when Perón returns; he dies July 1, 1974; guerra sucia begins: military repression and takeover 1976-84; runaway inflation, reaching 400% in 76; 1982 Falklands/Malvinas war with Great Britain (Margaret Thatcher) brings discredit to military; democracy restored in 1983. Current president: Menem.

Uruguay: 1830-1903 anarchy, formation of two parties: colorados (nominally liberal) and blancos (nominally conservative). After Artigas, José Batlle y Ordoñez is the key player in Uruguayan history: in control 1903-1929. A colorado, he turns Uruguay from an anarchic oligarchy into a welfare state. Economic stagnation coupled with almost total literacy and social services; Perón

threatens nation, as did Rosas. Muddling through, until military governments of seventies bring severe repression.

Paraguay: 1811-1870, three dictators: Dr. Francia (1811-40), Carlos Antonio López (1841-62), Francisco Solano López (1862-70). 1864-70 War of the Triple Alliance: Argentina, Brazil, Uruguay against Paraguay, population reduced by half (to 221,000 in 1871).

1870-1928 semi-anarchy; in 1900, Asunción, fewer than 100,000 people, no water supply, sewers, fire department, paved streets. 1928: beginning of the Chaco War between Paraguay and Bolivia. Bolivia had lost access to sea in the War of the Pacific (1879-84), wanted to secure ports on the Paraguay River. Supposed oil deposits in the Chaco region were also at stake. War breaks out in 1932, lasts until 1935. Paraguay wins, if you can call it that. Next major dictator, Alfredo Stroessner, who takes over in 1954 and steps down in 1989. Despite U.S. support, Argentine capital runs the nation.

I. Mexican History: Mostly the Twentieth Century
   a. Six Periods of Mexican History:
      1. 1821-55 Santa Anna (criollos)
      2. 1855-1876 Benito Juárez (Indian-Mestizo)
      3. 1876-1910 Porfirio Díaz (Mestizo/criollo)
      4. 1910-20 Revolution
      5. 1920-40 presidents/caudillos
      6. 1940--present PRI

Independence: 1810: Padre Miguel Hidalgo y Costilla, priest from town of Dolores (north of capital). Hidalgo, with a combination of mestizos and Indians, begins revolution on Sunday, September 16, 1810: "¡Viva Nuestra Señora de Guadalupe, muera el mal gobierno, mueran los gachupines!" The "grito de Dolores" 1811 Hidalgo captured

Agustín de Iturbide, officer in royal army, gains power; after 1820, Iturbide proclaims self emperor; falls in 1823.

Antonio López de Santa Anna (The Alamo, 1836):1846-47 war with U.S. (loss of half of national territory, 1848--$15 million for California, New Mexico, Arizona, Nevada, Utah, part of Colorado, Texas).

1855-76 Benito Juárez: La Reforma: civil war 1858-60; 1861 Napoleon III tries to impose Hapsburg emperor in Mexico: Maximilian and Carlotta; Maximilian shot on June 19, 1867 (Manet); Juárez governs until 1876. [Maximilian: Austrian Archduke, 1832-67, a liberal reformer; alienates conservatives in Mexico; threat of U.S. intervention after Civil War causes Napoleon III to withdraw French troops in 1866-7; Carlotta 1840-1927, goes mad in 1866.]

Porfirio Díaz (personalism triumphant); Porfirio Díaz (mestizo), hero of the struggle against Santa Anna and then against Maximilian. Coup in 1876, seizes power and keeps it until 1911. Invites foreign investment, rules with iron hand, development at the expense of the people. On May 24, 1911, Porfirio Díaz leaves the presidency and goes to Paris, where he dies in 1915.

The Mexican Revolution: the new president of Mexico is Francisco Madero, who officially begins to govern in November of 1911. 15 Coup in February, 1913: Madero powerless against supporters of Díaz, reformers, landowners, and foreigners. On February 22, Madero shot.

Victoriano Huerta seizes power. After February, 1914 armed struggle begins. Several simultaneous revolutions led by Zapata, Obregón, Carranza, and Pancho Villa. By April, 1914, Obregón y Carranza corner Huerta between the capital and Vera Cruz. Woodrow Wilson chooses that moment to occupy Vera Cruz: the end of Huerta.
Pancho Villa defeated by Obregón y Calles at Celaya (1915).

Carranza seizes power, and in 1917 publishes a new constitution (February 5, 1917); classic constitution on the French, U.S: individual rights guaranteed, separation of powers, but puts well-being of nation above individual. Also contains idea that national territory belongs to the nation: the nation may grant title to land to an individual, but may reclaim its title. Foreigners limited with regard to property ownership. Workers protected: 8 hour work day; no child labor, insurance, legalizes unions; secular education, churches are national property.

1919: Carranza begins to lose power; flees in 1920, but shot. Obregón triumphant.

Alvaro Obregón 1920-24, manages to retain power, sidestep the United States, and control his enemies. Minister of education, José Vasconcelos, creates public education system and stimulates muralists--Rivera, Orozco, Siqueiros.

Plutarco Elías Calles rules 1924-1934; create a national party: the Maximato (name from "líder máximo;" facade of democracy, oligarchic rule). Cristero War, peasants in favor of Church, rages 26-29. Vasconcelos' attempt to become president thwarted in 1929.

Lázaro Cárdenas (1934-40): nationalizes Mexican oil, March 18, 1938. After 1940, Mexico controlled by the ruling political party: PRI (Partido de la Revolución Institucional. Paternalism, stability. Gustavo Díaz Ordaz, president 1964-70; 1968 political crisis: massacre of students in Tlatelolco plaza unmasks brutality of Mexican power structure. Discovery of vast oil reserves in 70's Radical drop in oil prices in 1981 creates crisis--hyperinflation (100%)

Present: PRI still technically in power, but challenges (Indians in Chiapas, minority parties) strong. North American Free Trade (NAFTA) creates economic stir, but collapse of peso a destabilizing factor.

Caribbean Societies

Entails: Cuba, Haiti, Dominican Republic + Panama and Central American republics.

Cuba: history fatally linked to sugar, first introduced in the 1520s. Sugar cultivation requires many hands during specific seasons and is essentially a loathsome task. For this reason, sugar production called for slave labor. Another agricultural cash crop, tobacco, requires intense care and is also based on cheap labor.

Always the first stop for Spanish ships coming to the New World, Cuba was simultaneously cosmopolitan and backward: until the advent of rail transport, sugar had to be carried in carts over dirt (=mud) roads to be shipped abroad. Havana was briefly occupied by the British between 1762-63, a sign of Cuba's importance both in geopolitical and economic terms. After 1803 (Louisiana Purchase) and 1819 (U.S. acquisition of the Florida territory), U.S. interests sought to incorporate Cuba. The problem: the British would not allow the U.S. to take control of Cuba, and neither wanted the French to do so.

Cuban independence movements begin during the 1840s (Narciso López) and then grow: in 1868, in the grito de Yara, Cuban patriots embark on the 10 Years War. In 1895, a second revolt begins, with José Martí as one of its protagonists. The initially successful revolt stalls, and General Valeriano Weyler takes command of Spanish troops, effecting a turnaround. (Weyler also invented concentration camps, herding peasants into restricted areas to deprive the revolutionaries of support.) The U.S. intervenes in 1898, after the mysterious sinking of the battleship Maine. Cuba is nominally free but under U.S. control until 1902. The U.S. imposed the Platt Amendment--sanctioning U.S. intervention in Cuba--on the new Cuban government: it remained in force until 1934.

Gerardo Machado becomes president in 1925 (-33). At first popular, he became a tyrant. He would ultimately be replaced by Fulgencio Batista, who dominates Cuban politics from 1934 until 1959. New Year's Day 1959 brings in Fidel Castro.

Haiti: named La Isla Española by Columbus, it was renamed Hispaniola, but has also been referred to as Santo Domingo and, of course, Haiti. In 1697, Spain cedes the western end of the island to France, which then turns it into a sugar plantation. In the 1790s, civil war erupts, and Toussaint L'Ouverture leads the slaves to victory. In 1804, Haiti is free. (Santo Domingo, traded back and forth between Spain and France, becomes free in 1844 as

the Dominican Republic.)

In 1790, there were 30,000 Frenchmen and 500,000 slaves in Haiti. By 1804, the number of Frenchmen was practically zero. The true rulers of Haiti after independence were mulattoes, gens de couleur.

The U.S. took control of Haiti in 1915 and remained until 1934--the nominal reason was a German presence on the island. Independence was restored in 1934, with a series of dictators (Duvalier) or military rulers.

Note on Colombia: a country sharply divided between its tropical coast land (cities of Cartagena, Barranqulla) and highlands. The Andean region of the country, where the capital, Bogotá, is located is also where most of the population lives. Thus, a key to understanding Colombia is regionalism. Another is the struggle between advocates of central government and regional sovereignty. This reflects the differences between Conservatives (Catholic defenders of central government) and Liberals (states' rights, separation of church and state, universal suffrage).

Violent history: since 1830, more than 20 civil wars. 1830-49, inconclusive strife between Liberals and Conservatives. 1849-1880s: Liberals in power; 1880s-1930 Conservatives. 1930-46, Liberals. 1946 Conservatives return.

1819: battle of Boyacá. Bolívar's victory assures independence of New Granada. Bolívar and Francisco de Paula Santander clash in desires: Bolívar wants to keep the region a political totality, Santander wants a free New Granada. The total area--between the Orinoco and Guayas River in Ecuador--was Gran Colombia, recognized by the U.S. in 1822. In 1830, it disintegrated: Venezuela and Ecuador go their own way. Bolívar dies in December of 1830. Santander takes power, but plagued by sporadic uprisings from 1839-1842.
1840-80: country united under Conservatives prospers: coffee production, steamboats on Magdalena River. 1855 railroad, built by U.S. engineers, runs across Panama--still a part of Colombia. 1849: Liberals take over: abolish slavery, establish religious freedom, introduce lay education, federalism returns. Economy = disaster. 1860 civil war, Liberals win and rule 1861-80.
1879: Rafael Nuñez elected president, a Liberal who would become a Conservative. Eventually he becomes a dictator, suppressing the press and any dissidents. 1899-1902 civil war. 1903 Panama declares independence. Conservatives return under Rafael Reyes in 1904 and stay in power until 1930. Liberals take power in 1930--a peaceful election. War years bring problems with U.S. because of German presence and much pro-Franco support among Conservatives. U.S. chief market for Colombian coffee, oil, and bananas. Conservatives return in 1946. Incident of April 9, 1948: assassination of Jorge Eliécer Gaitán (on the left) sparks 18 years of skirmishing between Liberals and Conservatives--la violencia. Fidel Castro in Bogotá, a witness.Coup in 1953 brings

Rojas Pinilla to power (1953-57): bloody tyrant. Nation muddles through in much the same fashion, alternating power, with addition of drug traffic after the 1960s.

Brazil: History falls into 7 phases:

1. Colony 1500 (Pedro Alvares Cabral-1808-1822)
2. Emperor Pedro I (1822-31) "Grito do Ypiranga"
3. Regency (1831-41)
4. Pedro II (1841-89)
5. First Republic (1889-1930)
6. Getulio Vargas (1930-45)
7. Second Republic (1945-

I. Colony: Pedro Alvares Cabral: supposedly blown off course, lands in what would be Brazil in 1500. Name comes from "brazil," a dyewood. 1501 3 ships, with Amerigo Vespucci aboard one of them go south of Natal. 1503 another expedition, Amerigo along as well, goes inland. The dyewood industry flourished. French incursions stimulate Portuguese development.

1530 expedition of Martim Affonso de Souza: 5 ships, reconnoiters 3,000 miles of coast from Maranhão to Rio Grande do Sul. 1532, founds São Vicente (near Santos) and Piratininga (near São Paulo).

1533 King João III creates donatorio system, rather like the Spanish adelantado. Person given land grant and obliged to stimulate colonization, foment farming/commerce, provide protection. Didn't work, Portugal too small, stretched too thin. Portuguese Jews flee to Brazil in 1536; criminals sent as settlers

1549 João III alters donatorio system, appoints Tomé de Souza captain-general. Creates capital: Bahia. By 1580, sixty sugar mills; population of 17-25 thousand Portuguese, 18 thousand "tame" Indians, 14 thousand Black slaves. Sugar, brazilwood, cotton.

1580-1640 Spain controls Portugal. 1630 Dutch seize Recife, control 1200 miles of coast. Dutch West India Company turns profit. 1654, Dutch withdraw.

1640-1808 Colony. mines developed in 18th century Minas Gerais (gold, jewels). Economic development (such as it was) in hands of 3 companies: 1649-1721 Company of Brazil, 1678-84 Maranhão Company (slaves), General Company of Pará and Maranhão

1755-78. Northern Brazil developed as plantation (fazenda) economy. Cities small: Rio in 1800 has 80 thousand, Bahia 70 thousand, Pernambuco 25 thousand, São Paulo 15 thousand.

1808 Portuguese Royal family flees Lisbon (Bonaparte) on English ships and goes to Bahia; then it moves south to Rio. King returns to Portugal after fall of Napoleon, but son stays.

1822 "grito do Ypiranga" Pedro I's shout of independence. Constitutional monarch; fights Argentina (1825-28), loses Uruguay. Father dies in 1826, Pedro goes to Portugal in 1831. He dies in 1834--age 36.

Regency 1831-41. Pedro II king at age 5. Civil wars quelled during 30s. At age 15, in 1840, Pedro II declared "of age."

Pedro II rules from 1841-89. Six feet, three inches tall, blond, blue eyes. Marries Princess Thereza of Kingdom of Two Sicilies--short and lame, but live happily ever after for half a century. Politics: conserve integrity of nation by quelling civil war--he did so. Slavery=key economic/social issue; 1864-70 War of Triple Alliance: Brazil, Argentina, Uruguay against Paraguay: guess who won. Technological development in second half of nineteenth century (trains, steamships, telegraph). Exports: coffee, sugar, tobacco.

With prosperity, spread of education, comes intellectual ferment: Positivism (Auguste Comte) dominates military education. 1888 sees end of slavery and with it the end of empire. Pedro II abdicates in 1889, dies in France in 1891.

First Republic: 1889-1930; the work of the army, with generals Deodoro da Fonseca and Floriano Peixoto leading. Economic shift: from sugar-cotton-tobacco-cacao (north) to coffee-cattle (south) By end of century, Brazil produces 75% of world's coffee. Rio rebuilt and made sanitary in early years of this century. Republic always in uneasy relationship with military: in 1930 army backs takeover by Getulio Vargas (o pai do povo/the father of the people).

Getulio Vargas (army officer, lawyer, politician). 1930-37 rules through congress; after 1937 dictator. Fearing Communists (Luiz Carlos Prestes) and integralistas (mystical fascists in military), Vargas effects coup: the Estado Novo (new state).

Vargas steps down and Eurico Gaspar Dutra elected (1946-50); economy sinks, Vargas returns (1950-54), but corruption overwhelms him. Commits suicide rather than face enemies.

1954-56: election despite military threats, Juscelino Kubitschek president (56-61); he decides to build Brasília.

1961 Jânio Quadros takes over Brazil: promises to curb inflation, balance budget, expresses admiration of Fidel Castro, and vows to get rid of foreign exploiters. Doesn't do it all.

1961-64 João Goulart, a tawdry sort gifted at graft. Under Goulart cost of living rises by 300%, value of cruzeiro drops 83%, foreign debt up to 3.7 billion, no foreign investment.

1964-67 army comes back: Humberto Castello Branco. The waltz of military and democratic governments continues, with greater or lesser repression: military in from 74-83, now civilians back, with Collor de Melo giving them the same bad name . . . Today: currency stable, Brazil definitely a player on the international economic scene.

United States History: an outline for comparative purposes

1607: Jamestown (Virginia) settlement; managed by Virginia Company, which then ceded control to crown.
1620: Plymouth Colony (Massachusetts): corporate colony (Pilgrims); Mayflower Compact of 1626: colonists buy out stock holders in England. 1630: Massachusetts Bay Colony; Puritans: corporate colony (controlled by itself) To crown colonies and corporate colonies add royal grants of land, as in Maryland (to Calvert family) and Pennsylvania (William Penn). Indenturing begins in 17th century: binding oneself over for a period of time as a laborer; criminals also exiled to colonies.
1700s: progressive growth of crown control over colonies: by 1702, New Hampshire, Massachusetts, New Jersey royal colonies, then Carolinas, Georgia; Pennsylvania and Maryland under crown control but technically self-governing. Connecticut and Rhode Island still corporate colonies=name their own governors;other governors named by crown.
1734: Great Awakening; Jonathan Edwards (ultimately leads to founding of Princeton, Brown, Rutgers, and Dartmouth for missionary activity and opposition to pro-crown Anglicans).
1754-60: French and Indian Wars: consolidation of power, removal of French threat.
1775-1783: American Revolution
1776: Declaration of Independence (July 4)
1781: Articles of Confederation
1787: Constitution drawn up at Federal Constitutional Convention; ratified June 21, 1788. Bill of Rights (amendments 1-9), added between '88 and '90.
1789-1797: George Washington President
1801-1809: Thomas Jefferson President
1803: Louisiana Purchase
1812: War with England
1823: Monroe Doctrine
1819: Florida annexed
1829-1837: Andrew Jackson President
1835: Texas Revolution
1836: Texas Declaration of Independence
1836: Battle of San Jacinto (Houston defeats Santa Anna)
1845: Texas annexed: Mexican War; Treaty of Guadalupe Hidalgo.
1853: Gasden Purchase
1861-1865: Abraham Lincoln President
1861-65: Civil War
1867: purchase of Alaska
1898: Annexation of Hawaii
1898: Spanish American War (Puerto Rico, Philippine Islands, Guam, Cuban protectorate)
1899-1901: Philippine Insurrection
1901-1909: Theodore Roosevelt President
1903: Panama comes into existence; canal 1904-14
1913-1921: Woodrow Wilson President (interventions: Nicaragua

1912-33; Mexico 1914)
1914-1918: World War I; U.S. enters 1917.
1929: Great Depression
1933-1945: Franklin Delano Roosevelt President
1939-1945: World War II; U.S. enters 1941
1950-1953: Korean War
1959: Cuban Revolution
1961: Bay of Pigs
1962: Cuban missile crisis
1964: Gulf of Tonkin Resolution
1965: intervention in Dominican Republic (Lyndon Johnson President)
1973: Viet Nam peace treaty signed.