Introduction

For many centuries, Latin American culture has relegated women to a secondary role despite their valuable and essential contributions to the culture as a whole but also to its rich literary tradition. While writers always put their perspective of the world into their work, Latin American women have the advantage of their gender and their culture to influence their writing. Through their writings, they express themselves, communicate their views and educate men and women alike on their dreams, their roles, their anxieties and their hopes. They also denounce, either explicitly or implicitly, their neglected role in society and demand recognition for the intrinsic value of their contributions both to their family and to society at large. Isabel Allende, a Chilean native and perhaps the most famous of the Latina authors, says that Latin American women write about “the multiple forms of violence they suffer and, in doing so, violate the first rule imposed upon them since birth: the rule of silence ... [but] their stories were written with tears, blood, and kisses.”1

Latin American women have been writing for centuries. The earliest identified writings date from the sixteenth century. Sor Juana Inés de la Cruz is the most famous author from this period. She wrote poems, satirical verses, and plays. Although her work was of excellent quality, her superiors in the Hieronymite order described her studies and writing “as unbefitting a nun and a woman.”2 Undaunted, she composed a response titled an Answer to Sister Filotea de la Cruz where in a very subtle way, she defended the women’s right to learn. Later, in her most famous poem, titled “Against the
Inconsequence of Men’s Taste and Strictures, When They Attack Those Qualities in Women of Which They Are Themselves the Cause,” she was clearly a little less subtle. The most often quoted quatrains from this poem are:

You stupid men, who will defame
all womankind, and baselessly,
blind to the fact that you might be
the cause of just that which you blame.3

Other important women followed in Sor Juana’s footsteps but achieved only small gains in the recognition of women writers. Latin American society maintained barriers, both subtle and explicit, that impeded or even prevented recognition of achievements by women authors. In 1936, Victoria Ocampo stated, “It is incredible that millions of human beings have not yet understood that current demands made by women are simply limited to requiring that a man stop thinking of a woman as a colony for him to exploit and that she become instead ‘the country in which he lives.’”4

Between 1956 and 1994, Latin American literature witnessed a dramatic explosion in both volume and variety. Creative styles developed and flourished and four Nobel Prizes for Literature were awarded to Latin American writers for work created during this period. But even so, while this “boom” was flourishing, women writers were still ignored and writing remained a male-dominated activity. It wasn’t until later, when Isabel Allende entered the limelight with her novel *The House of the Spirits* that publishers began translating outstanding works by women that had been all but forgotten and were collecting dust on library shelves.
The relative absence of women from literary criticism and literary publishing can be at least partially explained by the following circumstances. First of all, women did not have the same educational opportunities that were offered to men since higher education was often for males only. Women were also not encouraged to write because it did not befit their sex and even those who wrote found it nearly impossible to be published because of implicit or explicit discrimination. Because so few women were actually able to publish, have their books distributed or translated, and become well known to the general population, budding writers had few role positive role models. Finally, Latin American women share a common ancestry and a common language, so some literary critics outside of Latin America tended to treat them as a homogeneous group with a common literary writing style and did not appreciate the differences arising from different environments. There are 37 distinct countries in Latin America and each country has its own unique mix of influences that are important in how human beings express themselves.

Fortunately, the feminist and equal rights movement provided a great leap for women, opening opportunities in ways never seen before. Today, women have earned respect among literary critics, and publishers are busy unearthing their literature and publishing forgotten works. Several anthologies of short stories in translation have been published, as have novels and essays, usually with great success.

**Creating the Bibliography**

The bibliographic tools available for Latin American literature are not scarce; on the contrary, there is a myriad of works, indexes, dictionaries, and other reference sources. The problem arises when scholars want to research certain specific countries and
their literary production. This problem is further magnified if the research is focused on women writers. For example, Marcia Hoppe Navarro published her work on Latin American fiction of the past two decades and listed the 15 fiction writers she considered the most important. Of the 15 chosen, five were women. This figure is encouraging because it shows some advancement, as compared to the past since a third of this listing is comprised of women. However, of the five women writers listed, three are from Argentina, one is from Mexico, and one is from Chile. This is only one example of how smaller countries and their literary activity tend to be ignored.

In *The Latin American Short Story: An Annotated Guide to Anthologies and Criticism*, Balderston notes that from his survey of English-language anthologies, fully 21% focus on women writers, whereas the percentage of anthologies in Spanish which focus on women writers is much lower. This stems from the greater interest in the status of women shown in the U.S. and the U.K. compared to that shown in Latin America. Walter Rela, in his *Antología del nuevo cuento hispanoamericano 1973-1988*, for example, does not contain a single woman writer from El Salvador, and he includes only Bertalicia Peralta of Panama with her story “Cuando me paro a contemplar mi estado.” She is also listed with the same story in *Prosa joven de América Hispana*. In *The Oxford Book of Latin American Short Stories*, Roberto González Echevarría selected 52 writers. The editor states that he has “made the choices strictly on merit,” and “while the criterion for selection has been quality, diversity has also been an important aim.” From the 52 authors included, only 9 are women, and again, none of them are from El Salvador or Panama.
The purpose of this bibliography is to highlight women writers from two countries which are often overlooked because of their smaller populations and geographical areas, El Salvador and Panama. My strategy was rather simple and empirical. In order to gather these writers in a comprehensive manner, a search was done of the shelves of the University of Illinois Library. Each work selected was examined individually. Works by woman writers from either El Salvador or Panama were collected. In order to further focus the search, only works published within the past 25 years were considered. The works were then arranged first by country and then by the type of writing: short story, poem, or other, a category including plays, testimonies and essays.

This approach, though simple, proved to be productive and brought to light authors otherwise buried on the shelves because of a lack of indexes for this type of materials, which are often given a general title like “Latin American Literature” or “Central American Literature.” The result is a list of 59 women writers for El Salvador and 35 for Panama. The work has just begun because there is much more to be found in indexes like the MLA International Bibliography, Hispanic American Periodicals Index, Handbook of Latin American Studies, and other databases available online. Finally, we also know that presently there are many journals that are not indexed in any of the currently available sources.

**El Salvador**

Among the anthologies of poetry, *Poesia femenina de El Salvador* by Luis Gallegos Valdes and David Escóbar is an excellent source for poetry from El Salvador. Published in honor of the *Año Internacional de la Mujer*, this anthology gathers the most important poems written by Salvadorean women in the past 100 years of the country. It
includes 26 poets. Manlio Argueta presents a selection of 42 of the most representative poets of El Salvador in his *Poesía de El Salvador*. Of these 42, only two, Claribel Alegría and Claudia Lars, are women. A more comprehensive anthology of Salvadorean poetry, is the *Indice antológico de la poesía salvadoreña*, which includes 15 women poets. A nice and useful feature of this index is the inclusion of a short biography and bibliography for each author. The *Diccionario de escritores centroamericanos* by Jorge Eduardo Arellano includes 55 writers for El Salvador, 4 of whom are women. Alegria and Lars are two of the four included. Of 65 writers listed from Panama, 12 are women.

The hardships, difficulties, and obstacles encountered by authors, either personally or through observation of their society, are often expressed through their writing. Either directly or indirectly, political and social movements shape and influence the literary expression of a country. General characteristics of this writing are the redefinition of female role models and an expression of women’s liberation movements, with their authors demanding equality with fellow male writers. Because of El Salvador’s long history of political violence, the poetry for this period deals with the concepts of “revolutionary poetry and literature” and “literatura de protesta,” as well as personal testimonials. The prose often has a strong emotional component which communicates the atmosphere and environment surrounding the action.

Carmen Brannon de Samayoa (or Carmen Brannon Beers), who is better known as Claudia Lars, had a prolific and successful 75 years before her death in 1974. As early as 1932, she publicly expressed her opposition to her country’s dictatorship, becoming the voice and the protector of the younger militant writers. This is especially reflected in a series of verses titled *Migajas* which was published in 1975. Like the other
Salvadorean poets, Claudia Lars shared her political inclination and denounced in her works the violence that sprang from the social process and their revolutionary war. The pain, devastation, and death caused by the turbulence of her times are illustrated her verses, like the following:

Wounded by machine-guns
the innocent one lay forgetting his fright
in this modest coffin.

Contemplating him I lost forever
my seventy-year-old infancy.¹⁵

Claribel Alegria, who is 25 years younger than Claudia Lars, is the best known woman writer from El Salvador. Although she was born in Nicaragua, Alegria grew up and lived in El Salvador and considers herself a Salvadorean woman writer. She reached wide recognition with the prestigious award of Casa de las Américas in 1978 for her collection of poetry, Sobrevido.¹⁶ However, her most representative work is No me agarrarán viva: la mujer salvadoreña en lucha (1983),¹⁷ which was promptly translated into English in 1984 with the title They Won’t Take Me Alive.¹⁸ The news of the death of Monseñor Oscar Arnulfo Romero in 1980 had a tremendous impact on Alegria’s political career, which became a constant theme in her writing. In They Won’t Take Me Alive, she uses recovered testimonies, interviews and oral accounts to bring to life the voice of “Comandante Eugenia” and the many who died during the revolutionary struggle.

Claribel Alegría and Central American Literature, edited by Sandra M. Boschetto-Sandoval and Marcia Phillips McGowan, is a collection of critical essays of Alegria’s works. Written by various scholars, it is perhaps the most comprehensive work
about the author. In it, one learns about the “multifaceted work of Alegría, from her testimony to her verse ... this woman’s furious, fiery, tender and lovesick words, the marginalized, the indigenous recuperate spaces, resuscitate their dead, and celebrate life by defying death.”19 Marjorie Agosín continues “thanks to Alegría, it is possible to say once again that poetry does not live in vain, that it is dangerous because it is capable of transforming and resurrecting history and the people who struggle to recapture it.” The following poem illustrates Alegria’s reputation as a writer deeply involved with major social and political concerns:

No one can say
how they died.

Their silenced voices are one silence.

My dead arise, they rage.

The streets are empty but my dead
wink at me.

I am a cemetery.

I have no country.

They are too many to bury.20

Panama

Panama’s history is not quite as bloody as El Salvador’s, but it still provides a powerful background for its literary voices. Originally part of Colombia, Panama has had to adjust its identity from a large nation to a small independent country.

Carmen S. Alverio, in her essay on “Panama, 19th- and 20th-Century Narrative and Poetry”21 states that Panamanian works have been the least disseminated and
internationally recognized. An important event was the introduction of printing in 1821, which helped to create a newspaper where ideas for a “new republic” independent from Colombia were dispersed. Panamanian literature began as an independent expression that came into its own in 1846, when the first novel by a Panamanian writer was published, and in 1892, when short stories were published in the literary journal Revista Gris.  

Amelia Denis (1836-1911), who formed the country’s first literary generation, is considered one of the three most important literary writers of Panama. Interestingly, Denis is thought of as representative of the romantic period, although she wrote about domestic life and social injustice.

Soon, other important names appeared in poetry, including Esther María Osses, Stella During, and Diana Morán. The 1960’s were a time of unprecedented productivity by Moravia Ochoa López and Bertalicia Peralta. The latter is perhaps the best known literary female figure in Panama and most of the anthologies of Latin American literature select her works as representative of Panama’s literature.

Still, there were always others. During the “Primer Encuentro Nacional de Escritores Jóvenes,” celebrated in 1991, Mariafeli Domínguez S., in her lecture on “Seis temas en la literatura femenina panameña,” presented the poetry of Moravia Ochoa López, María Olimpia de Obaldía, Diana Morán (post avant-garde poetess), Rosa Elvira Alvarez, Matilde Real de González, Julia del Carmen Regales, Nicole Garay (important for the “modernista” period), Gloria Young, Elsie Alvarado de Ricord, Zoraida Díaz, and Ana Isabel Illueca. Finally, five woman writers considered the most prolific in Panamanian literature were recognized: Consuelo Tomás, Gloria Guardia (best in novella
and representative of the “boom”), Moravia Ochoa López, Bertalicia Peralta, and Rosa María Britton. Most of them are represented in this bibliography.

Conclusion

This work only scratches the surface of a vast literature that is waiting to be compiled. It is necessary to continue the search for forgotten creative works authored by women writers from lesser known countries, and, in this manner, highlight the rich heritage which will serve to open the road for the establishment and cultivation of a successful literary environment that will provide variety, vitality, and promise for future women writers.
NOTES


Bibliography of Poetry and Short Stories in Anthologies: El Salvador and Panama

El Salvador

Short Stories


Poetry


The following poems by Alegría are included: “Aunque dure un instante” (127-128); “Evasión” (130-131); “Soy espejo” (131-133); “Y soñé que era un árbol” (129-130).


The following poems by Alegría, translated by Darwin J. Flakoll, are included both in Spanish and in English translation: “Flores del volcán” / “Flowers from the Volcano” (174-179); “Soy espejo” / “I’m a Mirror” (180-183); “Tamalitos de Cambray” / “Little Cambric Tamales” (184-185).


The following poems by Alegría are included: “Carta al tiempo” (507-509); “Morning Thoughts” (509-510); “Sueño” (510); “Tamalitos de cambray” (501-502).


The following poems by Alegría are included: “Carta al tiempo” (137-140); “Comunicación a larga distancia” (140-143).


The following poems by Alegría are included: “Confession” (19-21); “Everything Is Normal in Our Backyard” (40-41); “I am a Mirror” (100-101); “Little Homeland” (26-28); “Little Tamales from Cambray” (18); “On the Beach” (115-116); “Once We Were Three” (102-103); “Time” (114).


The following poems by Alegría, translated by Carolyn Forché, are included both in Spanish and in English translation: “Éramos tres” (295-296) / “We Were Three” (295-296); “Hacia la edad jurásica” / “Toward the Jurassic Age” (294-295).


The following poems by Alegría, translated by Keith Ellis, are included: “Because I Want Peace” (137-138); “Tamales from Cambray” (17). An excerpt from the novel *Izalco Ashes* is also included (30-39).

The following poems by América are included: “Gradually…” (99); “The Heat is Rising” (17); “Life is So Short” (39); “Voices” (130).


The following poems by América Cortez are included: “Amigo del café latino” (161-163); “El porque de mi voz” (163-164).


The following poems by Arias are included: “Mis primeras ilusiones” (37-39); “Mis tristezas” (42-44); “Recuerdos de mi infancia (Fragmento)” (39-42).


The following poems by Arrué de Miranda are included: “La alondra” (25-26); “Sacrificio de safo” (21-24).


The following poems by Durand are included: “El agua” (599); “Año nuevo” (603); “Coral de nuestro tiempo” (600-602); “Llanto” (603-604); “Soneto” (599-600).


The following poems by Durand are included: “Espacio a la patria” (153); “La granada” (154-156); “Vengo del viento” (151-153).


The following poems by Echevarría are included: “From My Childhood” (58); “Phone Call from My Mother” (68).


The following poems by Escudos are included both in Spanish and in English translation: “X” / “Poem X” (208), Zoë Anglesey, tr.; “XXII” / “Poem
XXII” (208-210), Zoë Anglesey, tr.; “[en] El bosque, un hombre tritura las costillas de una mujer. Poema 4” (216-217), Victoria Redel, tr.; “Me enfrento a mi cinchero lleno de colillas mudas y apagadas” “Meeting My Ashtray Full of Silent, Dead Butts” (218), Victoria Redel, tr.; “Olor” / “Odors” (214), Zoë Anglesey, tr.; “La tarde en la nieve” / “A Snowy Afternoon” (210-213), Zoë Anglesey, tr.


The following poems by Escudos are included: “Huntress” (73); “Trick” (98).


The following poems by Galindo are included: “A mi madre (Fragmento)” (33-35); “En una altura” (28-33); “Pintura, música y poesía” (27-28).


The following poem by Galindo is included with her own translation into English: “Amo a mi país…¿Es ése un delito?” / “I Love My Country, Is This a Crime?” (184-187). (Martivón Galindo is the name presently being used by this writer in exile living in the United States and also verified by OCLC as such. Previously she wrote under the name Marta Ivón Galindo.)


The following poems by Galindo are included: “Life Looks Different…” (42-43); “On my Return” (44). (In this anthology, the author’s name appears as: Marta Ivón Galindo.)

The following poems by Góchez Fernández are included: “I am Happy” (97); “It Will Be My Pleasure to Die” (96-97); “Neither Mourning nor Chains” (128-129).


The following poems by Guerra are included: “Aventura” (515); “Hay que seguir la vida” (515-516).


The following poems by Guevara Corvera, translated by Gina Caruso and Susan Matobo, are included both in Spanish and in English translation: “Dicen que allá” / “They Say That Over There” (260); “Mi comandante Federico” / “My Commandante Federico” (262).


The following poems by Hernández, translated by Zoë Anglesey, are included both in Spanish and in English translation: “Esta es la hora” / “Now’s the Time” (222-225); “Me sacaron de mi país” / “They Sent Me Out of My Country” (228-229); “Nos llueven obuses de 105mm” / “105 MM Mortars Rain Down on Us” (232-233); “La pimpá” / “Mama Bags Buys her Clothes” (222-223); “San Salvador” / “San Salvador” (230-231); “Sexta-avenida sur” / “Sixth Avenue South” (224-227); “Los tales” / “Yankees” (226-227).


The following poems by Hérodier are included: “Poema” (735); “Poema” (735) [There are two poems with this title on this page.]; “Volcán de mimbre IV, IX, XIII” (733-734).


The following poems by Huezo Paredes are included: “Alma en pena” (429); “Destinos” (430-431); “Fiat lux” (429-430); “Ruego” (429); “Salmo” (429).


The following poems by Huezo Paredes are included: “A la hormiga” (123); “Salmo” (121-122).


The following poems by Jiménez are included: “Himno a la mujer de América” (133-136); “Poema a El Salvador” (131-133).


The following poems by Kury are included: “Es preciso juntar lo disgregado” (166-167); “Poesía sabia y misteriosa” (165-166); “Quizás es la piedad quien nos rescata” (167).


The following poems by Lanzas are included: “Canto a la gestación” (593-594); “Deja que crezca el fuego” (594); “Romance para Santa Ana” (595-596).

The following poems by Lardé de Venturino are included: “El árbol de la vida” (277-278); “Las campesinas” (275); “Lirios” (276); “Soy campesina” (277); “¡Tómame!” (276); “La tragedia del buey” (278).


The following poems by Lars are included: “Ciudad bajo mi voz” (47-50); “Dibujo de la fuga” (51-57).


The following poems by Lardé de Venturino are included: “Las campesinas” (56-57); “Oración pagana” (57-59); “Sed” (55-56).


The following poems by Lars are included: “La cantora y su sangre” (333-334); “La cantora y su tierra” (335-338); “Los dos reinos (fragmento)” (328-332); “Espejo” (343); “Fuerteza” (343); “Laude y responso de don Alberto Masferrer” (327-328); “Pasando en su barca” (332-333); “Poemita” (338-339); “Rosa” (327); “Sobre el ángel y el hombre (segunda sección, V)” (339-341); “Sonetos del arcángel (I-VI)” (324-327); “Vigilante” (341-342).


The following poems by Lars are included: “La cantora y su sangre” (333-334); “La cantora y su tierra” (335-338); “Los dos reinos (fragmento)” (328-332); “Espejo” (343); “Fuerteza” (343); “Laude y responso de don Alberto Masferrer” (327-328); “Pasando en su barca” (332-333); “Poemita” (338-339); “Rosa” (327); “Sobre el ángel y el hombre (segunda sección, V)” (339-341); “Sonetos del arcángel (I-VI)” (324-327); “Vigilante” (341-342).
tails” (198); “Dibujo de la mujer que llega” / “Sketch of the Frontier Woman” (198-201).

   The following poems by Lars are included: “A Christina Georgina Rossetti” (76); “La cantora y su sangre” (81-83); “Los dos reinos” (77-79); “Espejo” (85); “Fuerteza” (85-86); “Niño de ayer” (79-81); “Palabras de la nueva mujer” (83-84); “Poeta soy” (71-72); “Romance de los tres amigos” (72-76).

   The following poems by Lars are included: “Espejo” (153); “Fuerteza” (153); “Niño de ayer” (152); “Palabras de la nueva mujer” (152); “Romance de los tres amigos” (151).

   The following poems by Lars are included: “I Could Have Lived” (83); “My Refuge” (45); “The New Woman Speaks” (53); “Poet” (5); “So You Never Reply” (84); “A Whole Lifetime” (83); “Yesterday’s Child” (62-63).

   The following poems by Lars are included both in Spanish and in English translation: “Cartas escritas cuando crece la noche (Agosto de 1972)” / “Letters Written When Night Grows (August 1972)” (64-79), Leslie Keffer, tr.; “Evocación de Gabriela Mistral” / “Evocation of Gabriela Mistral” (80-83), Nora Jacquez Wieser, tr.

   The following poems by Lars are included: “Cara y cruz” (90-91); “Del fino amanecer, poema III” (92-94); “Dibujo de la mujer que llega” (91-92).

   The following poems by Lars are included both in Spanish and in English translation: “Dibujo de la mujer que llega” / “Sketch of the Frontier Woman” (150-151), Donald D. Walsh, tr.; “Evocación de Gabriela Mistral” / “Recollection of Gabriela Mistral” (151-152), Nancy Christoph, tr.

   The following poems by Lars, translated by Keith Ellis, are included: [“Papa Justo, the Indian’] excerpt from “Crumbs” (40); [“I was slow to hear the
rebels’ footsteps” excerpt from “Crumbs” (107); “[“Wounded by machine-guns”] excerpt from “Crumbs” (61). (Title in brackets indicates that the poem was untitled and the first line is being considered as a title.)


The following poems by Lety are included both in Spanish and in English translation: “Cumpleaños” / “Birthday” (70-71); “Embarazo” / “Pregnancy” (72-73).


The following poems by López are included: “Cuando los muertos ganen las batallas” (501-502); “Diálogo con mi nombre” (497-498); “¡Floritchica!” (499); “Lloro en la oruga por las alas del mañana” (500-501); “Mirándome en tu cuadro” (499-500).


The following poems by López are included: “La búsqueda” (125-128); “Diálogo con mi nombre” (128-130).


The following poems by López are included: “La cita” (198); “La máscara al revés” (197-198); “Ternura” (196-197).


The following poems by Loucel are included: “¡Muy hombre!” (69); “Ruego” (67-68).


The following poems by Martínez, translated by Zoë Anglesey, are included both in Spanish and in English translation: “A los que vendrán” / “For the Youth of the Future” (252-255); “A mi ángel de la guarda” / “To My Guardian Angel” (248-251); “Arte poética” / “Ars [sic] poetica” (256-257); “Como todos los días” / “Like everyday” (252-253); “Juanita Coetánea” / “Jane

The following poems by Martínez are included both in Spanish and in English translation: “Angustia” / “Anguish” (190-191), Julia Stein, tr.; “Coordenadas” / “Coordinates” (192-193), Zoë Anglesey, tr.


The following poems by Ortiz Platero, translated by Kathleen Weaver, are included both in Spanish and in English translation: “El canto del pájaro” / “The Bird’s Song” (198-199); “Mi patria” / “My Country” (196-197).


The following poems by Pastora, translated by Andrea Vincent, are included: “Construction” (182); “The People’s Teachers” (181-182).


The following poems by Posada are included: “Caracol” (114); “Desolación” (115); “¡Señor!” (113-114).


The following poems by Quintero are included: “Los árboles (Fragmento)” (62-65); “Mayo” (61-62).


The following poems by Serpas are included: “Alunizaje” (379-380); “De olvido” (380); “La mariposa” (379).


The following poems by Serpas are included: “Esfera Nietzscheana” (105-110); “Islas” (104-105); “Voces” (103-104).


The following poems by Soriano are included: “Soneto XXIV” (457); “Voz dolorosa del que sembro la simiente” (457).


The following poems by Soriano are included: “XVI” (118); “Romance del llanto de la tierra” (113-114); “Visión de Lydia Nogales” (118-119).


The following poems by Suchit Mendoza are included: “Mother Peace” (54); “This Dawn” (132).


The following poems by Valiente are included: “Hambre de siete siglos” (361); “Mandragorias” (362).


The following poems by Valiente are included: “Mandragorias” (91); “Mensaje” (87-90).


The following poems by Van Severén are included: “Cáliz” (96-97); “Cuenco de barro” (93-95); “Despertar del jardín” (98-99); “Dulce lobo mío…” (100); “Selva mía” (100-102).

The following poems by Van Severén are included: “Cáliz” (383-384); “Despertar del jardín” (386-387); “Plentitud” (387-388); “Selva mía” (384-386).


The following poems by Yanes, translated by Keith Ellis, are included: “The Highways that Led South” (66); “Mama Tina’s Hands” (104).

**Other: Essays/Testimonies/Plays**


**Panamá**

**Short Stories**


The following stories by Benedetti, translated by Gloria Nichols, are included: “The Rain on the Fire” (139-143); “The Scent of Violets” (144-147).


The following poems by López, translated by Marinell James, are included: “I’ll Eat the Land” (159-160); “One Minute” (157-158).


The following stories by Tejeira, translated by Linda Britt, are included: “The Birth” (184-187); “The Piano of My Desire” (188-191).
Poetry


The following poems by Alvarado de Ricord are included: “Como manda la ley” (130-132); “El encuentro (fragmento) I-II” (128-129); “Este miedo…” (132); “Humani sumus” (130).


The following poems by Alvarado de Ricord are included: “Como manda la ley” (127-129); “Esta lluvia tenaz” (125-126); “Pasajeros en tránsito” (129-134).


The following poems by Alvarez are included: “Noticiario” (78); “Pirausta” (78-79); “Retrato” (76); “Tu voz” (77).


The following poems by Alvarez are included: “A un niño que se llama Juan” (68-70); “Aqui estás” (60-61); “Cristo de Cellini” (66); “Entre la noche y el alba” (63-64); “Entrega” (60); “Letra para un tango” (61-62); “Llegaste como un rio” (62-63); “El monasterio” (65-66); “Nostalgia” (59-60); “Para volver a mí” (64); “Pirausta” (67); “Poemas” (68); “Romance de la montuna” (57-58); “Siete sonetos al Escorial” (65).


The following poems by Candanedo de Zúñiga are included: “Mil flechas por cada ojo humanitario” (125-126); “Nacimiento de la casa prometida” (126-127); “Sólo miro tu rostro” (125).

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The following poems by Candanedo de Zúñiga are included: “Adelante Señor Guerrilero [sic]” (119-120); “Canto de pájaros” (115); “Contrastes” (114); “Mi simple canto solidario” (115-117); “Mil flechas por cada ojo humanitario” (122); “Neruda: tu palabra es bandera” (117-118).


The following poems by Denis de Icaza are included: “Al cerro ancón” (14-16); “Dejad que pasen” (11-12); “Horas de fastidio” (12-14).


The following poems by Díaz are included: “Ayer y hoy” (28); “Cuadros” (29-30); “Deseos” (27); “Deus dedit deus abstutit” (27-28); “Fantasía” (28-29).


The following poems by Garay are included: “Brindis criollo” (23); “Cantilena” (20); “Croquis” (22); “De ayer a hoy” (19); “Las dos plegarias” (21); “Paisaje tropical” (22-23); “Rima” (19); “Sol de invierno” (21).


The following poems by Hernández are included: “Calabash Street” (264); [“Hay blancos que ponen en su alcoba”] (263); [“Por más que lo ocultaron los periódicos”] (263); “Tu lugar para el lugar del nombre que me habita” (264-266). (Title in brackets indicates that the poem was untitled and the first line is being considered as a title.)

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The following poems by Hernández are included: “Cercados” (188-189); “Conversando” (189); “Planeta en exilio” (185-188); “Poemas para otro día” (190); “Tierra de abril” (183-185).

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The following poems by Illueca are included: “Ancón, aquí está ella” (52-53); “Patria” (47-48); “Romance del gitano caído” (50-52); “Terruñadas” (48-50).


The following poems by Morán Garay are included: “En el nombre del hijo (fragmentos) I, III” (174-175); “Soberana presencia de la patria” (171-174).


The following poems by Morán Garay are included: “En el nombre del hijo (fragmentos)” (148-149); “Enero condecorado por un golpe de arterias” (144-145); “Mi buena madre, madera de inviernos” (142-144); “La patria de los niños” (145-148); “Soberana presencia de la patria” (139-142).


The following poems by Obaldía are included: “Himno a la maternidad” (36-39); “Ñatore May” (42-44); “Oración de la esposa” (35-36); “Selvática” (35); “Vamos al campo, Madre” (40-41); “Visión de fuego” (42); “Ya no tengo que darte” (39); “Yo quiero ser marinero” (39-40).


The following poems by Ochoa López are included: “El canto liberado” (224); “Enfrentarnos” (225); [“no era antes engañada”] (227); “Orfandad anudada en el sollozo” (224-225); “Una palabra” (226); “Toda de parte mía” (225-226).
(Title in brackets indicates that the poem was untitled and the first line is being considered as a title.)


The following poems by Ochoa López are included: “Abriéndonos paso” (177-178); “Como el mar” (175-176); “Como paloma de la paz” (176); “Desde este lado” (176-177); “Qué poco amor inmenso” (178).


The following poems by Olimpia de Obaldía are included: “Post umbra” (59-60); “Primaveral” (60); “Rimas de otoño” (60-61).


The following poems by Osses, translated by Jere Knight, are included both in Spanish and in English translation: “Girasol” / “Sunflower” (552-553); “Metamorfosis” / “Metamorphosis” (554-555).


The following poems by Osses are included: “Girasol” (71); “La niña y el mar. I-VII” (72-74); “Panamá” (74-75); “Siempre esa sangre” (75).


The following poems by Osses are included: “Cielos viajeros” (81-82); “La lluvia y el barco” (84); “Más allá” (81); “Panamá” (82); “Siempre esa sangre” (82-83).


The following poems by Peralta, translated by Zoë Anglesey and Bessy Reyna, are included both in Spanish and in English translation: “Poema 1” / “Poem 1” (564-565); “Poema 2” / “Poem 2” (564-565); “Poema 3” / “Poem 3” (564-565); “Poema 4” / “Poem 4” (566-567); “Quiero encontrar despesesperadamente [sic] busco” / “I Want to Find Desperately I Look” (566-567).


The following poems by Peralta are included in the original Spanish and translated into Italian: “Cuando seas mayor, Padre” / “Quando sarai adulto, Padre” (234-237); “Endoctrinamiento” / “Indottrinamento”(230-233).
The following poems by Peralta are included: “[‘Cada vez que encuentro a alguien le pregunto ansiosamente’] (236-237); [‘En la morgue están alineados’] (236); “Introducción al estudio de las contradicciones” (236); “Nuestros motivos” (237); “Safo II” (238); ‘La única mujer’ (237-238). (Title in brackets indicates that the poem was untitled and the first line is being considered as a title.)

The following poems by Peralta are included: “9 de enero: un minuto de silencio” (162-165); “Bendito sea el inconforme” (168); “Uno busco una voz” (170); “Como negar su encanto” (170-171); “Cuando seas mayor, Padre” (161-162); “Cuento” (165); “De las cosas útiles e inútiles” (161); “Epitafio del muerto común” (168-169); “La Gionconda” (171); “Introducción al estudio de las contradicciones” (167); “Ir solo” (166); “La libertad” (166); “Para hacer la paz” (167); “Quiero encontrar desesperadamente busco” (169); “La raíz la dura raíz” (169-170).

The following poems by Pérez de Zarate are included: “Angustia” (75); “Buscando cocuyos” (76); “Canción nueva” (77-78); “Desvelo” (76-77); “Esta noche” (75-76); “Granadas” (73); “Me vieron bonita” (73-74).

The following poems by Real de González are included: “15 sonetos para existir (fragmento)” (119); “Verbo de cristal” (117-119).

The following poems by Real de González are included: “Canto de mi dolor occidental” (107-109); “Madre campesina” (109-110); “Miliciano de cristal” (110); “Sonetos para existir: X y XV” (111-112).
The following poems by Regales are included: “La bruja” (315); “Madre” (316); “Pesadilla” (317-318).


The following poems by Reyna are included both in Spanish and in English translation: “Las dos camas” / “Two Beds” (572-573), Susan Sherman with Elinor Randall, tr.; “En el campo de batalla de tu cuerpo” / “On the Battlefield of Your Body” (570-571), Susan Sherman with Elinor Randall, tr.; “La incertidumbre” / “Uncertainty” (574-575), Zoë Anglesey, tr.; “Thanksgiving” / “Thanksgiving” (576-577), Zoë Anglesey with Bessy Reyna, tr.; “Y después” / “And then?” (572-575), Susan Sherman with Elinor Randall, tr.

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The following poems by Reyna are included: “Una mañana entonces” (260); “Mientras tú” (260-261); “Segundo preludio” (261).

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The following poems by Reyna are included: “Génesis” (194-195); “La incertidumbre” (193); “Noticia” (194); “Rito” (193); “Thanksgiving” (195-196).


The following poems by Sierra are included: “Alegria, alegria” (242-243); “Nocturno número seis” (243); “Presencia de tu ser (fragmento)” (243); “Presencia del mar en tres movimientos” (244).

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The following poems by Sierra are included: “Goce” (88); “Mujer sexo dolido” (88-91).

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The following poems by Sierra are included: “Agua de las cabeceras” (102-103); “Canción en elegia” (101-102); “Encuentro de la isla” (99-100); “Evocación de la alondra muerta” (90-91); “Libre y cautiva” (89-90); “Mujer sexo dolido” (96-99); “Pájaro de agua” (100-101); “Poema del mar en tres movimientos” (92-96); “Regreso de la isla” (100); “Siempre tu presente ausencia” (91-92); “Verano” (89).

The following poems by Tomás Fitzgerald are included both in Spanish and in English translation: “Explosión” / “Explosion” (596-597), Jere Knight, tr.; “Homus diletantus” / “Homus diletantus” (594-595), Carmen G. Delgado, Melinda Goodman and Nelly Meléndez, tr.; “Justificancia” / “Justification” (598-599), Jere Knight, tr.; “Musa en extinción” / “Meditation on Extinction” (596), Carmen G. Delgado, Melinda Goodman and Nelly Meléndez, tr.


The following poems by Tomás Fitzgerald are included: “La actriz en el camerino” (171); “Caballo viejo” (170); “Descalabro de auroras” (169-170); “Musa en extinción” (170-171).

Other: Testimonies/Essays


Successful or not, women writers of this time found ways to take part in the literary field, although the literary market was still man’s domain. In Mary Wollstonecraft we probably find the best example of a women writer who refused to adopt herself fully to the traditional gender roles, who acted against eighteenth century conventions and challenged the entire male-dominated (literary) world. 3. Mary Wollstonecraft. All the world is a stage, thought I; and few are there in it who do not play the part they have learnt by rote; and those who do not, seem marks set up to be pelted at by fortune The writers covered in the individual essays represent most Spanish-speaking American nations and a variety of literary genres. Each essay provides biographical and career information, discusses the major themes in the body of work, and surveys criticism, ending with a detailed bibliography of works by the writer, works available in translation if applicable, and works about the writer. Also included is a bibliography of reference works and general criticism on the Latin American woman writer, and title and subject indexes. This book addresses the needs of students, translators, and general readers, as well as scholars, by providing a general reference work in the area of Spanish American literature.