

Preface to the 1st edition

Critical studies on Mexican American literature were just coming into their own when Luis Leal wrote "Mexican American Literature: A Historical Perspective."¹ In this important study maestro Leal wrote that "Mexican American literature of all genres is being written, published, and appraised at a striking rate" and that Chicano literature "has been recognized as a subject worthy of serious study."² Leal goes on to discuss various perspectives that have been attempted to define Chicano literature and also offer his own.

Since this study, first published in 1973 and later updated in 1979, a new and critical mass of literature by and about the Mexican experience in the United States has been published. Since 1973 at least 400 new monographic titles have appeared. Given this increase in publication in book form, one is led to speculate that the mass of literature being discussed by Leal and others at the time was creative writing appearing in periodicals- primarily poetry, short fiction, essays, and critical studies of these creative works. The important point of the history and volume of literary writings is that the Mexican American has a long uninterrupted literary tradition. The definition and context offered by Leal we find most appropriate for the present bibliography of Chicano literature. Leal offers that "we shall consider Chicano literature here to be that literature written by Mexicans and their descendants living or having lived in what is now the United States. We shall consider works, especially those dating before 1821, written by the inhabitants of this region with a Spanish background, to belong to an early state of Chicano literature. We are not overlooking the fact that before 1848 Mexican Americans legally did not exist as a group; they have, however, a long uninterrupted literary tradition ... Chicano literature had its origins when the Southwest was settled by the inhabitants of Mexico during the Colonial times and continues uninterrupted to the present."³

Given the historical context for Chicano literature alluded to above, the following bibliography was compiled. The present work is historical in the sense that it includes all known works within the genres and within the monograph format scope of the bibliography. It is beyond the scope of the present work to exclude creative or critical works based on some qualitative criteria. The present work is limited to creative and critical works published as books, unpublished dissertations of book length, and periodical titles that include, in significant quantity, both creative and critical literary writings on the Chicano experience. The present work does not, however, include children's literature. The bibliography does include a newer category, first labeled "literatura chicanesca"⁴ in 1976.

"Literatura chicanesca" is a difficult category to deal with because it attempts to distinguish, in a qualitative way, between works that are authentic to the Mexican experience in the United States and those that are not. Numerous works are included in the bibliography at hand that are written by "non-Chicanos." These works are included in the section literatura chicanesca only because, to the best of our knowledge, the authors are not of Mexican descent. Some of the works are certainly literature as art. Others are qualitatively less so, though they

too deal thematically with the Mexican experience. We again note that the scope of this bibliography is literary history. It must necessarily be the scope of another work to selectively identify literature as art that pertains to authorship by Mexican Americans, including literary works by others that deal thematically with the Mexican experience in the United States.

The above comments imply that not all creative works included in this bibliography are of an artistic quality that merit inclusion in a more selective literary bibliography—a bibliography that would consider only the quality of the literature. It is true, however, that only by identifying a literary history can more qualitative assessments be made. These issues are very much the topic of some critical studies, including Francisco Jiménez's The Identification and Analysis of Chicano Literature (New York: Bilingual Press, 1979).

Literary works in non-print form are also included (e.g., video and sound recordings that are available for purchase). The present bibliography includes a total of 773 works and is organized by genre and then alphabetically by author or main entry and includes an author and title index. The bibliography was first issued as a "working bibliography" under the title A Current Bibliography of Chicano Literature: Creative and Critical Writings Through 1984, (Working Bibliography Series/Stanford University Libraries, Collection Development Program, Chicano Collections, No.2, July 1984). The present edition benefited tremendously from contributions to the working bibliography by a number of individuals—bibliographers, literary critics, and writers.

The compilers acknowledge the bibliographic work of others in the field, in particular, Raquel Quiroz de González, Francisco A. Lomelí, and Donaldo W. Urioste. Their works are cited in the section on bibliographies. We also gratefully acknowledge the following for their assistance in verifying entries of the present work: Luis Leal, Raquel Quiroz de González, Francisco A. Lomelí, Juan Bruce Novoa, Juan Rodríguez, Bernice Zamora, Juan Felipe Herrera, Gilda Baeza, Marta Sánchez, and the editorial staff of Revista Chicano Riqueña, Arte Público Press.

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¹ Luis Leal, "Mexican American Literature: A Historical Perspective," in Modern Chicano Writers, Joseph Sommers and Tomás Ybarra-Frausto, eds. (Englewood Cliffs, NJ: Prentice-Hall, 1979) pp.18-39. This essay is an updated version of the article with the same title which appeared in *Revista Chicano-Riqueña*, Año 1, num.1 (1973) pp.32-44.

² Leal, p.18.

³ Leal, pp.21-22.

⁴ Francisco A. Lomelí and Donaldo W. Urioste, "Introduction," Chicano Perspectives in Literature: A Critical and Annotated Bibliography, (Albuquerque, NM : Pajarito Publications, 1976) pp.11-12.

Preface to the 2nd edition

The 1985 publication of the original version of this bibliography entitled Literatura Chicana : Creative and Critical Writings Through 1984 (Florincanto Press) resulted in the first comprehensive bibliography of creative and critical Mexican American writings. With this updated edition containing more than twice the original number of citations, it is evident that an explosion has occurred over the past decade in this field of writing. This extraordinary increase is detailed in Dr. Luis Leal's introduction to this second edition of Literatura Chicana.

We, the compilers, have tried to transfer, as much as possible, the format of the first edition to this updated work and are pleased with the results. As in the first edition, we have utilized a modified MLA format for the citations and have included pagination information and other pieces of bibliographic data we felt would be useful to the researcher in identifying different editions of a particular title or translations of original works. We have also chosen to create a combined author/title index instead of continuing with separate author and title indexes as was done in the first edition. And, in order not to lose the critical analysis from Dr. Luis Leal's introduction to the original edition, we have chosen to include it, as a precursor to the introduction for the second edition, for the reader's benefit.

I am hopeful that this bibliography will primarily serve a two-fold purpose - first, as a discovery tool for all who wish to explore the richness and complexities of this literature, and secondly, as a collection development tool which libraries may use to identify Chicano literature titles for inclusion into their collections.

The compilation of this bibliography has been especially rewarding in that it has allowed me greater familiarization with and a deep appreciation for the increasing volume of Mexican American creative and critical writings that have appeared over the past decade. I am indebted to Roberto Trujillo for having provided me with the opportunity to work with him, in a collaborative effort, to update the first edition of Literatura Chicana in order to realize this second, revised and updated edition.

Finally, I would like to thank the library staff at City College of San Francisco and acknowledge their continued support and assistance.

João C. Barretto
City College of San Francisco
July 1998

Scholars, students and librarians with interests in Chicano literature have all experienced great difficulty in identifying new writings. There is no unique source for identifying new authors, new works by established authors, nor new publishers. Libraries, in particular, experience great difficulty in identifying material for addition to their collections. Over the past twenty plus years, we have expended considerable energy trying to build comprehensive research collections on Chicano literature. Our methodologies have included the conventional as well as the unconventional. We have systematically searched the major bibliographic utilities (RLIN, OCLC) and the specialized bibliographic databases (MLA and the Chicano Database). We have systematically searched bibliographies of unpublished doctoral dissertations on Chicano literature and have utilized the few existing published bibliographies dealing with Chicano creative writing and its criticism. We have established preview and approval plans with major and specialized national and international book distributors and have maintained contacts and friendships with many Chicano writers and scholars. We regularly browse book stores for new Chicano writings on all business and personal travels and have concluded that only by maintaining these practices can we hope to remain current in this area and serve as a reference and resource for others who have collecting and scholarly interests in this field.

The present work expands on two earlier bibliographic studies on Chicano literature and now is the most comprehensive work of its kind. It represents a tremendous effort on the part of all three compilers and their friends and colleagues who provided individual pieces of information. A special acknowledgment is due João Barretto who, in addition to doing all of the data entry and digital design work, also did the bibliographic verification for all cited works. Our expectation is that we probably missed a few titles but hope that others who are familiar with these oversights will notify us so that they may be included in future editions of this work. We also wish to acknowledge that the present edition has limitations. We do not attempt to list literary or critical works published within journals or periodicals and we do not list manuscript source collections. We also made a decision not to attempt comprehensiveness in listing works within the category of "Literatura Chicanesca."

Much has been written about the demise of Chicano creative writing and of publishing outlets for new works of this genre. However, as the present work suggests, we are NOT lacking new works, new critical studies, new doctoral dissertations, new critical studies nor works captured on video and audio formats. In spite of new and expanded electronic resources for communicating and archiving bibliographic data, we have no efficient system for keeping abreast of the field of Chicano literature and, as such, we have dedicated our energies to updating the work in hand. We hope that the new edition of Literatura Chicana will assist both scholarly and library communities in keeping current of both creative and critical studies from the Chicano literary community.

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July 1998

Introduction to the 1st edition

Chicano bibliographical studies in the field of literature are of recent origin. Little over a decade has elapsed since the first bibliography dedicated entirely to Chicano literature, that of Guillermo Rojas, was published in the pages of El Grito in 1973. Before that year critics were still debating whether or not there was a body of literature that could be called Chicano. Those who denied it cited as proof what they considered a fact: that is, the absence of any author or work that could be classified as Chicano, according to the definition of Chicano then existing. Those who believed in the existence of a Chicano literature claimed that the reason there were no bibliographies was that Chicano literature, as other minority literatures, had been neglected, and it was necessary to reconstruct its history. That process is still going on today.

A related problem was that of identifying Chicano literature. Some critics reduced it to that literature related to and promoting the social movement known as La Causa which began among the field workers of California in the early sixties. Chicano literature, these critics advocated, must have as its aim the improvement of the social conditions under which the campesino lived. For them, Chicano literature was a social phenomenon of recent origin, born with the Teatro Campesino of Luis Valdez and associates. Other critics went a few years back and selected the year 1959 as the birth of Chicano literature, for that year marks the publication of Pocho by José Antonio Villarreal, often called the first Chicano novel.

The debate regarding the existence and nature of Chicano literature was of great importance, as it aroused the curiosity of other critics. Their studies soon demonstrated that indeed there was a considerable body of works that could be classified as belonging to Chicano literature. This trend was strengthened in the Fall of 1967 with the appearance of the literary periodical El Grito, and two years later of the anthology El Espejo/The Mirror, published by the same editors. These two publications, and the literary prizes the publication house began to offer to Chicano writers in 1970, established the study of Chicano literature on solid ground.

It was the consensus of opinion among critics that Chicano literature was that literature written by authors of Mexican background born or residing permanently in the United States, a definition which had been used in 1970 by the editors of El Grito in their announcement of the Premio Quinto Sol. But, apparently, not much attention was paid to this definition by all bibliographers and editors of textbooks and anthologies, as several books began to appear which included authors who were not Chicanos. In some of them we find selections taken from the literatures of Mexico, other Latin American countries, and even Spain. This caused some confusion as to the true nature of Chicano literature, to the point that in 1976 a seminar at the MLA convention held in New York was dedicated to the topic "Toward an Identification of Chicano Literature." As the organizer and director of the seminar, Francisco Jiménez of the University of Santa Clara said the purpose of the seminar was "to begin the formulation of a viable definition- identification of Chicano literature." The result of the seminar (and a previous one held in San Francisco in 1975) was the publication of the book The Identification and Analysis of Chicano Literature (1979), which included several of the papers read at the two seminars together with other essays solicited from established critics, as well as an extensive bibliography of literary criticism by Ernestina Eger, a work later amplified and published in book form.

In some cases, of course, it was difficult to determine the background of the writer, a problem that will always be with us, as long as the writer opts to use a pseudonym, as in the recent case of Danny Santiago, and previously, that of Amado Muro. This problem has been partly solved by including such works under the classification "literatura chicanesca," a term coined by Francisco Lomelí and Donaldo Urioste and first used in their annotated bibliography Chicano Perspectives in Literature (1976) to designate that literature written by non-Chicanos about the Chicano experience. Lomelí and Urioste identified only five such authors: Frank Bonham, William Cox, Eugene Nelson, John Nichols, and Frank Waters. The list was expanded in 1982 by Roberto Trujillo and Raquel Quiroz de González in their "A Comprehensive Bibliography (1970-1979)," appended to the book A Decade of Chicano Literature (1982), where 16 authors appear. In the bibliography at hand by Roberto Trujillo and Andrés Rodríguez the category *literatura chicanesca* has been kept, with 32 authors. It is satisfying to see the names of authors such as Amado Muro and Danny Santiago included in this section. The task of identifying non-Chicano writers who write about the Chicano experience is not, of course, complete by any means, and more names will have to be added to in future bibliographies.

Another problem faced by the bibliographer is that of classification. Most bibliographies in existence classify Chicano literature by genres: poetry, novel, short fiction, theatre, autobiography, criticism. Other categories are sometimes added, such as anthologies, periodicals, etc. In the bibliography that follows, Trujillo and Rodríguez add some not usually included, such as oral tradition, unpublished dissertations, and video and sound recordings. These sections provide very useful information to the critic, as well as other readers interested in these related topics.

Although Chicano bibliographies on Chicano studies published before 1973 usually include a section on literature, it was not until that year that the first one dedicated entirely to literature appeared. In Guillermo Rojas' "Towards a Chicano/Raza Bibliography: Drama, Prose, Poetry" which appeared in the periodical El Grito (Year 7, Book 2; 1974) we find for the first time a body of entries (85 pages) listing Chicano literature exclusively; also, a useful list of Chicano/Raza newspapers and periodicals, and an appendix dedicated to serial listings. Rojas's bibliography is also the first to exclude materials not identified as Chicano. In the "Introduction" the author tells us that he reviewed more than 30 "so-called" Chicano bibliographies, and reports that they run the gamut, covering materials from Mariano Azuela's Los de Abajo to Che Guevara to Boyer Bell's The Myth of the Guerrilla to Dee Brown's Bury My Heart at Wounded Knee. And he adds: "We have reviewed more than 30 works of this nature, and it is sad indeed that no discrimination was implemented in the preparation of these guideless guides. It is for this very reason that we decided to review all of the Chicano journals, newspapers, bulletins and newsletters published in the Southwest by Chicanos, some well-versed in literature, others totally oblivious to the discipline, who wrote or attempted to write and express a Chicano point of view." Although Rojas covers the short period between 1965 and 1972, his pioneer work has served as a model and has inspired others to amplify it. Not all bibliographers, however, have paid attention to Rojas' admonition; some continue to include items not belonging to Chicano literature.

The first annotated bibliography of Chicano literature was Carlota Cárdenas de Dwyer's Chicano Literature: an Introduction and Annotated Bibliography (1975), a work which, although brief (28 pages), offers comments on over 50 works of literature. The following year two more inclusive annotated bibliographies appeared. Charles Tatum's A Selected and Annotated Bibliography of Chicano Studies (1976; second edition, 1979) offers brief annotations to 307 works by Chicanos in the first edition, a number increased to 526 in the second. A novelty is the inclusion of items on art, audio visual materials, music, and useful addresses, as well as

some on language instruction and linguistics. A separate section is dedicated to "The Chicana." In the "Introduction" the author tells us that the materials were selected "on the basis of their potential usefulness and availability." The inclusion of important works on specific aspects of Mexican culture is justified by saying that they are needed "to provide the teacher with a broader background and introduction to Chicano Studies."

Francisco A. Lomelí and Donaldo W. Urioste's Chicano Perspectives in Literature: a Critical and Annotated Bibliography, although brief (120 pages), offers longer critical notes and includes a short chapter on *literatura chicanesca* and a useful glossary of literary terms. The authors justify the inclusion of *literatura chicanesca* by saying that "the uniqueness of Chicano reality is such that non-Chicanos rarely capture it like it is. For this reason, we propose the latter's efforts be termed *literatura chicanesca* because it only appears to be Chicano. Therefore, it must be kept in mind that the perspective is from the outside looking in. This perspective loses the spontaneity of a natural outpouring of a people's subconscious through the writer's creativity; instead, it becomes a calculated object of study which is valued from a relative distance, that is, not lived." Lomelí and Urioste's bibliography is an important contribution which, unfortunately, has not been expanded. It is hoped that the forthcoming Chicano Literature: a Reference Guide, by Julio Martínez and Lomelí may bring the subject up to date.

The year 1982 saw the appearance of two valuable bibliographies, Ernestina N. Eger's A Bibliography of Criticism of Contemporary Chicano Literature, with 2,181 listings plus a directory of Chicano literary publications, an author index, and a title index, and Roberto Trujillo and Raquel Quiroz de González's "A Comprehensive Bibliography (1970-1979)." These two works complement each other and together give the critic of Chicano literature a most useful tool to carry out investigations with a minimum of labor inquiring about sources. The introductory essay accompanying Trujillo and Quiroz's bibliography, written by the first of the two authors, is a most comprehensive review of the state of bibliographical research in the field of literature up to that year. Trujillo is enthusiastic about the future of literary bibliographical studies, and observes that "the scope and methodology of our bibliographic work should continually improve, and Chicano literature should find itself in more academic and community libraries.... Bibliography and the information these works disseminate are indeed a mainstay in the history and development of Chicano Studies." Eger's comprehensive bibliography of Chicano literary criticism is a painstaking work that will serve for years to come as a model of bibliographical research and methodology. At the same time it reflects the importance that critics have given to Chicano creative writings. As the author tells us in her "Introduction," "The growth of Chicano literature in the past twenty years has been phenomenal," and "A result of this growth has been the subsequent explosion of critical activity in the Chicano and majority reading communities and in academic departments of Chicano Studies, English, and Spanish. Articles have appeared in a wide variety of established -publications, and new Chicano journals have been founded." Eger has indexed these journals and other sources, and the result has been a most complete bibliography of Chicano literary criticism.

With the addition of the present bibliography by Trujillo and Rodríguez to the bibliographies already available, especially those of Rojas, Tatum, Lomelí and Urioste, and Eger, the critics of Chicano literature will have at their disposal the necessary tools to undertake a thorough study of the contributions of the Chicano writer to imaginative literature. An examination of the Trujillo-Rodríguez bibliography reveals that Chicano literature has come of age. As Trujillo points out in the "Preface," since 1973 at least 400 monographic titles have appeared, a veritable explosion that transcends that of any previous decade.

A brief examination of the entries listed in the bibliography reveals certain trends, certain thematic and formal preferences, and a certain geographical distribution. It is obvious that most Chicano literature is produced in the Southwest, especially in California and Texas, with New Mexico and Arizona coming close behind. It is also obvious that poetry is still the genre preferred by most authors, with 235 titles as compared to only 95 for the novel, 26 for short fiction, and 23 for theatre. This fact, in itself, is significant, as it reflects a characteristic of Chicano literature that separates it from Anglo-American literature and identifies it, in part, with the literatures of Mexico and other Latin American countries, where poetry has always predominated over other genres. This can also be said of thematic content, which, as in the literatures of other Spanish-speaking countries, gives preference to the social, or socially related themes expressed in realistic styles. This does not mean, of course, that other themes are lacking as we also find those dealing with personal emotions, humor, irony, and even, although on rare occasions, the fantastic, the mythical, and the surrealist.

It is also interesting to observe that the members of the Quinto Sol generation, with the exception of Tomás Rivera, who died in May 1984, have continued to published. At the same time, the appearance of new writers is very encouraging, as it proves that a Chicano literary tradition is well rooted; a tradition that could not have been established without the presence of a body of critics willing to analyze, interpret, and evaluate that literature. In the recent development of Chicano letters this critical aspect is most encouraging, as it demonstrates that creative works being produced are not ignored.

Although in the present bibliography no literary criticism of individual authors is included, the 42 items found in the section on general criticism reflect that the theoretical foundations of Chicano literary criticism have been established. Also encouraging are the 51 doctoral dissertations listed, as they indicate that the study of Chicano literature has been accepted in the graduate schools of the nation, not to mention those of Europe, as a legitimate field of study. Chicano literature has come a long way in the short span of two decades, and we may look forward to another renaissance if this creative activity continues.

The present bibliography does not include the massive amount of creative and critical writings found in periodical literature. Rojas' work, covering the years 1965 to 1972, has been complemented by the publication of Eger's bibliography in the field of criticism and the Chicano Periodical Index (2 vols., 1981, 1983), edited by Richard Chabrán and Francisco García, including the years 1967-1978 and 1979-1981. This latter work, although dedicated to Chicano studies in general, is very useful for the critic of literature; however, the period before 1965, and some literary periodicals not included in any bibliography, are yet to be indexed. We hope that Roberto Trujillo will engage his bibliographical talents and unbound energy in the preparation of a complete index of Chicano periodicals dedicated exclusively to creative literature. For now, we remain indebted to him and his associate for the following bibliography, which includes for the first time a comprehensive listing of monographic materials, as well as author and title indexes.

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Introduction to the 2nd edition

The present updated version of Literatura Chicana : A Bibliography of Creative and Critical Mexican American Writings Through 1996 reflects the extraordinary increase in the publication of works in the field during the last twelve years, that is, between the beginning of 1985 and the end of 1996. Chicano literature has undergone a veritable explosion in the production of books in all genres. No less important is the fact that the number of publishing houses producing these books has expanded and now includes several mainstream editorial houses which have recently become interested in publishing the works of this growing minority, a fact that is encouraging for future writers. On the other hand, the number of Chicano publishing houses has not increased. In actuality, it appears that there are fewer today than when the first edition of Literatura Chicana appeared in 1985.

Another general trend detectable in the development of Chicano literature is the growing number of fiction (novels and short stories) being produced. The appearance of new fiction writers is also noticeable. At the same time, poets and other well-established writers have continued to publish, thus enriching the body of works available in all genres. Fiction, of course, has not overtaken the production of poetry, which remains the favorite means of expression. The big surprise is the growth of literary criticism, absent just a few decades ago.

An examination of the new entries published from 1985 through 1996 listed in this bibliography reveals very few changes in the trends, thematic and formal preferences, and geographic distribution of the authors. What we observed in the introduction to the 1985 edition of Literatura Chicana continues to be true. There we observed that most Chicano literature is produced in the Southwest, especially in California and Texas, followed by New Mexico and Arizona, and that poetry was the genre preferred by most authors, followed by the novel, short fiction, and the theater. However, the number of entries in all genres has expanded. While in the 1985 edition only 235 poetry entries are registered covering from the nineteenth century to 1984, that number has increased to 493, of which 185 were published between 1985 and 1996. The number of novels listed has gone up from 95 in 1985 to 265, an increase of 170, of which 107 first appeared between 1985 and 1996, or are reprints of older novels. Although only 26 short fiction entries appeared in 1985, in the present edition the number has increased to 109, of which 68 were published in 1985 or later. The number of plays has also increased, from 23 to 54, an increase of 31, with 22 having appeared since 1985. An increase, perhaps the largest, has been in the area of literary criticism, which has increased from 42 entries in 1985 to 153 in this edition, with 103 having appeared since 1985. Another significant growth has been in the number of doctoral dissertations in Chicano literature, which has almost tripled, from 51 to 141, with 78 having been accepted during the last twelve years.

Many books published since 1985 are the product of established, well-known authors, such as Alurista, Rudolfo Anaya, Ana Castillo, Lorna Dee Cervantes, Abelardo Delgado, Juan Felipe Herrera, María Herrera-Sobek, Rolando Hinojosa-Smith, Miguel Méndez M., José Montoya, Pat Mora, Alejandro Morales, Gary Soto, Alma Villanueva, Tino Villanueva, and others. Among new writers whose names do not appear in the 1985 edition are, among the poets, Francisco X. Alarcón (eleven listings), Carlos Cumpián, César González T., Ray González (twelve listings), Luis J. Rodríguez, and Luis Alberto Urrea; and, among the novelists, Guy García, Dagoberto Gilb, Genaro González, Sylvia López-Medina, Demetria Martínez, Eliud Martínez, Mary Helen Ponce, Manuel Ramos, Benjamín Alire Sáenz, and Gloria L. Velázquez.

The classification followed in this second edition of Literatura Chicana is the same as found in the first edition, with slight changes. The most important change is the transfer of anthologies dedicated to a single genre to their corresponding genres, leaving the "Anthologies" section for those of a general nature. Twenty six of these are listed in this section, although only seven have appeared since 1985. A trend in the preparation of Chicano bibliographies has been the appearance of specialized works, such as the one dedicated to Chicano folklore by Michael Heisley. Also, some bibliographies in other fields have included Chicano literature, as seen in João Barretto's on Latin America, David R. Peck's on American Ethnic Literatures, and Marc Zimmerman's on U.S. Latino Literature. Others bibliographers have opted for the "Selected Bibliography" format (César González T.), or for bibliographies dedicated to one author (Teresa Márquez, Salvador Güereña / Raquel Quiroz). One of the most important reference books published since 1985 is that of Julio A. Martínez and Francisco A. Lomelí, Chicano Literature: a Reference Guide (1985), for it includes lengthy articles about Chicano authors, as well as general historical essays. This book, however, is more than a reference work and could well be classified as literary criticism, since it is a collection of articles by several authors. This reference guide is important as it has served as a model for the later series of volumes published under the title Chicano Writers, as part of the Gale Series "World Authors," which follow the same format, although the entries are much more critical and informative, as they include more extensive biographical, as well as bibliographical material.

These reference books are prepared with the general reader in mind, the reader who approaches Chicano literature with the purpose of becoming informed about an author or movement, and are useful because they can lead to more specialized studies, such as the critical and theoretical works which, now, are quite numerous. Among the 103 titles listed in this bibliography that have appeared since 1985, the reader will find a great thematic diversity. Some of the most important themes treated by specialists in their fields are border literary studies, Chicana literature, the novel, poetry, the search for identity, colonial literature, satire, theater, language, myths, and surveys, as well as general histories. For the first time in Chicano literary criticism, the reader will find a number of studies dedicated to a single author. So far, there are studies about Rolando Hinojosa-Smith, Miguel Méndez-M., Alejandro Morales, Juan Bruce Novoa, Sabine Ulibarrí, Rudolfo Anaya, Tomás Rivera, Angela de Hoyos, and Ron Arias, to mention only a few.

Another novelty in the field of Chicano studies is the appearance of several books dedicated to literary theory. Most prominent here are the works of Justo S. Alarcón, who analyzes Bruce Novoa's literary theories; Norma Alarcón, Gloria Anzaldúa, María González, and María Herrera Sobek, who study feminist literature; Guillermo Hernández, author of the first book on Chicano satire; Manuel de Jesús Hernández Gutiérrez, who studies fiction from the perspective of internal colonialism; José Limón, whose book is dedicated to the study of social poetry; Rafael Pérez Torres, to poetic movements; José David Saldívar, to cultural critique; and Ramón Saldívar to narrative theory.

Of great importance to the development of literary criticism is the training of critics in the universities. A look at the number of dissertations accepted by universities, as listed in this bibliography, reveals that the number of critics of Chicano literature has increased during the last few years. It was not until 1971, an important year in the development of Chicano literary historiography, that the first doctoral dissertations dealing with the history of Chicano literature were accepted at leading universities. Philip D. Ortego presented for his doctorate a well-researched "Background of Mexican American Literature," in which, for the first time, an extraordinary amount of information on Chicano literature during the 19th century was

collected. Since that year, over 140 dissertations have been accepted. A brief analysis reveals that most are dedicated to the study of genres such as theater, the novel, and poetry, followed by studies of works by women authors. This category is followed by general surveys and literary criticism. Thematically, identity is the favorite subject. Gaining in importance is the interest in the works of individual authors. Surprisingly, certain subjects, like linguistics, the border, ethnicity, mythology, periodicals and newspapers, folklore, and religion, have not attracted as many dissertation writers, leaving much for the future scholars in the field.

An important trend is the appearance of literary and critical works by Chicanas. The few of the past, María Amparo Ruiz de Burton, María Cristina Mena, Josephina Niggli, Jovita González, Nina Otero, and others, have been joined by a number of contemporary writers, among them Estela Portillo Trambley, Alma Villanueva, Evangelina Vigíl, Bernice Zamora, Ana Castillo, Sandra Cisneros, Lorna Dee Cervantes, Lucha Corpi, Angela de Hoyos, Pat Mora, Gina Valdés, and Helen Viramontes. In the area of literary criticism we have Rosaura Sánchez, Norma Alarcón, María Herrera Sobek, Tey Diana Rebolledo, Erlinda Gonzales-Berry, Cordelia Candelaria, Angie Chabram, and others. The profusion in works by Chicana writers since 1984, appear in this updated edition. Although, among Chicanos, poetry is still the favorite genre, among Chicanas, the novel appears to be their preferred mode of expression. Of books of poetry published since 1985 and listed here, only 13 were written by Chicanas. On the other hand, they have contributed with 31 novels with notable recent titles found in this updated edition by Denise Chávez, Kathleen J. Alcalá, Norma Elia Cantú, Margarita Cota Cárdenas, Roberta Fernández, Sylvia López-Medina, Demetria Martínez, Pat Mora, Mary Helen Ponce, Katherine Quintana Ranck, Beverly Silva, and Helen María Viramontes. A recovered novel of the past is that of Jovita González Mireles.

It could be said that between 1985 and 1996, as demonstrated by the new entries registered in this edition of Literatura Chicana, the literary production of the Chicano people has done extremely well in comparison with other periods.

This bibliography demonstrates that a true renaissance in Chicano letters has well exceeded that which occurred earlier. Especially noticeable is the greater presence of writings by Chicanas, who have enriched the literature and given diversity and a new perspective to Chicano life and culture.

As previously mentioned, an important factor in the development of Chicano/a letters is the recent interest manifested by mainstream literary presses in publishing original works and reprints, and translations into other languages of some of the best known works. This trend predicts more accessibility for future writers while, at the same time, bodes greater competition for the few small Chicano presses still operating. These Chicano presses, such as Quinto Sol, Maize Press, Arte Público, Bilingual Press/Editorial Bilingüe, and Chusma have been persistent in their dedication to providing an outlet of quality art and print to aspiring Chicana/o writers, and are to be commended for the service they provided at a time when it has been most needed. They have truly helped bring about the Renaissance.

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