

HISTORICAL DICTIONARY of

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Chronology

1325–1345 The Aztecs establish their capital, Tenochtitlán (today Mexico City). The first to establish the Aztec empire are migrants from the north, people from a mythical place called Aztlán. Beginning with the Chicano Movement in the 1960s and 1970s, Aztlán would come to occupy an important place in the consciousness and imagination of Chicano/a artists.

1472 Aztec poet Nezahualcóyotl, one of the most renowned pre-Hispanic poets, dies. Well-known types of poems from this period are called “in xóchitl in cuicatl,” or “flower and song.” During the Chicano Movement of the 1960s and 1970s, Chicano poets would invoke these types of poems in their poetry, asserting their significance as antecedents to their own work.

1492 Christopher Columbus arrives at Hispaniola, the island of what would become the Dominican Republic and Haiti; he also arrives at the Island Juana, later called Cuba.

1493 Christopher Columbus arrives at the island he names Isla de San Bautista, which later would become Puerto Rico.

1508 Juan Ponce de León begins colonization of Puerto Rico; he later becomes governor of the island and subsequently searches for the fountain of youth in Florida.

1519–1521 Hernán Cortés enters Mexico with his army and meets with Moctezuma; he later sets out to conquer the Aztec capital of Tenochtitlán.

1525 Cuauhtémoc, last emperor of the Aztecs, dies. He would become an early cultural icon of identity for Mexicans and later served as a symbol of resistance during the Chicano Movement of the 1960s.

1528–1536 Alvar Núñez Cabeza de Vaca, Andrés Dorantes, Alonso de Castillo y Maldonado, and Estebanico make the journey on foot along the Gulf of Mexico coastline from Florida to New Mexico and then back to Mexico City.

1539 Fray Marcos de Niza embarks on an expedition in search of the Golden City of Quivira.

1540 Francisco de Coronado embarks on an exploratory expedition into la Nueva México in search of the Seven Cities of Cíbola.

1542 Alvar Núñez Cabeza de Vaca publishes *La Relación*, his account of eight years of traveling across what is now the U.S. Southwest and living among various Native American tribes before reconnecting with Spanish colonial forces in Mexico in 1536.

1554 The *Popol Vuh*, sacred text of the Maya, is written. The text contains Mayan creation stories, history, and cosmology and is considered the most important example of pre-Columbian Maya literature to have survived the Spanish Conquest.

1565 The Spanish establish San Agustín, Florida, the capital of Spanish Florida for more than 200 years, and the oldest continuously occupied European-established settlement in the continental United States.

1598 *Los moros y los cristianos*, a performance of mock battles between Moors and Christians, is staged along the Río Grande as the Spanish begin the colonization of New Mexico. Juan de Oñate establishes Santa Fe as a province of New Spain after completing an expedition from Zacatecas north into New Mexico.

1607 Don Pedro de Peralta founds the new city of Santa Fe (Villa Real de la Santa Fe de San Francisco de Asís), which becomes the provincial capital in 1610.

1610 Gaspar Pérez de Villagrà publishes *Historia de la Nueva México*, an epic poem that describes the events of the Oñate expedition into New Mexico, ending with the Spanish conquest of Acoma Pueblo in 1599.

1666 San Antonio de los Llanos, which later became San Antonio, Texas, is founded.

1680 The Pueblo people revolt against the Spanish occupation, and the Spaniards are forced out of New Mexico.

1693 Don Diego de Vargas reestablishes New Mexico as a Spanish territory.

1700 Mission San Xavier del Bac is established in Tucson, Arizona.

1732 New Mexican poet Miguel de Quintana's personal poetry is discovered as a result of an investigation by the Mexican Office of the Inquisition.

1766 The presidio of San Francisco, Spain's northernmost settlement, is founded.

1769 Captain Gaspar de Portolá and Fray Junípero Serra explore and begin to settle Alta California (now California).

1780 The play *Los comanches* is presented for the first time in New Mexico. It is a conquest drama that reenacts the Spanish army's historic defeat of the Comanche Indians on the Staked Plains in 1777 in what is now New Mexico. A manuscript of the play was discovered by Aurelio Espinosa in 1907, and in that same year a critical edition was published by the University of New Mexico *Bulletin*.

1803 The Louisiana Purchase nearly doubles the size of the United States, marking a key moment in the process of U.S. expansion.

1810 The Mexican War of Independence begins as Mexico struggles to become one of the first independent nations in Latin America.

1811 Anastacio Céspedes y Monroy publishes *La paisana virtuosa* (The virtuous countrywoman) and *La presumida orgullosa* (The presumptuously proud woman), the first Spanish-language novels published in the United States, both issued by Mathew Carrey in Philadelphia.

1821 Mexico and some Central American countries achieve independence, which spreads as movements throughout Latin America contribute to the establishment of various republics.

1823 President James Monroe proclaims the Monroe Doctrine, stating that European nations cannot interfere in the affairs of the Americas. Erasmo Seguín, a Texas delegate to the U.S. Congress, helps to pass the National Colonization Law, designed to facilitate Anglo settlements in Texas. Anglo settlers continue to settle what was then northern Mexico and is now the U.S. Southwest.

1824 In New York City, the separatist newspaper *El habanero* is established by Cuban independence leader Félix de Varela. José María de Heredia writes his poem "Oda al Niágara."

1825 Cuban exile José María Heredia publishes *Poesías de José María Heredia*, his first collection of poetry, in New York.

1826 Félix de Varela publishes in Philadelphia what is believed to be the first Hispanic historical-indigenous novel, titled *Jicoténcal*. Originally published anonymously in Spanish, this historical novel follows Hernán Cortés and his conquest of the Aztecs in 1521, in alliance with the people of Tlaxcala.

1828 *Pastorelas en dos actos*, attributed to M. A. de la C., appears in New Mexico and is performed regularly. Anastasio María de Ochoa y Acuña publishes *Poesías de un mexicano* (Poetry of a Mexican) in New York.

1829 Slavery is officially abolished in Mexico.

1836 The pivotal Battle of the Alamo is fought between Texas rebel forces and the Mexican government's army, led by Antonio López de Santa Anna. This eventually leads to Texas becoming an independent state from Mexico, forming the Republic of Texas until 1845, when it joined the United States.

1846–1848 The Mexican–American War is fought and concludes with the signing of the Treaty of Guadalupe Hidalgo in 1848, establishing the present-day border between the two countries and fulfilling the expansionist vision of a United States that stretches from the Atlantic to the Pacific coasts. The treaty is supposed to protect Mexican Americans as new citizens, including their language and land rights.

1848 On 4 July, Don Antonio Coronel opens the first Spanish-language theater of record in the U.S. Southwest as an addition to his home in Los Angeles.

1853 The popular Mexican social bandit, Joaquín Murrieta, known as a Robin Hood figure for defending Mexicans' rights, is killed by Captain Love and his posse while they are pursuing him as an outlaw and bandit.

1855 The state of California passes the "greaser laws," which discriminate against Mexican Americans and Native Americans. *El trovo del Viejo Vilmas* (The song of old man Vilmas), a folkloric play, is performed.

1858 Juan Nepomuceno Seguín releases *The Personal Memoirs of Juan N. Seguín*, the first autobiography written by a Mexican American in the English language.

1868 The revolt for independence, the Grito de Lares, begins in Puerto Rico, ending unsuccessfully in defeat after a few days. Spain also puts down Cuban independence fighters when their Grito de Yara insurrection begins shortly thereafter. A significant number of Cubans and Puerto Ricans migrate to the United States and other countries as exiles.

1872 María Amparo Ruiz de Burton publishes her first novel, *Who Would Have Thought It?*, under her husband's name, "H. S. Burton." Ruiz de Burton is considered the first Latina to publish a novel written in English.

1879 Hispanic newspapers experience a resurgence as vehicles of cultural interests, intellectual exchange, and literary expression.

1885 María Amparo Ruiz de Burton publishes her second novel, *The Squatter and the Don*, under the pseudonym "C. Loyal." It deals with the systematic disenfranchisement of Mexican Americans in California.

1887 Cuban exile Néstor Ponce de León, along with fellow Cuban exile José Martí and Colombian immigrant Santiago Pérez Triana, establish the influential literary club La Sociedad Literaria Hispanoamericana de Nueva York (The Hispanic American Literary Association of New York).

1892 Eusebio Chacón publishes his two seminal short novels, *Hijo de la tempestad* (The son of the tempest) and *Tras la tormenta la calma* (The calm after the storm), in New Mexico.

1895 José Martí is killed in a battle at Dos Ríos, Cuba, in the struggle for Cuban independence from Spain. In New York City, the Puerto Rican flag is designed by Puerto Rican exiles struggling to end Spanish colonial rule on their island.

1896 Manuel C. de Baca's historical novel of New Mexico, *Historia de Vicente Silva y sus cuarenta bandidos, sus crímenes y retribuciones* (History of Vicente Silva and his forty bandits, his crimes and retributions), is published.

1898 The Spanish–American War takes place, establishing the independence of Cuba, the Philippine Islands, and Puerto Rico from Spain, but linking the United States and those nations in a colonial relationship. *Historia de un cautivo* (History of a captive) by Porfirio Gonzales is published in New Mexico. Eugenio María de Hostos creates the Liga de Patriotas Puertorriqueños (League of Puerto Rican Patriots) in New York City, advocating for Puerto Ricans to determine their own political fate. At this time, New York City is a hub of intellectual production and political engagement of Puerto Ricans and Cubans, many of whom saw themselves as engaged in a common struggle against Spanish colonialism and U.S. imperialism.

1900 The Foraker Act makes all U.S. federal laws the law of Puerto Rico and establishes a civilian government there.

1901 Gregorio Cortez, an outlaw and eventually a Chicano folk hero, is captured in Texas. Recounting the narrative of his capture and defiance of a Texas sheriff, "The Ballad of Gregorio Cortez," a Mexican border ballad/*corrido* is sung throughout Texas, becoming an anthem to resistance against racist law enforcement.

1904 Political activists and exiles from Mexico Enrique and Ricardo Flores Magón establish in San Antonio, Texas, the militant newspaper *Regeneración*, in which they promote revolution against the Porfirio Díaz regime in Mexico.

1910–1920 The Mexican Revolution breaks out, overthrowing the dictatorship of Porfirio Díaz. The aims of the revolution include obtaining greater political participation and representation, more social mobility, enhanced ec-

onomic opportunities, agrarian land reform, effective suffrage for all, and no reelection. Over the course of the next 20 years, 900,000 Mexicans (approximately 10 percent of Mexico's population) cross the border into the United States.

1913 María Cristina Mena publishes her short stories in *The Century Illustrated Magazine* in New York, sharing images and views of her home country with an audience of predominantly middle- and upper-class white Americans.

1914 In the midst of poor diplomatic relations between Mexico and the United States during the Mexican Revolution, the United States invades the port city of Veracruz and occupies it for more than six months. The Panama Canal, connecting the Atlantic and Pacific Oceans, is completed.

1915 Mariano Azuela releases chapters of his classic novel of the Mexican Revolution, *Los de abajo*, in the El Paso newspaper *El Paso del Norte*.

1916 Vicente Bernal's *Las primicias* (First fruits) is published posthumously, one of the first collections of poetry written in both Spanish and English.

1917 The Jones Act is passed by the U.S. Congress, establishing that Puerto Ricans are U.S. citizens, but ensuring that Puerto Rico's colonial status remains intact.

1923 The play *Ramona* is performed for the first time, in Hemet, California. Written by Garnet Holme, the play is based on a novel by human rights author Helen Hunt Jackson. There is also a Spanish-language adaptation by playwright Adalberto Elías González, titled *Los amores de Ramona*. The *Ramona* phenomenon becomes a highly popular representation due to the idealization of Indian life, evolving into a pageant.

1924 In Albuquerque, New Mexico, author Felipe Maximiliano Chacón publishes his book of poetry and short stories, *Poesía y prosa: Obras de Felipe Maximiliano Chacón* (Poetry and prose: works by Felipe Maximiliano Chacón), at the same time that the Immigration Act imposes the first quota system against Latinos.

1925 José Vasconcelos publishes his influential philosophical work, *La raza cósmica*, which promotes the concept of racial mixing (*mestizaje*) as the "fifth race" as a future for humanity. Spanish-born poet and philosopher Jorge Agustín Nicolás Ruiz de Santayana y Borrás, a.k.a. George Santayana (1863–1952), is awarded the Royal Society of Literature Benson Medal in London. The border patrol, eventually to be known as "la migra" by Mexican immigrants, is created by the U.S. Congress.

1926 *La Opinión*, the largest and longest-running Spanish-language newspaper in the United States is founded in Los Angeles, California.

1927 La Liga Puertorriqueña e Hispana (The Puerto Rican and Hispanic League) is founded in New York City to unite Latinos and promote their social, political, and civic welfare. The league's periodical *Boletín Oficial de la Liga Puertorriqueña e Hispana* is also established to promote its causes, its activities, and Hispanic culture in general.

1928 Newspaper editor Daniel Venegas releases his novel *Las aventuras de Don Chipote, o, Cuando los pericos mamen* (*The Adventures of Don Chipote, or, When Parakeets Suckle Their Young*) in Los Angeles, California. Puerto Rican nationalist Gonzalo O'Neill's play *Bajo una sola bandera* (*Under a Single Flag*) premieres at the Park Place Theater in New York.

1929 The League of United Latin American Citizens (LULAC) is founded in Corpus Christi, Texas, as a community-based service organization to combat the discrimination faced by Hispanics in the United States.

1930 General Rafael Leonidas Trujillo becomes the leader of the Dominican Republic, supported by the U.S. government. He remains the country's dictator until he is assassinated in 1961. The Trujillo regime is responsible for widespread violence and repression, including the so-called Parsley Massacre of 1937, in which thousands of Haitians living in the Dominican Republic are killed.

1930s Due to the "Mexican scare" during the Great Depression, between 300,000 and 400,000 Mexicans and Mexican Americans are rounded up and deported from the United States.

1931 Mexican anthropologist Manuel Gamio publishes *The Mexican Immigrant: His Life Story*, "life histories" of a wide range of Mexican immigrants who entered the United States between 1900 and 1930 to work. This work is now considered foundational for U.S./Mexican border studies and Chicano/a studies.

1933 The Immigration and Naturalization Service (INS), commonly known as "la migra" by Latinos, is created to police the border between the United States and Mexico.

1934 In Los Angeles, Jorge Ainslie publishes his novel *Los pochos* (The Americanized Mexicans), considered to be the first Mexican American immigration novel and a precursor to such works as *Pocho* (1959), by José Antonio Villarreal, and *Chicano* (1970), by Richard Vásquez, among others.

1935 Miguel Otero publishes his autobiography, *My Life on the Frontier, 1864–1882*. John Steinbeck publishes the novel *Tortilla Flat*, which presents patronizing portrayals of local Monterey, California, Mexicans—called *paisanos*—that are subsequently countered by Chicano authors and critics. George Santayana's first novel, *The Last Puritan: A Memoir in the Form of a Novel*, is nominated for the Pulitzer Prize.

1936 Nina Otero-Warren releases her book *Old Spain in Our Southwest*, nostalgically recording her memories of the family hacienda in Las Lunas, New Mexico.

1937 Many Puerto Rican nationalists are killed or wounded at a rally in what is called the Masacre de Ponce (Ponce Massacre), as the U.S. colonial government in Puerto Rico escalates its attacks on Puerto Rican nationalists.

1938 Josefina Niggli presents *Mexican Folk Plays*, an anthology of five plays exposing and interpreting Mexican border culture to American audiences.

1939 Miguel Otero issues the second part of his autobiography, *My Life on the Frontier, 1882–1897*. Fray Angélico Chávez publishes his first book of poetry, *Clothed with the Sun*, an early collection of verse by a New Mexican Hispano, telling of his spiritual rebirth as a Catholic priest.

1940 Miguel Otero publishes the third part of his autobiography, *My Nine Years as Governor of the Territory of New Mexico, 1897–1906*. In a collection of short fiction, *New Mexico Triptych*, Fray Angélico Chávez portrays a uniquely New Mexican Hispano perspective on the Nativity, the Madonna, and the Crucifixion.

1942 The Bracero Program is established, providing work for five million Mexican laborers, due to labor shortages in the United States during World War II. The immigration agreement with Mexico legally allows Mexican workers to fill wartime labor shortages, bringing tens of thousands of Mexicans into the United States each year. María Cristina Mena publishes her novel *The Water-Carrier's Secret*. The Sleepy Lagoon incident takes place in East Los Angeles, resulting in the conviction of 22 Chicano zoot-suiters for murder (overturned in 1944), the basis of Luis Valdez's *Zoot Suit* (1978).

1943 The Zoot-Suit Riots, in which Chicano youth (called *pachucos*) dressed in zoot-suits were profiled, beaten, and disrobed, take place in Los Angeles. These attacks are later memorialized in works of literature such as Luis Valdez's play *Zoot Suit* (1978) and Graciela Limón's novel *Memories of Ana Calderón* (1994). *Spanish Folk-Poetry in New Mexico*, by Arthur León Campa, offers a critical anthology of Spanish folk poetry and ballads (*romances*, *corridos*, *décimas*, and *canciones*) as they developed and were adapted to the New Mexican landscape.

1945 Josefina Niggli publishes *The Mexican Village*, a novel chronicling the life, traditions, and folklore of the Mexican borderlands for an English-speaking American public. Mexicans earn the most Congressional Medals of Honor of any other ethnic group.

1947 The United States initiates Operation Bootstrap, bringing Puerto Rican contract laborers to the United States and setting off one of the largest waves of Puerto Rican migration to the United States in its history. The publication of the two short stories "El Hoyo" and "Señor Garza" by Mario Suárez in the *Arizona Quarterly* establishes him as one of the precursors of contemporary Chicano letters. Luis Pérez publishes his autobiographical novel *El coyote: The Rebel*, an early chronicle of immigration and success in pursuit of the American dream. Josefina Niggli releases *Step Down, Elder Brother*, a novel that exposes English readers to the aftermath of the Mexican Revolution in Mexican border society.

1948 Carey McWilliams's extensive historical study, *North from Mexico: The Spanish-Speaking People of the United States*, is published; it has a major impact because of its empirical treatment of Mexican Americans.

1952 Puerto Rico is officially established as the Commonwealth of Puerto Rico.

1953 René Marqués's foundational play *La carreta* (The oxcart), which captures a vivid sense of the immigration experience of Puerto Ricans in New York, premieres at the Church of San Sebastián in New York. María Cristina Mena Chambers releases *Boy Heroes of Chapultepec: A Story of the Mexican War*, once again informing American readers about life and culture in her native country.

1954 The U.S. Supreme Court determines that the legal protections extended to African Americans in the Fourteenth Amendment guaranteeing "equal protection under the law" apply to Latinos/as as well. This case establishes a precedent in legal challenges to racial/ethnic discrimination against Latinos/as. Fabiola Cabeza de Baca writes her nostalgic novel on the "good old days" about New Mexican cultural practices, titled *We Fed Them Cactus*, and Fray Angélico Chávez presents his historical account of the conquest of New Mexico through the Catholic virgin icon of La Conquistadora in a novel of the same name. Operation Wetback is enacted in the United States by the Immigration and Naturalization Service, designed to apprehend and deport undocumented Mexican immigrants. There are 1,078,168 apprehensions made in the first year of the program and 242,608 in 1955.

1955 Cleofas Jaramillo publishes her autobiographical novel, *Romance of a Little Village Girl*.

1956 Pedro Juan Soto publishes *Spics: Stories*, about the Puerto Rican experience in New York City.

1957 Juan Rael publishes his *Cuentos de Colorado y Nuevo México*, which serves to solidify the area's Hispanic tradition of literature, both written and oral.

1958 Américo Paredes publishes his classic scholarly study on folk hero Gregorio Cortez, "*With His Pistol in His Hand*": *A Border Ballad and Its Hero*, proposing the *corrido* (ballad) as the possible origin of Chicano expression.

1959 The iconic Mexican American epic novel *Pocho*, by José Antonio Villarreal, is released by Doubleday Press. José Timoteo López, Edgardo Núñez, and Robert Lara Vialpando publish *Breve reseña de la literatura hispana de Nuevo México y Colorado* (Brief overview of Hispanic literature from New Mexico and Colorado), one of the first attempts at a literary history of proto-Chicano letters. *The Evergreen Review* literary magazine devotes an entire special issue to Mexican authors, "The Eye of Mexico," bringing attention for the first time to Mexican authors (i.e., Carlos Fuentes, Octavio Paz, Elena Poniatowska, Jaime Sabines, and Juan Rulfo) in such a mainstream venue. The borough of Manhattan in New York City observes the first National Puerto Rican Day Parade in honor of the people of Puerto Rican heritage residing in the mainland United States. After six years of armed revolt in Cuba headed by Fidel Castro's 26th of July Movement, the rebels finally oust President Fulgencio Batista from power on 1 January 1959. Dissatisfied with the Cuban Revolution, large numbers of middle- and upper-class Cubans subsequently migrate to the United States as dissidents and exiles.

1961 *The Labyrinth of Solitude*, by Mexican poet and philosopher Octavio Paz, is translated into English, an attempt to explain the Mexican mind and psyche. Paz attempts to capture an essentialist Mexican by focusing on what he calls a "Mexican extreme" in the Chicano figure of a *pachuco*. Jesús Colón releases *A Puerto Rican in New York and Other Sketches*, in which he addresses issues of racism and class in the Puerto Rican community.

1962 The National Farm Workers Association (NFWA), a precursor to the United Farm Workers Organizing Committee (UFWOC), is founded by two young Chicanos named César Chávez and Dolores Huerta.

1963 John Rechy publishes the first Chicano gay novel, *City of Night*, a landmark novel describing the life of a male hustler, which revolutionizes a new aesthetics. William Carlos Williams's last book, *Pictures from Brue-*

ghel, wins the Pulitzer Prize for poetry. Cuban American writer José Yglesias publishes his first novel, *A Wake in Ybor City*, about Cubans who immigrated to Florida in the wake of the Cuban Revolution.

1964 Sabine R. Ulibarri releases *Tierra Amarilla: Stories of New Mexico*, his regional stories about the lifestyle, characters, and customs of New Mexico. *Cuadernos Desterrados* (Exiled notebooks), a literary journal for Cuban expatriates, is founded by Mauricio Fernández in Miami, Florida.

1965 César Chávez and Dolores Huerta cofound the United Farm Workers Organizing Committee (UFWOC) as a vehicle to promote greater labor equities for agricultural workers. Luis Valdez, with his Teatro Campesino (Farmworkers Theatre), sparks the urgency of self-representation by using characters who lived the experience of field-workers, thus establishing one of the pillars of a social movement and a cultural nationalist literature. The Crusade for Justice is established in Denver, Colorado, by Rodolfo "Corky" Gonzales. This period is considered a literary renaissance. For all these reasons, 1965 is a breakthrough year of converging factors that helps create the Chicano Movement and by extension propels the contemporary production of Chicano letters with a cultural nationalist agenda. Avant-garde Cuban American playwright María Irene Fornés wins the Distinguished Plays Obie Award for her plays *Promenade* and *The Successful Life of Three*. Over the course of her career she wins nine Obie Awards (in 1965, 1977, 1979, 1982, two in 1984, 1985, 1988, 2000). Ediciones Universal, the first publishing house to serve the Cuban exile community, is founded in Miami, Florida, by Juan Manuel and Marta O. Salvat.

1967 Rodolfo "Corky" Gonzales releases his classic epic poem *I Am Joaquín*, one of the earliest and most widely read works associated with the Chicano Movement. It is later turned into a film, produced and narrated by Luis Valdez, to mobilize the masses through its strongly cultural, nationalist message and images. A pioneer writer of the Nuyorican Movement, Piri Thomas publishes *Down These Mean Streets*, an autobiographical coming-of-age novel that brings to life the harsh realities of barrio life, documenting the psychological impact of racism and violence on the young male protagonist; it is considered by many to be the work that launches the Nuyorican Movement. Luis Valdez produces his emblematic play about how to negotiate identity in modern times, *Los vendidos* (The sell-outs). *El Grito: A Journal of Contemporary Mexican-American Thought*, the first Chicano academic and literary journal ever published in the United States, is created by Octavio Romano at Berkeley. El Teatro de la Esperanza is established at the University of California, Santa Barbara. Miriam Colón establishes the Puerto Rican Traveling Theater on West 47th Street in Manhattan, New York.

1968 *Exilio: Revista de Humanidades* (*Exile: Journal of Humanities*), a literary journal for Cuban exiles, is founded in New York by Victor Batista Falla and Mauricio Fernández.

1969 The Chicano Youth Liberation Conference takes place in Denver, Colorado, which issues the Plan Espiritual de Aztlán, a proclamation of a new identity and Chicano independence that presents the concept of Aztlán as the Chicano mythic homeland. Also, a conference called the Plan de Santa Bárbara takes place at the University of California at Santa Barbara, at which the blueprint for creating Chicano studies programs in other universities is created. Raymond Barrio publishes *The Plum Plum Pickers*, a novel that describes the hardships and exploitation of fruit pickers in California. Abelardo "Lalo" Delgado releases his collection of Chicano Movement poetry, *Chicano: 25 Pieces of a Chicano Mind*. One of the first anthologies of Mexican American literature, *El Espejo The Mirror: Selected Mexican American Literature*, is edited and published by Octavio Romano via Quinto Sol Publications. Nuyorican poet Victor Hernández-Cruz releases his first full-length collection of poetry, *Snaps*, published by Random House. El Teatro Campesino is honored with an Obie Award for "demonstrating the politics of survival."

1970 The first Quinto Sol Literary Award is granted to Tomás Rivera for his novel ". . . y no se lo tragó la tierra (. . . And the Earth Did Not Part), subsequently published in a bilingual edition in 1971 by Quinto Sol Press. Richard Vásquez's novel *Chicano* is published by Doubleday.

1971 Ricardo Sánchez publishes his first collection of poetry, *Canto y Grito Mi Liberación . . .* (I sing and shout my liberation . . .), a work of angry and inventive Spanglish writings about identity, liberation, and barrio realities. Alurista releases *Floricanto in Aztlán*, a tour de force of Spanglish creations, barrio aesthetics, and Amerindian sensibilities. A collection titled *Actos by Luis Valdez and Teatro Campesino* brings together some of the most inventive plays on Chicanos and their social circumstances through humor, satire, and outrageous depictions. Estela Portillo Trambley writes one of the first contemporary plays by and about a Chicana, *The Day of the Swallows*. Ernesto Galarza produces an autobiographical novel, *Barrio Boy*, which chronicles the journey of an immigrant boy into California. Cuban American playwright Ivan Acosta's play *Abdala-Jose Martí* debuts at the Lincoln Center Theater Festival in New York, the first Hispanic play to achieve such an honor. Cuban American novelist Celedonio González publishes his novel *Los Primos* (The cousins), shifting the narrative away from Cuba and Castro and focusing on Cuban exiles living in the United States.

1972 Rudolfo A. Anaya releases *Bless Me, Ultima*, a novel of magical realism and a bildungsroman, about a boy who struggles with external influences, his identity, and his spirituality; it garners the Premio Quinto Sol literary award and becomes a classic. *The Autobiography of a Brown Buffalo* by Oscar Z. Acosta makes a major splash with a character who indulges in self-hate and eventually discovers his Chicano identity. The anthology *La literatura chicana: Texto y contexto*, edited by Antonia Castañeda-Shular, Tomás Ybarra-Frausto, and Joseph Sommers, contributes to diversification and intertextual relations with other Latino literatures.

1973 *La Revista Chicano-Riqueña* is founded in Bloomington, Indiana, by Nicolás Kanellos and Luis Dávila; it establishes literary collaboration between Puerto Ricans and Chicanos. The first Festival de Flor y Canto (Festival of Flower and Song) takes place at the University of Southern California (USC), bringing together the major Chicano writers of the time. KCET-TV in Los Angeles, California, presents "Cantos de Aztlán/Poets of Aztlán," a half-hour poetry reading featuring Alurista and Ricardo Sánchez, two of Chicano literature's leading poets of the time. Rolando Hinojosa-Smith wins the third annual Premio Quinto Sol for his novel *Estampas del Valle y otras obras/Sketches of the Valley and Other Works*. In Manhattan's East Village, Miguel Algarín, Miguel Piñero, Pedro Pietri, and others found the Nuyorican Poet's Café, which becomes a forum for promoting Nuyorican literature, music, visual arts, comedy, and theater. Pedro Pietri releases his poetry collection *Puerto Rican Obituary*, an epic poem that sketches the lives of five Puerto Ricans who come to the United States with dreams that are never fulfilled. José Angel Figueroa comes out with his collection of poetry *East 110th Street*, memorable for its Afro-Taino nationalism. Nicholasa Mohr presents her coming-of-age novel *Nilda*, which relates life in the Bronx through the eyes of a 10-year-old, second-generation Puerto Rican girl. The Bilingual Foundation of the Arts (BFA) is founded by two Latina personalities in the world of theater, Mexican American actress Carmen Zapata and Cuban-born actress and playwright Margarita Galbán. The BFA has a history of commitment to all people in the greater Los Angeles area, presenting the finest Hispanic literary culture for both Spanish- and English-speaking audiences.

1974 Miguel Méndez M. publishes his landmark novel about the mythic border region, *Peregrinos de Aztlán* (Pilgrims in Aztlán), a totalizing work that shows influences from the Latin American boom. *The Fifth Horseman* by José Antonio Villarreal makes connections with pre-revolution Mexico to emphasize how that historical event directly impacted Chicanos. Juan Felipe Herrera publishes his innovative collection of poetry *Rebozos of Love/We Have Woven/Sudor de Pueblos/On Our Back*. The San Antonio, Texas, journal *Caracol* begins publication. *The Bilingual Review/La Revista Bilingüe* is

founded by Gary Keller to promote studies on linguistics and literary criticism of Latino literature. Miguel Piñero's play *Short Eyes* premieres off-Broadway at the Joseph Papp Public Theater on 28 February. The play is nominated for six Tony Awards and wins the 1974 New York Drama Critics Circle Award, an Obie, and a Drama Desk Award for the "best play of the year." *Short Eyes* is later published in book form and adapted for film. Julia Alvarez is awarded the Lamont Prize by the Academy of American Poets.

1975 Alejandro Morales publishes his experimental novel *Caras viejas y vino nuevo* (Old faces and new wine). Ron Arias's *The Road to Tamazunchale* also appears, introducing fantasy and magical realism to assuage the harsh reality of death. The Department of Spanish and Portuguese at the University of California, Irvine, establishes The Chicano Literary Prize, the first of which is awarded to Ron Arias for his story "The Wetback." Estela Portillo Trambley's collection of short stories, *Rain of Scorpions and Other Writings*, is instrumental in presenting proto-feminist topics concerning Chicanas. Juan Rodríguez creates *Carta Abierta*, a collection of personal letters of reflections, opinions, and bibliographical data pertaining to literary happenings of the day. In New York City, Miguel Algarín and Miguel Piñero edit and publish *Nuyorican Poetry: An Anthology of Puerto Rican Words and Feelings*, introducing a variety of Nuyorican voices writing about their experiences bilingually, in Spanish and English. Nicholasa Mohr releases her collection of short fiction, *El Bronx Remembered: A Novella and Stories*, a *New York Times* Outstanding Book of the Year Finalist and winner of the Best Book Award from the *School Library Journal*.

1976 *Grito del Sol: A Chicano Quarterly*, promoting Chicano letters, begins publication in Berkeley, California. Mango Press is established by Lorna Dee Cervantes to introduce the poetry of such writers as Alberto Ríos, Orlando Ramírez, Jimmy Santiago Baca, Bernice Zamora, Luis Omar Salinas, and Sandra Cisneros. Rudolfo Anaya releases *Heart of Aztlán*, the second novel of his coming-of-age trilogy. *Hechizospells* by Ricardo Sánchez introduces his landmark collection of poetry, and Aristeo Brito issues his border novel *El diablo en Texas* (The devil in Texas). Alurista comes out with his neo-indigenist poetry collection *Timespace Huracán*. Rolando Hinojosa-Smith publishes his epic novel *Klail City y sus alrededores* (Klail City and Its Surroundings) and becomes the first Chicano author to receive the prestigious Premio Casa de las Américas award. *The Elements of San Joaquín* by Gary Soto wins the United States Award of the International Poetry Forum and is published a year later.

1977 Sabine Ulibarri publishes his collection of unforgettable New Mexican stories, *Mi abuela fumaba puros/My Grandma Smoked Cigars*. John Rechy examines sexuality in his documentary novel *The Sexual Outlaw*. In *The*

Elements of San Joaquín, published in the Pitt Poetry Series, Gary Soto chronicles life in California's San Joaquín valley and the futility of trying to recapture the innocence of childhood. In her collection of poetry *Bloodroot*, Alma Villanueva employs images from Aztec and Mexican history and mythology to construct a feminist ideology. Cuban American playwright María Irene Fornés is presented with an Obie Award for playwriting for *Fefu and Her Friend*.

1978 The play *Zoot Suit* by Luis Valdez is presented at the Taper Forum in Los Angeles to sold-out audiences for months, marking the first time a Chicano play had made a major splash in a mainstream theater venue. (The Broadway production of *Zoot Suit* debuts at the Winter Garden Theater in 1979 but is short-lived.) Gary Soto releases his second collection of poetry, *The Tale of Sunlight*, which is nominated for the Pulitzer Prize and also for the National Book Award. Ricardo Sánchez publishes his book of poetry, *Milhuas Blues and Gritos Norteños*, while Rolando Hinojosa comes out with his only collection of poetry, *Korean Love Songs: From Klail City Death Trip*, a series of poems based on the author's experiences in the Korean War. Nuyorican Piri Thomas draws from his past experiences and gives readers a vivid slice of the life in the barrio in his collection of stories, *El Barrio*. The Spanish-language journal *La Palabra: Revista de Literatura Chicana*, edited by Justo Alarcón, appears for the first time. Miguel Algarín publishes *A Mango Affair*, a collection of poetry that attacks the misconceptions and the American Dream-inspired thoughts that some islanders may have about life in the United States.

1979 Arte Público Press, publisher of Chicano/Latino literature, is founded and establishes its base at the University of Houston. Jorge Huerta and Nicolás Kanellos edit and release *Nuevos Pasos: Chicano and Puerto Rican Drama*, an important collection of five Chicano and three Puerto Rican plays. Luis Omar Salinas presents his poetry collection *I Go Dreaming Serenades*. José Antonio Burciaga introduces his vanguard poetry collection *Cultura*. The anthology *Modern Chicano Writers: A Collection of Critical Essays*, edited by Joseph Sommers and Tomás Ybarra-Frausto, offers a series of analytical essays on various Chicano authors. Rudolfo Anaya issues *Tortuga*, the third novel in his New Mexico coming-of-age trilogy. Francisco Jiménez's anthology of critical essays, *The Identification and Analysis of Chicano Literature*, also makes its appearance. On the eastern seaboard, Puerto Rican poet Luz María Umpierre's collection *Una puertorriqueña en Penna* (A Puerto Rican woman in Pennsylvania) appears, offering poems that comment on the discrimination that the Puerto Rican community experiences in Philadelphia. Tato Laviera releases his first collection of poetry, *La Carreta Made a U-turn*, a canonical work of poetry written for a bilingual audience, de-

scribing the Puerto Rican experience in the United States. Cuban American playwright María Irene Fornés is presented with an Obie Award for directing *Eyes on the Harem*.

1980 In *Inventing a Word: An Anthology of Twentieth Century Puerto Rican Poetry*, Julio Marzán offers original poems and their English translations of 23 different modern poetic voices addressing contemporary issues and the culture of Puerto Rico. In *Yerba Buena*, a first collection of poetry by Sandra María Esteves, she presents a revolutionary urban-Latina aesthetic and thematic. Gary Soto publishes yet another poetry collection, *Father Is a Pillow Tied to a Broom*. Lucha Corpi presents poetry of feelings and sensuality in *Palabras de mediodía/Noon Words*. Miguel Méndez releases *Tata Casehua y otros cuentos*, a bilingual collection of nine stories. Juan Bruce-Novoa presents *Chicano Authors: Inquiry by Interview*, in which 14 leading Chicano authors respond to questions about their personal and educational backgrounds; their perceptions of the role of the Chicano writer; and their evaluation of the literary, linguistic, and sociocultural significance of Chicano literature. Tino Villanueva introduces *Chicanos: Antología histórica y literaria* (Chicanos: A historical and literary anthology), intended for Mexico, which explains much of the social, historical, and linguistic background of Chicano/a writings. In addition, Marcienne Rocard introduces *Sons of the Sun* (translated from the French, *Les Fils du Soleil: La Minorité Mexicaine à travers la Litterature des Etats-Unis*), one of the first modern critical looks at Chicanos from abroad. Chicano poet Luis Omar Salinas is given the Earl Lyon Award for poetry writing by Fresno State University for his collection *Afternoon of the Unreal*. Rudolfo Anaya wins the American Book Award from the Before Columbus Foundation for his novel *Tortuga* (1979), the third book in a trilogy including *Bless Me, Ultima* (1972) and *Heart of Aztlán* (1976). Acclaimed Nuyorican poet Jesús Abraham "Tato" Laviera is invited to a White House gathering of American poets by President Jimmy Carter in acknowledgment of his collection *La Carreta Made a U-Turn*. The Mariel boatlift brings approximately 125,000 Cubans to Florida from the port of Mariel, Cuba, within the span of a few months, constituting one of the largest waves of Cuban migration in U.S. history.

1981 Lorna Dee Cervantes comes out with her first collection of poetry, *Emplumada*, in which the poetic voice projects a sense of alienation from both the dominant culture and her own; she wins the American Book Award for this in 1982. Alurista releases *Spik in Glyph*, a collection of poems written between 1975 and 1979. Rolando Hinojosa publishes his novel *Mi querido Rafa* (Dear Rafe), in which he experiments with the epistolary form. Jaime Sagel brings out *Tunomás Honey*, a bilingual short story collection for which he is awarded the 1981 Premio Casa de las Américas literary prize. Gloria Anzaldúa and Cherrie Moraga edit and publish *This Bridge Called My*

Back: Writings by Radical Women of Color, a best-selling feminist anthology that helped create a shift in feminist consciousness, acknowledging the important contributions of Latinas and African American, Asian American, Native American women, as well as other women of color. Puerto Rican author Benito Pastoriza releases his first poetry collection, *Lo coloro de lo incoloro* (The color of the colorless), and wins the Chicano/Latino Literary Prize (second place) from the University of California at Irvine for 1979–1980. Cuban American playwright Dolores Prida premieres *Coser y Cantar: A One Act Bilingual Fantasy for Two Women*, a play about the experience of being Hispanic in the United States, at the INTAR Theater in New York. Nuyorican writer Nicholasa Mohr wins the American Book Award for her children's book *Felita* (1979).

1982 Luis Omar Salinas introduces his poetry in *Darkness under the Trees/Walking behind the Spanish*, which is filled with dark, surreal imagery. Ernestina Eger offers her extensive annotated bibliography *Criticism of Contemporary Chicano Literature*. Jorge Huerta edits the anthology *Chicano Theater: Themes and Forms*, which offers a comprehensive overview of Chicano drama from its inception as agitprop to its more recent mainstream trends. Salvador Rodríguez del Pino publishes his unique study *La novela chicana escrita en español: Cinco autores comprometidos*. Richard Rodríguez contributes his autobiography *Hunger for Memory: The Education of Richard Rodríguez*, stating controversial positions on affirmative action and bilingual education. Leroy Quintana wins the American Book Award for his first collection of poetry, *Sangre* (1981). Víctor Hernández Cruz introduces surreal bilingual poetry in *By Lingual Wholes*, in which linguistic code switching is the norm. Martín Espada comes out with his first book of poetry, *The Immigrant Iceboy's Bolero*, wherein he describes the difficulties experienced by immigrants as they attempt to make a new life in a new and hostile environment. Luz María Umpierre's new collection of poetry, *En el país de las maravillas* (In the country of wonders), uses irony to challenge and resist the notion that the United States can be a wonderland and at the same time develop citizens who would want to modify her, restrain her, and mark her as foreign and a minority. Eugene V. Mohr introduces an important study to the literary canon with *The Nuyorican Experience: The Literature of the Puerto Rican Minority*. In addition, Nuyorican poet Jesús Abraham "Tato" Laviera wins the American Book Award from the Before Columbus Foundation for his collection of poetry *Enclave* (1981), the first Latino to win this award for poetry.

1983 Cuban American Oscar Hijuelos publishes his first novel, *One House in the Last World*, setting the stage to later win the Pulitzer Prize. *Reto en el paraíso* (Challenge in paradise) by Alejandro Morales represents an ambitious experiment in creating the first Chicano "totalizing novel." Edward

Rivera releases *Family Installments: Memories of Growing Up Hispanic*, a fictionalized family chronicle spanning several generations. Prior to the official establishment of the National Medal for the Arts, playwright Luis Valdez had received a comparable medal from President Ronald Reagan, arranged by the President's Committee on the Arts and the Humanities. Lionel G. García wins the PEN Southwest award for his novel *Leaving Home*. Evangelina Vigil (Piñón) is presented with the American Book Award from the Before Columbus Foundation for her collection of poetry *Thirty an' Seen a Lot*, the first Latina to receive this award for poetry. Nash Candelaria wins the American Book Award for his novel *Not by the Sword*. Pat Mora wins the National Association for Chicano Studies' Creative Writing Award.

1984 *The House on Mango Street* (winner of the American Book Award in 1985), a coming-of-age novel by Sandra Cisneros, has an immediate impact because of its character depictions and poetic resonances. Pat Mora's *Chants* is presented with the Southwest Book Award by the Border Regional Library Association and the Best Book of Poetry award from the *El Paso Times*. In the arena of short fiction, *The Iguana Killer: Twelve Stories of the Heart*, by Alberto Alvaro Ríos, introduces new insights into a series of desert symbols. *Chicano Literature: A Reference Guide*, edited by Julio A. Martínez and Francisco A. Lomelí, presents an exhaustive collection of critical treatments on a broad range of authors and literary concepts. Nicolás Kanellos edits *Hispanic Theatre in the United States*, which provides a historical overview of Hispanic theater. And Ana Castillo in *Women Are Not Roses* further contributes to new definitions of Chicana feminisms. This year marks the first international conference on Chicano literature and culture, which takes place in Garmersheim, Germany, spearheaded by Renate von Bardeleben, Juan Bruce-Novoa, and others. In New York City, César Andreu Iglesias edits and publishes *Memoirs of Bernardo Vega: A Contribution to the History of the Puerto Rican Community in New York*, a unique and often humorous firsthand account of the life of an immigrant, as well as of the concerns and activities of the Puerto Rican community in New York in the period between the world wars. María Irene Fornés wins two Obie Awards, for playwriting and directing, for *The Danube*, *Sarita*, and *Mud*. Jesús Colón, one of the founding fathers of the Nuyorican movement, receives the American Book Award posthumously for *A Puerto Rican in New York and Other Sketches* (1961). The English-language translation of the widely read *I, Rigoberta Menchú* is published. The book recounts the early life of Rigoberta Menchú, her father's violent assassination, and her brother's torture by the Guatemalan army. For her activism on behalf of the rights of the indigenous people of Guatemala and globally, Menchú will win the Nobel Prize for Peace in 1992, the quincentennial of the arrival of Christopher Columbus in the Americas.

1985 The year is a literary happening; a sizable group of Chicana writers publish some of their first or most notable works up to this time, forming what some have called the Chicana postmodern generation or a Chicana literary boom. Winner of the Sue Kaufman Prize for First Fiction, awarded by the American Academy and Institute of Arts and Letters, Cecile Pineda's debut novel *Face* addresses issues having to do with identity and the quest for community. *Puppet: A Chicano Novella* by Margarita Cota-Cárdenas is a highly experimental novel filled with bilingual episodes in search of an enigmatic protagonist. Rolando Hinojosa releases his mystery novel *Partners in Crime*, part of the Klail City Death Trip series featuring Lieutenant Detective Rafe Buenrostro. *Living up the Street* (also winner of the 1985 American Book Award) by Gary Soto recounts the common trials of growing up in a large urban city, and the poems in *Black Hair* reflect a growing maturity in the poet's imagination as he ponders such themes as marriage and parenthood. *The Moths and Other Stories* by Helena María Viramontes focuses on the lives of Chicana women of various ages and backgrounds struggling with issues of religion, adolescence, sexuality, family, and aging. María Herrera-Sobek's edition of *Beyond Stereotypes: The Critical Analysis of Chicana Literature* offers timely discussions on a variety of authors and topics. Marta Sánchez also offers an in-depth examination of a group of Chicana poets in her *Contemporary Chicana Poetry: A Critical Approach to an Emerging Literature*. In addition, Arte Público releases two collections of poetry by Tato Laviera, *American* and *Enclave* (second edition), establishing him as a significant Nuyorican poet. Cuban American novelist Oscar Hijuelos is awarded the prestigious Rome Prize from the American Academy in Rome as an emerging artist in the area of literature. María Irene Fornés is presented with an Obie Award for best new American play for *The Conduct of Life*.

1986 *The Mixquiahuala Letters*, an epistolary novel by Ana Castillo, garners her national recognition and establishes her path to fame; she will receive the prestigious American Book Award in 1987. Denise Chávez releases *The Last of the Menu Girls*, a coming-of-age story comprising seven interrelated stories about Rocío Esquivel, a young Mexican American woman in southern New Mexico who seeks an understanding of herself, her family, and her community. *Trini* by Estela Portillo Trambley chronicles the life of Trini, a young Tarahumara woman who gives up her *indígena* life and crosses the border as an *indocumentada* to give birth to her child in the United States. *Martin and Meditations on the South Valley* by Jimmy Santiago Baca represents a highly personalized view of a region south of Albuquerque that contains many of his past memories. Michael Nava publishes *The Little Death*, the debut of his mystery novels in the Henry Ríos series about an openly gay Latino criminal defense lawyer in Los Angeles. The series continues with *Goldenboy* (1988), *Howtown* (1990), *The Hidden Law* (1992), *The Death of*

Friends (1996), *The Burning Plain* (1997), and *Rag and Bone* (2001). Renate von Bardeleben's edition of *Mission in Conflict: Essays on the U.S.-Mexican Relations and Chicano Culture* marks a milestone for bringing together a large international group of scholars in an endeavor to apply a wide variety of critical approaches to Chicano literature. Pat Mora's *Borders* examines linguistic as well as culturally philosophical borders. Chicano poets Lorna Dee Cervantes, Sandra Cisneros, Alberto Ríos, and Luis Omar Salinas read from their works at the Library of Congress for an evening of Chicano poetry on 8 April. Dominican American novelist and poet Julia Alvarez garners the General Electric Foundation Award for Younger Writers and the Third Woman Press Award, first prize in narrative. Gloria Anzaldúa and Cherrie Moraga win the American Book Award for *This Bridge Called My Back: Writings by Radical Women of Color*. Miguel Algarín wins the American Book Award for *Time's Now/Ya Es Tiempo*.

1987 Martín Espada publishes *Trumpets from the Islands of Their Eviction*, a new collection of poetry influenced by his Puerto Rican background. Puerto Rican native Judith Ortiz Cofer offers two collections of poems, *Terms of Survival* and *Reaching for the Mainland*, chronicling her attempts at negotiating her life between two cultures. Luz María Umpierre-Herrera releases *The Margarita Poems*, wherein she discusses her lesbianism and offers highly erotic poems about lesbian love. *My Wicked, Wicked Ways* by Sandra Cisneros is a coming-of-age collection of poetry telling of her growing up Chicana, the sole daughter among six brothers, of her self-discovery, her solitary fate as a poet, and her attempts to negotiate personal relationships as an adult. Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza* becomes an instant classic for its theorization on gender, borders, Spanglish, mythology, and poetics.

1988 Alma Luz Villanueva releases her debut novel *The Ultraviolet Sky*, an engaging exploration of the troubled relationships between women and men, for which she wins the American Book Award from the Before Columbus Foundation in 1989. *The Brick People* by Alejandro Morales reenvisions the history of southern California. Josefina López's first play, *Simply María, or The American Dream*, an autobiographical, satirical comedy about a young immigrant girl trying to reconcile traditional Mexican values with those of the United States, is produced by the Gaslamp Quarter theatre in San Diego, California. Cuban American Elías Miguel Muñoz contributes an important scholarly book on Cuban exile poetry, *Desde esta orilla: Poesía cubana del exilio* (From this shore: Cuban poetry of exile). Cuban American novelist Roberto G. Fernández publishes his first novel in English, *Raining Backwards*, wherein he offers an entertaining satire of the Cuban community in Miami; it is given a favorable critical reception.

1989 Nominated for a Pulitzer Prize, Judith Ortiz Cofer's novel *The Line of the Sun* moves from a rural Puerto Rican village to a tough immigrant housing project in New Jersey, telling the story of a Hispanic family's struggle to become part of a new culture without relinquishing the old. Winner of the Pulitzer Prize for Fiction in 1990, *The Mambo Kings Play Songs of Love* by Oscar Hijuelos tells the story of César and Nestor Castillo, two Cuban brothers and musicians who immigrate to the United States and settle in New York City in the early 1950s. The novel makes an immediate impact and is subsequently turned into a feature film. Guy García releases *Skin Deep*, a mystery novel about coming of age in the new America. Virgil Suárez's first novel, *Latin Jazz*, chronicles an emigré family's hopes and sorrows in making a new home in Los Angeles. Francisco A. Lomelí and Carl R. Shirley release the first of their three volumes of *Dictionary of Literary Biography: Chicano Writers* (vols. 2 and 3 are released in 1993 and 1999, respectively). Cuban American poet Carolina Hospital compiles and publishes *Los Atrevidos: The Cuban American Writers*, the first anthology of Cuban American literature. Chicano poet Jimmy Santiago Baca is the recipient of the Hispanic Heritage Award for Literature. Nicolás Kanellos is the recipient of the American Book Award from the Before Columbus Foundation in the category of publishing and editing. Isabel Allende wins the American Book Award for her novel *Eva Luna* (1987), her fourth novel. Mexican American poet Ivan Argüelles receives the Poetry Society of America's William Carlos Williams Award.

1990 In this memorable year, Nicolás Kanellos spearheads the founding of the Recovering the U.S. Hispanic Literary Heritage Project, housed at the University of Houston, whose objective is to locate, preserve, and disseminate Hispanic culture of the United States in its written form from colonial times until 1960. *George Washington Gómez: A Mexicotexan Novel* by Américo Paredes, originally from the 1930s, is one such example. Judith Ortiz Cofer publishes her memoir *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood*, describing her childhood spent between Puerto Rico and New Jersey. Sandra María Esteves publishes *Bluestown Mockingbird Mambo*, her third collection of poetry, which is a powerful account of the realities of the urban poor. *Chicano Narrative: The Dialectics of Difference* by Ramón Saldivar is praised for its meticulous scholarship and theories about the novel. Gloria Anzaldúa edits and releases *Making Face, Making Soul, Haciendo Caras: Creative and Critical Perspectives by Women of Color*, a bold collection of creative pieces and theoretical essays by and about women of color. Nicolás Kanellos's *A History of Hispanic Theatre in the United States: Origins to 1940* documents important periods of theatrical production. Aristeo Brito's classic novel *El Diablo en Texas* (1976), which chronicles Anglo Texan oppression of Chicanos and Mexicans in Presidio, Texas, is translated and reissued in English as *The Devil in Texas* and garners

the Western States Book Award. Charles Tatum edits and releases *Mexican American Literature*, a textbook anthology of Chicano literature directed toward high school students. Naomi Quiñónez wins the American Book Award for the anthology *Invocation L.A.: Urban Multicultural Poetry*.

1991 *The Miraculous Day of Amalia Gómez* by John Rechy offers an in-depth glimpse into the life of a poor woman who reflects on family, spirituality, and identity. Héctor Calderón and José David Saldívar edit and publish *Criticism in the Borderlands: Studies in Chicano Literature, Culture and Ideology*, marking an important stage in publishing cultural and literary criticism on Chicanos via a major university publishing house (Duke University Press). Arturo Islas's *The Rain God* presents a serious look into self, family, and sexuality. Sandra Cisneros releases *Woman Hollering Creek and Other Stories*, focusing principally on the social role of young girls and women and their relationships with the boys/men in their lives. Víctor Villaseñor issues *Rain of Gold*, a memoir in which he chronicles the life stories of his parents, Lupe Gómez and Juan Salvador Villaseñor, beginning in 1911. Julia Alvarez releases her debut novel, *How the García Girls Lost Their Accents*, a fictionalized account of her own experience growing up in the United States as a Latina immigrant. Set over a period of three decades, the novel depicts the survival strategies of an exiled Dominican family in New York City and the coming-of-age of four sisters. *How the García Girls Lost Their Accents* is also the winner of the PEN Oakland/Josephine Miles Literary Award for works that present a multicultural viewpoint. Bryan Ryan edits and publishes *Hispanic Writers: A Selection of Sketches from Contemporary Authors*, which contains more than 400 entries on 20th-century Hispanic writers, all originally written or updated for this volume. Alejandro Murguía wins the American Book Award for *Southern Front*, a collection of stories that describe the experiences of the international volunteers who went to Nicaragua to join the Sandinistas in their overthrow of the Somoza regime. Charley Trujillo also wins the American Book Award for *Soldados: Chicanos in Viet Nam*, 19 oral histories about the Chicano/Latino experience in the U.S.-Vietnam war.

1992 Cristina García publishes her outstanding novel *Dreaming in Cuban*, which provides in-depth reflections about Cuba and a Cuban identity as it explores the impact that exile has on those in exile and those left behind. Lucha Corpi introduces her detective novel, *Eulogy for a Brown Angel: A Mystery Novel*, the first in a quartet of novels that have come to be known as the Gloria Damasco Mystery Series, and for which she garners the PEN Oakland/Josephine Miles Literary Award. The series continues with *Cactus Blood* (1995), *Black Widow's Wardrobe* (1999), and *Death at Solstice* (2009). *The Squatter and the Don: A Novel Descriptive of Contemporary Occurrences in California* by María Amparo Ruiz de Burton (originally from

1885) is reissued. Luis Valdez releases *Zoot Suit and Other Plays*, featuring three of the playwright's most important and recognized plays: *Zoot Suit*, *Bandido!* and *I Don't Have to Show You No Stinking Badges*. *The Other Side: Fault Line, Guerilla Saints, and the True Heart of Rock 'n' Roll* by Rubén Martínez offers 20 essays, diary entries, and several poems on the misunderstandings among people in the United States, Mexicans, and Central Americans. Josefina López premieres her first full-length play, *Real Women Have Curves*, at the Victory Gardens Theater in Los Angeles. Terri de la Peña releases her debut novel *Margins*, which describes the loneliness and isolation of a closet lesbian in a tight-knit and often suffocating Chicano family. *Before Night Falls* by Reinaldo Arenas (1943–1990) is published posthumously and later adapted as a feature film directed by Julian Schnabel (released in 2000). Abraham Rodríguez Jr. releases his first collection of short fiction, *The Boy without a Flag*, a compilation of seven short stories about Puerto Rican reality in the South Bronx. Chicano playwright and director Luís Valdez wins the Hispanic Heritage Award for Literature. José Antonio Burciaga wins the American Book Award for *Undocumented Love/Amor Indocumentado: A Personal Anthology of Poetry*. Chicano poet and novelist Benjamin Alire Sáenz also wins the American Book Award for *Calendar of Dust*, his first book of poetry.

1993 A novel of magical realism, *So Far from God* by Ana Castillo chronicles the lives of five women, Sofi and her four daughters: Esperanza, Caridad, Fe, and La Loca. With the publication of *The Ballad of Rocky Ruiz*, Manuel Ramos initiates the Luis Móntez series of detective novels. The series continues with *The Ballad of Gato Guerrero* (1994), *The Last Client of Luis Móntez* (1996), *Blues for the Buffalo* (1997), and *Brown-on-Brown* (2003). Pat Mora releases *Nepantla: Essays from the Land in the Middle*, a collection of personal essays that address issues of cultural preservation and the U.S.-Mexican border, and explores personal issues and political responsibilities she faces as a woman of color in the United States. Luis J. Rodríguez comes out with his award-winning memoir *Always Running: La Vida Loca—Gang Days in L.A.*, in which he recounts his days as a member of a street gang in East Los Angeles. Elyette Benjamin-Labarthe edits and publishes *Vous Avez Dit Chicano: Anthologie Thématique de Poésie*, the first anthology of Chicano poetry directed toward a French-speaking audience. Guillermo Gómez-Peña contributes *Warrior for Gringostroiika: Essays, Performance Texts, and Poetry*, a collection of poems, essays, and radio and video scripts that examines race relations on the Borderlands. Francisco A. Lomeli edits *Handbook of Hispanic Cultures in the U.S.: Literature and Art*, a volume of 15 essays that aims to expand the critical appreciation of Hispanic arts and letters by Puerto Ricans, Cuban Americans, and Chicanos in the United States as a long-standing, durable, and variegated phenomenon. Tey

Diana Rebolledo and Eliana Rivero release *Infinite Divisions: An Anthology of Chicana Literature*, the first major anthology devoted exclusively to the works of Chicana writers. On the eastern front, Esmeralda Santiago publishes her memoir *When I Was Puerto Rican*, which narrates her journey from the barrios of Puerto Rico to the urban world of New York City and explores the themes of immigration and assimilation and their effects on family, culture, and identity. Abraham Rodríguez Jr. contributes his coming-of-age novel *Spidertown*, which narrates the intellectual and spiritual growth of Miguel, a 16-year-old Puerto Rican American crack runner in the South Bronx and his struggle to escape his dead-end path. Tino Villanueva publishes his poetry collection *Scene from the Movie "Giant"*. Cuban American television screenwriter and playwright Luis Santeiro is the Hispanic Heritage Award Honoree for Literature. Three Chicano poets win the American Book Award in this year: Francisco X. Alarcón, for his collection of poetry *Snake Poems: An Aztec Invocation*; Ray González, for Excellence in Editing; and Leroy Quintana (his second), for his collection of poetry, *The History of Home*, which tells about growing up in a small town during the 1950s.

1994 Ana Castillo releases *Massacre of the Dreamers: Essays on Xicanisma*, wherein she examines Chicana feminism and addresses issues of identity, racism, and classism as related to the Chicana experience in U.S. society. *The Memories of Ana Calderón* by Graciela Limón offers new insights into the immigrant experience. Denise Chávez publishes *Face of an Angel*, which from a feminist perspective tells about the unfortunate and tragic relationships that the protagonist—a waitress—has with men. Winner of the 1994 Western States Book Award for fiction, *Mother Tongue* by Demetria Martínez tells of the love between a young, naive Mexican American woman and a refugee from the war in El Salvador in the 1980s. Sandra Cisneros publishes *Loose Woman*, a collection of feminist, erotic, and introspective poems. California passes Proposition 187 (also known as the Save Our State [SOS] initiative), a 1994 ballot initiative prohibiting undocumented immigrants from using health care, public education, and other services in the state of California, giving rise to such creative literary works as *187 Reasons Mexicanos Can't Cross the Border* by Juan Felipe Herrera. Gustavo Pérez Firmat's *Life on the Hyphen: The Cuban-American Way* is an engaging book that chronicles what it means to be Cuban in America and explores how both famous and ordinary Cubans who came to the United States as children or adolescents have lived "life on the hyphen," neither fully Cuban nor fully American, but a combination of both. Julia Alvarez introduces her historical novel *In the Time of the Butterflies*, which tells of the persecution, imprisonment, and murder of the Mirabal sisters in the Dominican Republic during the time of the Trujillo dictatorship. Miguel Algarín wins the American Book Award for the anthology *Aloud: Voices from the Nuyorican Poets Café*, a

collection of 260 poems by 145 different voices. Chicana novelist Graciela Limón wins the American Book Award for her first novel, *In Search of Bernabé* (1993), whose story occurs in El Salvador during the civil strife of the 1980s. Tino Villanueva wins the American Book Award for *Scene from the Movie "Giant"*, the poet's personal reactions to the classic movie *Giant*, focusing on one scene in which three Mexicans are subjected to blatant and violent racism.

1995 Sandra Cisneros becomes the first Hispanic writer to be awarded the prestigious MacArthur Foundation Fellowship. Norma Elia Cantú releases *Canícula: Snapshots of a Girlhood en la Frontera*, a fictionalized memoir about growing up on the U.S.–Mexican border in South Texas, incorporating family photographs from her personal collection and a map of the area for authenticity. Benjamin Alire Sáenz issues his debut novel *Carry Me Like Water*, a series of interconnected and touching stories that candidly confront divisions of race, gender, and class. Rudolfo Anaya releases *Zia Summer*, his first mystery novel featuring the Albuquerque private detective Sonny Baca, in a Southwest setting blending Spanish, Mexican, and Indian cultures. The Sonny Baca mystery series continues with *Rio Grande Fall* (1996), *Shaman Winter* (1999), and *Jémez Spring* (2005). Editors Elyette Benjamin-Labarthe, Yves-Charles Grandjeat, and Christian Lerat publish *Confrontations et métissages* (Bourdeaux, France), offering an international perspective on Chicano literature and culture. Rafael Pérez-Torres examines Chicano/a poetry from a postmodern perspective in *Movements in Chicano Poetry: Against Myths, Against Margins*. Ilan Stavans releases *The Hispanic Condition: Reflections on Culture and Identity in America*, wherein he ponders the cultural differences and similarities of the major Hispanic groups in the United States. Tomás Rivera's classic novel "... y no se lo tragó la tierra" ("... And the Earth Did Not Devour Him") is adapted and released as a film titled *And the Earth Did Not Swallow Him*, written and directed by Severo Pérez. Chicano artist, poet, and writer José Antonio Burciaga, who explores issues of Hispanic identity in American society, is the recipient of the Hispanic Heritage Award for Literature. Abraham Rodríguez Jr. wins the American Book Award for *Spidertown*, a novel about urban life in the South Bronx, where drugs and guns are commonplace and death is part of everyday life. Denise Chávez wins the American Book Award for *Face of an Angel*, whose protagonist, Soveida Dosamantes, narrates her spiritual journey from a shy introverted young woman to a strong, self-determined woman ready to meet life's challenges. The Recovering the U.S. Hispanic Literary Heritage project from Arte Público Press republishes Felix Varela's historical novel *Jicotén-cal* (1826), edited by Luis Leal and Rudolfo J. Cortina.

1996 Monserrat Fontes publishes the novel *Dreams of the Centaur*, which exposes the deportation, enslavement, and slaughter of thousands of Yaqui Indians in the Sonoran Desert by Porfirio Díaz's regime at the turn of the 20th century. It wins the American Book Award. *Song of the Hummingbird* by Graciela Limón offers a fictional history of the Spanish Conquest of the Aztecs from the perspective of the local indigenous people and enriches our view of this critical encounter between Europe and America. Chicana playwright Josefina López publishes her first full-length stage play, *Real Women Have Curves*, a comedy that celebrates real women's bodies and the incredible bond of women working together, while also bringing to the stage issues of gender inequities and the Latina immigrant experience. *The New World Border: Prophecies, Poems, and Loqueras for the End of the Century* by Guillermo Gómez-Peña revolves around the disorienting reality of living in a multilingual, multicultural society. Dominican American writer Junot Díaz, one of the best new voices to emerge in American literature, releases *Drown*, his debut short story collection of interrelated stories that explore the struggle of Dominican Republic immigrants as they strive to fulfill their vision of the American Dream. Willie Perdomo, a new voice from the Nuyorican Poets Café, presents his debut collection of poems, *Where a Nickel Costs a Dime*, in which he blends images of street life, drugs, and AIDS with hope and determination. Puerto Rican novelist Alba Ambert wins the Carey McWilliams Award for Multicultural Literature for her novel *A Perfect Silence* (1995), which narrates the story of a Puerto Rican immigrant living in poverty in the South Bronx. Novelist Isabel Allende wins the prestigious Harold Washington Award for literature and is also the Hispanic Heritage Award Honoree for Literature. Nuyorican novelist and short story writer Nicholasa Mohr is the Hispanic Heritage Award Honoree for Literature.

1997 Luis Leal receives the National Humanities Medal from President Bill Clinton. Yxta Maya Murray's debut novel *Locas* explores the coming-of-age of two teenage Chicanas from East Los Angeles as they struggle to define themselves in a brutal, male-dominated world of gang warfare. Pat Mora contributes *House of Houses*, a collective memoir spanning several generations of Mora ancestors in the Chihuahuan desert of northern Mexico and western Texas. Mora garners the 1998 Southwest Book Award from the Border Regional Library Association and the Premio Aztlán Literary Prize in 1997 for this publication. José David Saldívar interrogates the philosophical ramifications of borders through a postmodern lens in *Border Matters: Remapping American Cultural Studies*. Francisco Jiménez's *The Circuit: Stories from the Life of a Migrant Child* offers an empathetic view of migrant life. Virgil Suárez releases *Spared Angola: Memories from a Cuban-American Childhood*, a powerful collection of autobiographical stories, essays, and poems detailing the psychological pressure of male expectations,

family gender battles, emigration, and adjusting to a new culture in Los Angeles. Nicolás Kanellos edits *Reference Library of Hispanic America: Hispanic American Almanac*, which presents information on all aspects of Hispanic American life, including literature. Chicano poet Alurista wins the American Book Award for his collection of poetry, *Et Tú . . . Raza?*, in which he continues to explore racism and other forms of bigotry. Nuyorican poet, essayist, and editor Martín Espada is presented with the American Book Award for *Imagine the Angels of Bread: Poems* (1996), a collection concerned with socially, economically, and racially marginalized individuals. Montserrat Fontes earns the American Book Award for her novel *Dreams of the Centaur*, a historical novel whose action occurs on the U.S.-Mexican border at the turn of the 20th century. Guillermo Gómez-Peña wins the American Book Award for *The New World Border: Prophecies, Poems, and Loqueras for the End of the Century*, an anthology of his performance art, poems, and essays.

1998 After 14 years of inspiring performance, Culture Clash releases its first volume of plays, *Life, Death, and Revolutionary Comedy*, which contains three of its most important works: *The Mission*, *A Bowl of Beans*, and *Radio Mambo*. Lauro Flores edits and releases *The Floating Borderlands: Twenty-Five Years of U.S. Hispanic Literature*, an anthology celebrating the 25th anniversary of *The Americas Review: The Journal of the Hispanic Literary Arts*, featuring 27 prose writers and 52 poets in three distinct stages (nationhood messengers: prose, nationhood messengers: poetry, and new navigators of the floating borderlands), meant to show the development of Latino writing, from its early concerns for cultural representation and social justice to its more recent formal experiments. Flores wins an American Book Award for his efforts. María Herrera-Sobek and Virginia Sánchez Korrol edit and release the third volume of *Recovering the U.S. Hispanic Literary Heritage*, featuring 27 articles by leading scholars on a broad range of literary topics. *Notable Hispanic American Women: Book 2* is edited and published by Joseph M. Palmisano, offering 200 biographical profiles of contemporary and historical Hispanic women who have achieved local, national, and international prominence in a broad range of professions, including literary creativity. Gary Soto releases his first young adult play, *Novio Boy*, a coming-of-age juvenile drama directed toward young adults that tells of a teenage Chicano boy's preparation for his first date. Carla Trujillo edits *Living Chicana Theory*, a critical anthology featuring 21 Chicana scholars and writers, offering feminist literary theory through fiction, performance, and essays. Edward James Olmos, actor and community activist, launches the annual Latino Book & Family Festival in Los Angeles, California, to promote literacy, culture, and education and to provide people of all ages and backgrounds with the opportunity to celebrate the diversity of the multicultural commu-

nities in the United States in a festival atmosphere. Luis J. Rodríguez, one of the premier Chicano authors, with works ranging from fiction to poetry, is the recipient of the Hispanic Heritage Award for Literature. *Yo!* by Julia Alvarez is selected as a notable book by the American Library Association. Sandra Benítez wins the American Book Award for her novel *Bitter Grounds*, which follows three generations of the Prieto family and the wealthy coffee-plantation family for whom they work.

1999 *Las aventuras de Don Chipote, o, Cuando los pericos mamen* by Daniel Venegas is reissued as part of a recovery project (originally from 1928). *Sor Juana's Second Dream* by Alicia Gaspar de Alba offers a new fictionalized and controversial portrait of the iconic 17th-century nun. *Faults* by Terri de la Peña focuses on the myriad of cultural and social issues that Chicana lesbians face, such as a search for identity, cultural assimilation, class consciousness, historical awareness, internal and external racism, and homophobia. *Capirotada: A Nogales Memoir* by Alberto Alvaro Ríos describes his experiences growing up along the U.S.-Mexican border in Nogales, Arizona, and Nogales, Mexico. *Gods Go Begging* by Alfredo Véa is a murder mystery that depicts the post-traumatic pain of the Vietnam War; the novel's protagonist, a Vietnam War veteran and now defense attorney living in San Francisco, is assigned to a case that brings back a lot of war memories. *The Decolonial Imaginary: Writing Chicanas into History* by Emma Pérez challenges the historical methodology that has created Chicano history, arguing that the historical narrative has omitted the voices of Chicanas, and proposes new tools for uncovering the hidden voices of these women who have been relegated to silence. Focusing on the dynamic writing published in the 1980s and 1990s by Mexican American, Puerto Rican, Cuban American, and Dominican American women writers, *New Latina Narrative: The Feminine Space of Postmodern Ethnicity* by Ellen McCracken illustrates how these writers have redefined the concepts of multiculturalism and diversity in American society. Esmeralda Santiago recalls her extraordinary journey into womanhood in *Almost a Woman*, a tale of transformation and survival, as well as a search for independence and cultural identity. *Hispanic Writers: A Selection of Sketches from Contemporary Authors*, edited by Scott Peacock, contains alphabetically arranged entries that provide biographical and bibliographical information about approximately 550 authors who are a part of 20th-century Hispanic literature and culture in the Americas, including literary, social, and political figures, as well as scholars, historians, and journalists. Known for a body of work including poetry, novels, short stories, and memoirs that deal with the realities of growing up in poverty in the Mexican American barrio, Gary Soto receives the Hispanic Heritage Award for Literature. Lauro Flores wins the American Book Award in the editing category for *The Floating Borderlands: Twenty-Five Years of U.S. Hispanic Literature*, an anthology

that celebrates the coming-of-age of contemporary Chicano/Latino writers. Luis Alberto Urrea receives the American Book Award for *Nobody's Son: Notes from an American Life*, a story about a family that comes from Tijuana and eventually settles into a San Diego barrio, looking for the American Dream.

2000 *Puro Teatro: A Latina Anthology*, edited by Alberto Sandoval-Sánchez and Nancy Saporita-Sternback, showcases Latina theater through the works of established playwrights such as Cherrie Moraga and Dolores Prida, as well as talented new playwrights and performers. *Hispanic Periodicals in the United States, Origins to 1960: A Brief History and Comprehensive Bibliography*, by Nicolás Kanellos and Helvetia Martell, is the first comprehensive and authoritative source on the production, worldview, and distribution of Hispanic periodicals. The bibliography includes 1,700 entries in standard bibliographic annotation, including annotated entries, notes, and three indexes: by subject, by date, and by geography. In his first novel, *As Our Barrio Turns . . . Who the Yoke B On?*, Alurista (a.k.a. Alberto Urista) explores the burgeoning Chicano Movement in San Diego, California. Pat Mora, in *My Own True Name: New and Selected Poems for Young Adults, 1984-1999*, offers a good cross-section of poetry for a young audience. In *Elegy on the Death of César Chávez: A Poem*, illustrated by Gaspar Enríquez, Rudolfo Anaya mourns the death of César Chávez. Endorsed by the César Chávez Foundation, the book also includes an essay by Anaya detailing the effect that Chávez had on his own vision and a chronology of Chávez's life. *El Coyote, the Rebel: A Nonfiction Novel* by Luis Pérez (originally published in 1947) is re-released by Arte Público's Recovering the U.S. Hispanic Literary Heritage series. Michele Serros publishes *How to Be a Chicana Role Model*, a poignant defense of her craft, while also portraying a Chicana writer who is trying to come to terms with her dual Mexican/American cultural heritage without losing touch with who she is. Winner of the 8th Annual Premio Aztlán Chicano Literary Award for Outstanding Bio-Bibliography, *A Sense of Place—Rudolfo A. Anaya: An Annotated Bio-bibliography*, by César González-T. and Phyllis S. Morgan, comprehensively chronicles writings by and about Rudolfo A. Anaya. Spanish critics from Granada, Rosa Morillas Sánchez and Manuel Villar Raso, edit a significant collection of critical essays, *Literatura chicana: Reflexiones y ensayos críticos*. In *Feminism on the Border: Chicana Gender Politics and Literature*, Sonia Saldívar-Hull examines a range of Chicana feminist writing from several disciplines, which she collects under the phrase "feminism on the border." *Methodology of the Oppressed* by Chela Sandoval marks a key moment in theorizing about women of color feminism in terms of oppositional consciousness and power relations. The first American-born Hispanic to win the Pulitzer Prize for Fiction, Oscar Hijuelos is the recipient of the Hispanic Heritage Award for

Literature. Elva Treviño Hart wins the American Book Award for *Barefoot Heart: Stories of a Migrant Child*. Andrés Montoya wins the American Book Award for *The Ice Worker Sings and Other Poems*, a collection that deals with race, faith, urban decay, poverty, police brutality, and the individual search for hope.

2001 Diana García wins the American Book Award from the Before Columbus Foundation for her collection of poetry *When Living Was a Labor Camp* (2000). María Teresa Fernández, a.k.a. Mariposa, releases *Born Bronxña: Poems on Identity, Love & Survival*, a collection of Spanish/English code-switched poems, in which she explores themes of empowerment, family, and identity. Luis J. Rodríguez comes out with *Hearts and Hands: Creating Community in Violent Times*, a collection of essays in which the poet addresses America's gang problem, with a focus on healing through community building. *Loving Pedro Infante* by Denise Chávez tells about new ways to appreciate border dwellers from El Paso and Ciudad Juárez as the novel's protagonist, a Chicana, seeks a real-life version of the sexy Mexican film star. *Life and Adventures of the Celebrated Bandit Joaquín Murrieta: His Exploits in the State of California* is released by Arte Público's Recovering the U.S. Hispanic Literary Heritage Project, with an introduction by Luis Leal that clarifies for the first time some important historical facts about the famed bandit. The conference proceedings from the Basque Country, *Aztlán: Ensayos sobre literatura chicana*, edited by Federico Eguíluz, Amaia Ibarra-ran, María Felisa López-Liquete, and David Ríos, contains new critical essays relative to Chicano letters. *Chicana Literary and Artistic Expressions: Culture and Society in Dialogue*, edited by María Herrera-Sobek, brings together the works of scholars, fiction writers, and artists to offer new perspectives on Chicana contemporary cultural production. *Chicana Ways: Conversations with Ten Chicana Writers* offers compelling interviews by Karin Rosa Ika with 10 Mexican American writers; the interviews fill a void in Chicana studies, women's studies, and ethnic studies scholarship. German scholar Klaus Zilles introduces *Rolando Hinojosa: A Reader's Guide*, the first comprehensive interpretation of the 15 works in Rolando Hinojosa's Klail City Death Trip series. The life of Nuyorican poet and playwright Miguel Piñero is celebrated in the Hollywood production *Piñero*, starring Benjamin Bratt as Piñero. The film script has been written and directed by the Cuban filmmaker Leon Ichaso. Cuban American writer Liz Balmaseda is the Hispanic Heritage Awards Honoree for Literature. Chicano detective novelist Michael Nava is given the Bill Whitehead Award for Lifetime Achievement from Publishing Triangle, a LGBTQ professional group within the publishing industry.

2002 Jimmy Santiago Baca releases *C-Train and Thirteen Mexicans*, a new collection of poetry in which he takes a radically different approach to his earlier work by experimenting with form and serious political issues. *Caramelo, or, Puro Cuento* by Sandra Cisneros offers a transnational and fictionalized history of her multigenerational Mexican/American family. Angie Cruz publishes her debut novel *Soledad*, which chronicles Dominican life and culture in Washington Heights, Manhattan, the Dominican American neighborhood where Cruz was born and raised. Stella Pope Duarte's debut novel *Let Their Spirits Dance*, the first Vietnam War novel written by a Chicana, connects its readers with the men and women who served in Vietnam. *Herencia: The Anthology of Hispanic Literature in the United States*, edited by Nicolás Kanellos, is the first anthology to bring together literature spanning the entire history of Hispanic writing in the United States, from the age of exploration to the present. Richard Rodríguez releases *Brown: The Last Discovery of America*, completing his trilogy, which also includes *Hunger for Memory: The Education of Richard Rodríguez* (1982) and *Days of Obligation: An Argument with My Mexican Father* (1992), and attempts to redescribe the American predicament through his own carefully examined experience. In *The Republic of East L.A.*, Luis J. Rodríguez publishes his first collection of short stories about life in East Los Angeles. Miguel Méndez releases *El circo que se perdió en el desierto*, once again demonstrating the desert as an endless fountain of storytelling. Written in the form of a diary, Alma Luz Villanueva's novel *Luna's California Poppies* captures the voice of a streetwise 12-year-old as she struggles to come to terms with being deserted by her mother and having to adjust to a new environment. Dominican American poet, novelist, and essayist Julia Alvarez receives the Hispanic Heritage Award for Literature. María Irene Fornés wins the PEN/Laura Pels International Foundation for Theater Award for a Master American Dramatist. Chicano poet Aaron A. Abeyta wins the American Book Award for *Colcha* (2000), a collection of poetry that explores political and societal issues as well as the individual experiences of family and friends.

2003 Alvina E. Quintana launches her critical work *Reading U.S. Latina Writers: Remapping American Literature*. Cuban American playwright Nilo Cruz is awarded the 2003 Pulitzer Prize for Drama and the Steinberg Award for Best New Play for *Anna in the Tropics*, which had its Broadway premiere a year later with Jimmy Smits in the lead role. Carlos Eire's first memoir, *Waiting for Snow in Havana: Confessions of a Cuban Boy*, won the National Book Award for nonfiction in 2003. This story chronicles his life as a child in Cuba until the Revolution and his life in the United States as one of the 14,000 children airlifted to Florida in Operation Pedro Pan (Peter Pan). Francis A. Day publishes *Latina and Latino Voices in Literature: Lives and Works*, an award-winning resource that celebrates the lives and works of

Latina and Latino authors who write for today's young readers. Sandra Cisneros is awarded the Texas Medal of the Arts. Chicana fiction writer, playwright, and stage director Denise Elia Chávez garners the Hispanic Heritage Award for Literature. Alejandro Murguía wins the American Book Award, his second, for *This War Called Love*, a collection of nine stories that focus on contemporary Latino men, their strength and vulnerability, and their fears and deepest desires. Rick Heide wins the American Book Award for editing *Under the Fifth Sun: Latino Literature from California*, an anthology of memoirs, essays, poetry, short stories, testimonials, plays, and fiction covering more than two centuries of Latino presence in California.

2004 In *Serafina's Stories*, Rudolfo Anaya's tales return to 17th-century Santa Fe, New Mexico, and tell of the relationships between Spanish colonists and Pueblo Indians. In his debut collection of short fiction, *The Importance of a Piece of Paper*, Jimmy Santiago Baca offers character studies of people (drug addicts and convicts, absentee mothers and runaways) that he encountered in the Southwest. Out of California's Great Central Valley comes the new voice of Tim Z. Hernandez with *Skin Tax*, a poetry collection that won the 2006 American Book Award and the Zora Neal Hurston Award for writers of color dedicated to their communities. Francisco A. Lomelí, Cecilia Cota-Robles Suárez, and Juan José Casillas-Núñez compile and edit *Chicano Sketches: Short Stories by Mario Suárez*, one of the earliest of Chicano writers. Most of the stories take place in "El Hoyo" (The Hole), the Mexican American barrio in Tucson, Arizona, where Suárez was raised. *The Devil's Highway: A True Story* by Luis Alberto Urrea, the winner of the Lannan Literary Award and a finalist for the 2005 Pulitzer Prize in nonfiction, chronicles the journey of 26 men who attempted to cross the U.S.-Mexican border into the desert of southern Arizona through the Devil's Highway, the deadliest region of the continent. *Dancing with Ghosts: A Critical Biography of Arturo Islas* by Frederick Aldama considers the Chicano poet's life—his sexuality, racial identification, and political personality—and the events of his everyday existence, from his childhood in the borderlands of El Paso to his adulthood in San Francisco and at Stanford University. Alan West-Durán edits *Latino and Latina Writers*, a two-volume set that provides in-depth biographical and critical essays on more than 50 U.S. Latino/a writers. Sandra Benítez, Puerto Rican fiction writer and memoirist, is the Hispanic Heritage Award Honoree for Literature. *Before We Were Free* by Julia Alvarez wins the Pura Belpré Medal. Renato Rosaldo wins the American Book Award for *Prayer to Spider Woman/Rezo a la Mujer Araña*, his first collection of poetry.

2005 In *Desert Blood: The Juárez Murders*, Alicia Gaspar de Alba provides an incisive mystery that delves into the plague of violent deaths of young women on the U.S.-Mexican border. Ana Castillo's *Psst . . . I Have Some-*

thing to Tell You, Mi Amor: Two Plays offers a one-act and a two-act play that both center on Sister Dianna Ortiz, who was kidnapped, raped, and tortured by U.S.-sponsored Guatemalan security forces in 1989. Lorna Dee Cervantes releases *Drive: The First Quartet—New Poems, 1980–2005*, the fifth major collection of poetry from the iconic Chicana Native American poet. Angie Cruz's second novel, *Let It Rain Coffee*, alternates back and forth between New York City in the 1990s and the Dominican Republic in the 1960s as the story reveals the dreams of two generations of Dominican characters. Juan Felipe Herrera publishes *Cinnamon Girl: Letters Found Inside a Cereal Box*, an experimental young adult novel for which he received the 2005 Americas Award for Children's and Young Adult Literature at the 13th annual award presentation hosted by the Library of Congress. Luis J. Rodriguez publishes his first novel, *Music of the Mill*, chronicling three generations of the Salcido family, spanning 60 years from the end of World War II to the present, providing an epic story about steel production in southern California and the people who worked the steel mills. Luis Alberto Urrea releases *The Hummingbird's Daughter*, a historical novel based on Urrea's real great-aunt Teresita, who had healing powers and was acclaimed as a saint. *Mummified Deer and Other Plays* brings together three plays by Chicano playwright Luis Valdez, two of which are new. In *Chicano Detective Fiction: A Critical Study of Five Novelists*, Susan Baker Sotelo offers discussion and analysis of this relatively new Chicano genre. Similarly, in *Brown Gumshoes: Detective Fiction and the Search for Chicana/o Identity*, Ralph E. Rodríguez examines the recent contributions to the genre by writers such as Rudolfo Anaya, Lucha Corpi, Rolando Hinojosa, Michael Nava, and Manuel Ramos. Suzanne Oboler and Deena J. González edit *The Oxford Encyclopedia of Latinos and Latinas in the United States*, a four-volume set offering more than 900 articles that address such broad topics as art, identity, history, literature, and politics. Ralph M. Flores wins the American Book Award for the *Horse in the Kitchen: Stories of a Mexican American Family*.

2006 Winner of the American Book Award, *Across a Hundred Mountains* by Reyna Grande presents an enthralling story of immigration and puts a human face on the epic story of those who make it across the border, those who never make it across, and those who are left behind. Newcomer Rigoberto González's *Butterfly Boy: Memories of a Chicano Mariposa* is a coming-of-age story about a first-generation Chicano growing up among poor migrant Mexican farmworkers, who also faces the pressure of coming-of-age as a gay man in a culture that prizes machismo. Gary Soto in *A Fire in My Hands: A Book of Poems* (revised and expanded from 1990) continues to draw from his own youth in California's Central Valley to portray the joys and sorrows of young people. In *Spilling the Beans in Chicanolandia: Conversations with Writers and Artists*, Frederick Luis Aldama presents far-ranging interviews

with 21 “second wave” Chicano/a poets, fiction writers, dramatists, documentary filmmakers, and playwrights. Angie Chabram-Dernersesian edits the theoretical work *The Chicana/o Cultural Studies Reader*, bringing together key writings from experts and contributors in this newly emerging field. Charles Tatum releases *Chicano and Chicana Literature: Otra Voz del Pueblo*, which examines the important social, historical, and cultural contexts in which the writing evolved, paying special attention to the Chicano Movement and the flourishing of literary texts during the 1960s and early 1970s. Salem Press publishes *Notable Latino Writers*, a compilation of 120 essays on Latino novelists, poets, playwrights, and short story writers of the Western Hemisphere. David P. Díaz wins the American Book Award for *The White Tortilla: Reflections of a Second-Generation Mexican American* (2005). Tim Z. Hernandez wins the American Book Award and the Zora Neal Hurston Award for *Skin Tax* (2004), his debut collection of poetry in which he focuses on the farmworker communities of the San Joaquin Valley and the land on which they live, love, die, and breathe.

2007 Junot Díaz publishes his universally acclaimed novel *The Brief Wondrous Life of Oscar Wao*, for which he wins the Pulitzer Prize for Fiction in 2008. Winner of the PEN West Poetry Award and the PEN Oakland National Literary Award for 2008, Juan Felipe Herrera’s *187 Reasons Mexicanos Can’t Cross the Border: Undocuments 1971–2007* gathers 36 years of writings that speak to his activism as a voice for the Chicano community. Helena María Viramontes releases her second novel, *Their Dogs Came with Them*, and once again demonstrates her talent for narration as she tells the story of urban renewal and community destruction in East Los Angeles in the 1960s. *Hecho en Tejas: An Anthology of Texas Mexican Literature*, edited by Dagoberto Gilb, a historical anthology that establishes the canon of Mexican American literature in Texas, offers close to 100 selections from some 80 authors dating back to the 16th century. Héctor Torres’s *Conversations with Contemporary Chicana and Chicano Writers* includes interviews with 10 popular Chicano/a writers, plus a brief biography of each author and a concise examination of his or her writings. Jamie Martínez-Wood publishes *Latino Writers and Journalists*, a volume that profiles the valor and tenacity of the Latino experience—from daily life to fighting prejudice and small-mindedness—teaching children pride in La Raza and the need for assimilation. Rigoberto González wins the American Book Award for *Butterfly Boy: Memories of a Chicano Mariposa*. Reyna Grande wins the American Book Award for *Across a Hundred Mountains* (2006), a moving novel about a young girl who leaves her small town in Mexico to find her father, who left his family to seek work in the United States 10 years earlier.

2008 Winner of the 2008 National Book Critics Circle Award in Poetry, *Half of the World in Light: New and Selected Poems* by Juan Felipe Herrera begins with early material and moves through 13 subsequent collections into new, uncharted territory. Published posthumously, *The Last Supper of Chicano Heroes: Selected Works of José Antonio Burciaga* features 38 illustrations and incorporates previously unpublished essays and drawings, including selections from his manuscript “The Temple Gang,” a memoir he was writing at the time of his death. Stella Pope Duarte’s *If I Die in Juárez* is the author’s account of the mutilation, rape, and murder of young women in Juárez and on the U.S.–Mexican border since the early 1990s. *Reaching Out* by Francisco Jiménez describes the challenges he faces in his efforts to continue his education as he leaves his family behind to attend Santa Clara University. Elizabeth Martínez releases *500 Years of Chicana Women’s History/500 años de la mujer Chicana*, a rich celebration of images and information about Chicanas, past and present. Anna Marie Sandoval releases *Toward a Latina Feminism of the Americas: Repression and Resistance in Chicana and Mexican Literature*, which offers a new perspective on the oppositional nature of Latina writers and emphasizes the ways in which national literatures have privileged male authors, whose viewpoint is generally distinct from that of women. Ilan Stavans edits *Latina Writers*, a collection of 10 articles, essays, and interviews that encourage readers to examine Latina writers from a wide variety of theoretical perspectives, including feminism, postmodernism, post-colonialism, gender, border, linguistic, and pan-American studies. Nicolás Kanellos edits *The Greenwood Encyclopedia of Latino Literature*, which surveys the vast landscape of Latino literature from the colonial era to the present with entries covering writers, genres, ethnic and national literatures, movements, historical topics and events, themes, concepts, associations and organizations, and publishers and magazines. L. Luis López wins the American Book Award for *Each Month I Sing*, his third book of poetry, an experimental collection reflecting the 12 months of the year.

2009 Sonia Sotomayor, a New Yorker of Puerto Rican descent, becomes the first Latino/a U.S. Supreme Court justice. Jimmy Santiago Baca’s debut novel, *A Glass of Water*, addresses the plight and treatment of immigrant workers along the U.S.–Mexican border. In her debut novel, *Hungry Woman in Paris*, Josefina López introduces the story of a young woman trying to find herself in Paris, France. In his fourth collection of short stories, *Anywhere but L.A.: Stories*, Daniel Olivas provides a vivid and honest portrait of modern Latinos as they search for their place in the world. Luis Alberto Urrea releases *Into the Beautiful North*, a quest novel narrating the story of three young Mexican women who travel north to the United States in search of seven ex-patriots who will help save their village from invading narco bandits. In her new novel *The River Flows North*, author Graciela Limón tells

the story of a group of Mexican and Central American people struggling to cross the dangerous Sonoran Desert into the United States. *Forgetting the Alamo, or, Blood Memory* by Emma Pérez follows the story of a Tejana lesbian cowgirl after the fall of the Alamo who witnesses the violence against Mexicans, African Americans, and indigenous peoples after the infamous battles of the Alamo and San Jacinto, both in 1836. Manuel Martín-Rodríguez, in *Gaspar de Villagrà: Legista, soldado y poeta*, offers a groundbreaking study on an early writer who wrote *Historia de la Nueva México* (1610; History of New México), the first epic poem of the continental United States. AnaLouise Keating edits the canonical *The Gloria Anzaldúa Reader*, which offers fresh insights into crucial aspects of Anzaldúa's life, career, and writings. Juanita Heredia's *Transnational Latina Narratives in the Twenty-First Century: The Politics of Gender, Race, and Migrations* makes a significant contribution to Latina literary criticism by examining 21st-century narratives by Latina writers from various cultural backgrounds (Chicana, Dominican American, Puerto Rican, and Peruvian American). The American Book Award is posthumously bestowed on José Antonio Burciaga for *The Last Supper of Chicano Heroes: Selected Works of José Antonio Burciaga* (2008), edited by Mimi R. Gladstein and Daniel Chacón. Stella Pope Duarte wins the American Book Award for *If I Die in Juárez*. Patricia Santana wins the American Book Award for *Ghosts of El Grullo* (2008), the story of a young woman's initiation into womanhood and her fierce struggle to make sure her family does not disintegrate after the death of her mother. Miguel Algarín wins the American Book Lifetime Achievement award from the Before Columbus Foundation.

2010 In his insightful book *Nuevas reflexiones en torno a la literatura y cultura chicana*, Spanish scholar Julio Cañero Serrano offers 13 scholarly studies on various Chicano/Latino writers. Genaro Padilla launches his scholarly treatment of a 17th-century poet in *The Daring Flight of My Pen: Cultural Politics and Gaspar Pérez de Villagrà's "Historia de la Nueva México, 1610."* Alurista's 10th book of poetry, *Tunaluna*, a collection of 52 poems in Spanish, English, and code switching, takes us on a time trip through the first decade of the 21st century. Jimmy Santiago Baca's short fiction collection *Stories from the Edge* draws on his experiences as an abandoned child in an orphanage and on his post-prison life as a writer, portraying his ongoing work with struggling adolescents, prisoners, and society's dispossessed. Tim Z. Hernandez's debut novel *Breathing, in Dust* presents a fictionalized reflection of the San Joaquin Valley of Central California, an area plagued by poverty, and the day-to-day struggles of its Chicano inhabitants. In *Américo Paredes: In His Own Words, an Authorized Biography*, Manuel Medrano offers an in-depth study of the noted folklorist, scholar, and professor. Julia Alvarez wins the Pura Belpré Medal and the Américas Book

Award for Children and Young Adult's Literature from the Consortium for Latin American Studies Programs (CLASP) for her young adult novel *Return to Sender*. Stephen D. Gutiérrez wins the American Book Award for *Live from Fresno y Los*, a collection of stories about growing up Chicano in Fresno and Los Angeles during the 1970s.

2011 The historical compilation *The Norton Anthology of Latino Literature* (Ilan Stavans, general ed.) makes a major contribution to consolidating Latino literature's legitimacy on a national and international scale. Alurista's *Xicano Duende: A Select Anthology* gathers some of the author's more recent poetry and commemorates the prolific career of one of Chicano literature's most enduring poetic voices. Jimmy Santiago Baca publishes *Breaking Bread with the Darkness: Book 1, The Esai Poems*, in which he celebrates parenthood and presents the complexities of adult life. Lorna Dee Cervantes offers new appreciations of love poems in *Ciento: 100 100-Word Love Poems* through word experimentations and nostalgic recollections. *Blowout! Sal Castro and the Chicano Struggle for Educational Justice* by Mario T. García and Sal Castro represents the *testimonio* (testimony) of the American educator and activist, relating his life story and his involvement in the March 1968 "blowouts," when 20,000 students walked out of 15 Los Angeles schools. Dagoberto Gilb releases *Before the End, After the Beginning*, a collection of short stories in which the author addresses the themes of mortality and identity after having suffered a stroke at his home in Austin, Texas. In his collections of poems *Black Blossoms*, Rigoberto González explores the private lives of working-class women of color and their difficult life journeys. In *From This Wicked Patch of Dust*, Sergio Troncoso portrays a family's four-decade-long struggle to become American and not be pulled apart by cultural conflict. In *Crossing Borders: Personal Essays*, also by Troncoso, the author offers 16 personal essays in which he seeks to connect the ethos and humanity of his Mexican family to people he meets on the East Coast, including his wife's Jewish relatives. In *Queen of America*, Luis Alberto Urrea continues the life story of his great-aunt, Teresita Urrea, also known as the Saint of Cabora, who has been exiled to the United States, where she continues her healing work in such cities as El Paso, Los Angeles, San Francisco, St. Louis, and New York. Ivan Argüelles wins the American Book Award for *The Death of Stalin: Selected Early Poems 1978–1989*. Carmen Giménez Smith wins the American Book Award for her memoir *Bring Down the Little Birds: On Mothering, Art, Work, and Everything Else* (2010), a work that explores issues affecting the lives of women, including Latina identity. Miriam Jiménez Román and Juan Flores win the American Book Award for *The Afro-Latin@ Reader: History and Culture in the United States* (2010), whose focus is on the large, yet oddly invisible, Afro-Latino community in the United States. Luis Valdez receives the American Book

Lifetime Achievement Award from the Before Columbus Foundation. Tim Z. Hernandez garners the Premio Aztlán Prize in Fiction from the National Hispanic Cultural Center for his novel *Breathing, in Dust* (2010), which provides a portrayal of the poverty, drug abuse, and desperation that plague the lives of a farming community in California's San Joaquin Valley.

2012 Jimmy Santiago Baca presents *Breaking Bread with the Darkness: Book 2, The Lucia Poems*, in which he continues to celebrate parenthood and present, with brutal honesty, the daily complexities of adult life. In *Have You Seen Marie?*, Sandra Cisneros presents a story about a pair of women who embark on an emotional journey to find a pet cat that disappears in the wake of the narrator's death. Junot Díaz releases his second collection of short stories, *This Is How You Lose Her*, featuring Yunior as the protagonist narrator focusing on the beginnings and endings of romantic relationships and the emotional cost of the choices made by the characters. In *Mariposa Gown*, a sequel to *The Mariposa Club*, Rigoberto González continues the adventures and coming-of-age story of Maui, Trini, and Liberace as they discover that the drama of life as a senior in high school is never-ending. In her memoir *The Distance Between Us*, Reyna Grande once again publishes an eye-opening narrative about life before and after illegally immigrating from Mexico to the United States. Demetria Martínez publishes *The Block Captain's Daughter*, a story about survival for which she was presented with an American Book Award from the Before Columbus Foundation as well as the International Latino Book Award for best Latino-focused fiction. Editors Julio Cañero and Juan Elices present *The Chicana@ Literary Imagination: A Collection of Critical Studies* by Francisco A. Lomelí, a collection of 20 articles from the subject's career trajectory. Gabriel Meléndez and Francisco A. Lomelí edit and translate *The Writings of Eusebio Chacón*, a collection of Chacón's published and written materials, displaying his versatility with samples of his work as an accomplished orator, translator, essayist, historian, novelist, and poet. Juan Felipe Herrera is named California's poet laureate by Governor Jerry Brown. Junot Díaz is awarded the MacArthur Foundation Fellowship. Suzanne Bost and Frances R. Aparicio edit *The Routledge Companion to Latino/a Literature*, a resource that presents more than 40 essays by scholars of Latino/a literature and analyzes regional, cultural, and sexual identities, worldviews, and traditions of Latino/a cultural creation.

2013 Cuban American poet Richard Blanco delivers the poem "One Today" at the ceremony inaugurating President Barack Obama into his second term as the U.S. president. Blanco, age 44, is the first Latino, first immigrant, first gay writer, and youngest ever inaugural poet. Playwright Luiz Valdez introduces his new play, *Valley of the Heart*, at El Teatro Campesino in San Juan Bautista, a drama that addresses one of the areas most important chapters: the link between Mexican and Japanese American families on California farms

before, during, and after World War II. Organized mostly in chronological order, *Reyes Cárdenas: Chicano Poet 1970–2010* is a 40-year retrospective of Reyes Cárdenas's life and work from 1970 to 2010. Reminiscent of her earlier poems, *Sueño: New Poems* by Lorna Dee Cervantes flows with memories and dreamlike imagery of her community, her culture, and her family. Alex Espinoza's second novel, *The Five Acts of Diego León*, explores the journey of a peasant Mexican boy who leaves Mexico during the Mexican Revolution and comes to Hollywood to prosper as a Latin lover in second-rate films. Rigoberto González publishes *Unpeopled Eden*, his fourth collection of poetry and winner of the Lambda Literary Award and the 2014 Lenore Marshall Poetry Prize from the Academy of American Poets, presented to the most outstanding book of poetry published in the United States. González also launches *Red-Inked Retablos*, a collection of personal essays and speeches. In *Mañana Means Heaven* by Tim Z. Hernandez, the author reconstructs the life of Bea Franco, the "Mexican girl" of Jack Kerouac's classic 1957 novel *On the Road*, and her passionate, life-changing encounter with the famous writer in autumn 1947. Alma Luz Villanueva's latest novel, *Song of the Golden Scorpion*, tells of a highly erotic love affair of 12 years that extends beyond into the Mayan Sixth World. Tino Villanueva's most recent collection of poetry, *So Spoke Penelope*, which wins the Grolier Established Poets Award, is a book-length poem that pays tribute to endurance and to faithful love. Richard Rodríguez publishes *Darling: A Spiritual Autobiography*, a group of 10 personal essays centered on the theme of spirituality. Ricardo F. Vivancos-Pérez launches his critically acclaimed study *Radical Chicana Poets*, which focuses on some of the most important writers, such as Gloria Anzaldúa, Cherrie Moraga, Sandra Cisneros, and Alicia Gaspar de Alba. Rudolfo Anaya's classic novel *Bless Me, Ultima* is released as a film with the same name, with a film script written and directed by Carl Franklin. Demetria Martínez wins the American Book Award for *The Block Captain's Daughter*, which narrates the story of six activists who seek to create a better world and find meaning in their own lives. Chicano poet Ivan Argüelles and Chicano novelist Floyd Salas earn the American Book Lifetime Achievement Award from the Before Columbus Foundation. Rolando Hinojosa-Smith wins the Ivan Sandrof Lifetime Achievement Award from the National Book Critics Circle for his contributions to American arts and letters.

2014 Jimmy Santiago Baca releases *Singing at the Gates: Selected Poems*, a collection of new and previously published poems that reflect back over four decades of Baca's life. Ana Castillo's latest novel, *Give It to Me*, explores themes of race, sexuality, and gender, as its storyline follows the adventures of Palma Piedras, a bisexual Latina woman. Denise Chávez releases her latest novel, *The King and Queen of Comezón*, a humorous mystery love

story set in the fictional village of Comezón (Itch), on the U.S.–Mexican border. In her memoir, *Confessions of a Book Burner: Personal Essays and Stories*, Lucha Corpi writes about the pivotal role reading and writing have played in her life. Alejandro Morales offers *River of Angels*, a unique view into how the Los Angeles River represents the heart of the city from time immemorial. Michael Nava releases *The City of Palaces*, a historical novel set in late 19th-century Mexico City, when Mexico was governed by a small elite of Europeanized Mexicans, while the vast majority of the Mexican population was Indian or *mestizo* who were politically disenfranchised and lived in poverty. In *This River Here: Poems of San Antonio*, the city's poet laureate, Carmen Tafolla, celebrates the community of her ancestors for the past three centuries. In the area of literary criticism and history, Manuel Martín-Rodríguez edits the book *With a Book in Their Hands: Chicano/a Readers and Readerships across the Centuries*, diverse accounts of reading drawn from several research projects aimed at documenting Chicana and Chicano reading practices and experiences. Juan Delgado and Thomas McGovern win the American Book Award for *Vital Signs*, wherein the poet (Delgado) and the photographer (McGovern) join together to celebrate the harsh conditions and rough beauty of their hometown, San Bernardino, California. Alex Espinoza wins the American Book Award for *The Five Acts of Diego León* (2013), an immigration novel about a young man who leaves Mexico for Hollywood in the late 1920s, determined to pursue his dreams. Tim Z. Hernandez receives the 2014 International Latino Book Award for his historical novel, *Mañana Means Heaven*. Rudolfo Anaya garners the Lifetime Achievement Award in Literature from the Paul Bartlett Ré Peace Prize for promoting world peace and harmony through his masterful creations. Luis J. Rodríguez is named poet laureate for the City of Los Angeles, California.

2015 Juan Felipe Herrera is appointed national poet laureate by the U.S. Congress. Francisco Jiménez publishes *Taking Hold: From Migrant Childhood to Columbia University*, the fourth installment of his fictional memoir, focusing on his temporary abandonment of his family, his girlfriend, and the culture that shaped him to attend Columbia University in New York City. In *Gracias: New Poems*, Alma Luz Villanueva documents her travels and experiences throughout Mexico, Costa Rica, France, and the United States, her country of birth. Sandra Cisneros releases *A House of My Own: Stories from My Life*, a collection of writings spanning nearly three decades, including never-before-published work on topics ranging from the very personal to the very political and including the very literary. Manuel Luis Martínez wins the American Book Award for *Los Duros* (2014), which offers a portrayal of the dire poverty, ignorance, exclusion, racism, and invisibility experienced by Chicano inhabitants of Los Duros, a fictional community in California's

Mojave Desert. Carlos Santana, with Ashley Kahn and Hal Miller, wins the American Book Award for *The Universal Tone: Bringing My Story to Light*, the memoir of the legendary guitarist. Chicana poet Carmen Tafolla is named poet laureate of Texas for 2015. John Morán González edits and releases *The Cambridge Companion to Latina/o American Literature*, wherein leading scholars in the field contribute critical analyses of key texts, authors, themes, and contexts, from the early nineteenth century to the present. *Hamilton*, a hip-hop musical with music and lyrics written by Nuyorican Lin-Manuel Miranda, inspired by the 2004 biography of Alexander Hamilton by historian Ron Chernow, makes its off-Broadway debut at The Public Theater in February 2015 and is transferred to the Richard Rodgers Theatre on Broadway in August. For this innovative musical, Miranda wins the New York Drama Critics Circle Award for Best Musical, the Off Broadway Alliance Award for Best New Musical, an Obie Award for Best New American Theatre Work, and the Edgerton Foundation New American Play Award. He is also awarded the MacArthur Fellowship by the John D. and Catherine T. MacArthur Foundation.

2016 The San Antonio-based Chicana poet Laurie Ann Guerrero is named poet laureate of Texas for 2016. Ana Castillo publishes *Black Dove: Mamá, Mi'jo, and Me*, a collection of life stories on her own life as a "single, brown, feminist parent of a son in a world of mass incarceration, racial profiling, mother-blaming, and the scapegoating of immigrants."