

**Introduction to a Bibliography of Women Writers:  
El Salvador and Panama**

by  
Nelly S. González

**Introduction**

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

Latin American women have been writing for centuries. The earliest identified writings date from the sixteenth century. Sor Juana Inés de la Cruz is the most famous author from this period. She wrote poems, satirical verses, and plays. Although her work was of excellent quality, her superiors in the Hieronymite order described her studies and writing “as unbecoming a nun and a woman.”<sup>2</sup> Undaunted, she composed a response titled an *Answer to Sister Filotea de la Cruz* where in a very subtle way, she defended the women’s right to learn. Later, in her most famous poem, titled “Against the

Inconsequence of Men's Taste and Strictures, When They Attack Those Qualities in Women of Which They Are Themselves the Cause," she was clearly a little less subtle.

The most often quoted quatrains from this poem are:

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

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

Between 1956 and 1994, Latin American literature witnessed a dramatic explosion in both volume and variety. Creative styles developed and flourished and four Nobel Prizes for Literature were awarded to Latin American writers for work created during this period. But even so, while this "boom" was flourishing, women writers were still ignored and writing remained a male-dominated activity. It wasn't until later, when Isabel Allende entered the limelight with her novel *The House of the Spirits* that publishers began translating outstanding works by women that had been all but forgotten and were collecting dust on library shelves.

The relative absence of women from literary criticism and literary publishing can be at least partially explained by the following circumstances. First of all, women did not have the same educational opportunities that were offered to men since higher education was often for males only. Women were also not encouraged to write because it did not benefit their sex and even those who wrote found it nearly impossible to be published because of implicit or explicit discrimination. Because so few women were actually able to publish, have their books distributed or translated, and become well known to the general population, budding writers had few role positive role models. Finally, Latin American women share a common ancestry and a common language, so some literary critics outside of Latin America tended to treat them as a homogeneous group with a common literary writing style and did not appreciate the differences arising from different environments. There are 37 distinct countries in Latin America and each country has its own unique mix of influences that are important in how human beings express themselves.

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

### **Creating the Bibliography**

The bibliographic tools available for Latin American literature are not scarce; on the contrary, there is a myriad of works, indexes, dictionaries, and other reference sources. The problem arises when scholars want to research certain specific countries and

their literary production. This problem is further magnified if the research is focused on women writers. For example, Marcia Hoppe Navarro published her work on Latin American fiction of the past two decades and listed the 15 fiction writers she considered the most important.<sup>5</sup> Of the 15 chosen, five were women. This figure is encouraging because it shows some advancement, as compared to the past since a third of this listing is comprised of women. However, of the five women writers listed, three are from Argentina, one is from Mexico, and one is from Chile. This is only one example of how smaller countries and their literary activity tend to be ignored.

In *The Latin American Short Story: An Annotated Guide to Anthologies and Criticism*, Balderston notes that from his survey of English-language anthologies, fully 21% focus on women writers, whereas the percentage of anthologies in Spanish which focus on women writers is much lower.<sup>6</sup> This stems from the greater interest in the status of women shown in the U.S. and the U.K. compared to that shown in Latin America. Walter Rela, in his *Antología del nuevo cuento hispanoamericano 1973-1988*, for example, does not contain a single woman writer from El Salvador, and he includes only Bertalicia Peralta of Panama with her story “Cuando me paro a contemplar mi estado.”<sup>7</sup> She is also listed with the same story in *Prosa joven de América Hispana*.<sup>8</sup> In *The Oxford Book of Latin American Short Stories*, Roberto González Echevarría selected 52 writers. The editor states that he has “made the choices strictly on merit,” and “while the criterion for selection has been quality, diversity has also been an important aim.”<sup>9</sup> From the 52 authors included, only 9 are women, and again, none of them are from El Salvador or Panama.

The purpose of this bibliography is to highlight women writers from two countries which are often overlooked because of their smaller populations and geographical areas, El Salvador and Panama. My strategy was rather simple and empirical. In order to gather these writers in a comprehensive manner, a search was done of the shelves of the University of Illinois Library. Each work selected was examined individually. Works by woman writers from either El Salvador or Panama were collected. In order to further focus the search, only works published within the past 25 years were considered. The works were then arranged first by country and then by the type of writing: short story, poem, or other, a category including plays, testimonies and essays.

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

### **El Salvador**

Among the anthologies of poetry, *Poesía femenina de El Salvador* by Luis Gallegos Valdes and David Escóbar is an excellent source for poetry from El Salvador.<sup>10</sup> Published in honor of the *Año Internacional de la Mujer*, this anthology gathers the most important poems written by Salvadorean women in the past 100 years of the country. It

includes 26 poets. Manlio Argueta presents a selection of 42 of the most representative poets of El Salvador in his *Poesía de El Salvador*.<sup>11</sup> Of these 42, only two, Claribel Alegría and Claudia Lars, are women. A more comprehensive anthology of Salvadorean poetry, is the *Índice antológico de la poesía salvadoreña*, which includes 15 women poets.<sup>12</sup> A nice and useful feature of this index is the inclusion of a short biography and bibliography for each author. The *Diccionario de escritores centroamericanos* by Jorge Eduardo Arellano includes 55 writers for El Salvador, 4 of whom are women.<sup>13</sup> Alegría and Lars are two of the four included. Of 65 writers listed from Panama, 12 are women.

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

Carmen Brannon de Samayoa (or Carmen Brannon Beers), who is better known as Claudia Lars, had a prolific and successful 75 years before her death in 1974. As early as 1932, she publicly expressed her opposition to her country's dictatorship, becoming the voice and the protector of the younger militant writers. This is especially reflected in a series of verses titled *Migajas* which was published in 1975.<sup>14</sup> Like the other

Salvadorean poets, Claudia Lars shared her political inclination and denounced in her works the violence that sprang from the social process and their revolutionary war. The pain, devastation, and death caused by the turbulence of her times are illustrated her verses, like the following:

Wounded by machine-guns  
the innocent one lay forgetting his fright  
in this modest coffin.  
Contemplating him I lost forever  
my seventy-year-old infancy.<sup>15</sup>

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

*Claribel Alegría and Central American Literature*, edited by Sandra M. Boschetto-Sandoval and Marcia Phillips McGowan, is a collection of critical essays of Alegría's works. Written by various scholars, it is perhaps the most comprehensive work

about the author. In it, one learns about the “multifaceted work of Alegría, from her testimony to her verse ... this woman’s furious, fiery, tender and lovesick words, the marginalized, the indigenous recuperate spaces, resuscitate their dead, and celebrate life by defying death.”<sup>19</sup> Marjorie Agosín continues “thanks to Alegría, it is possible to say once again that poetry does not live in vain, that it is dangerous because it is capable of transforming and resurrecting history and the people who struggle to recapture it.” The following poem illustrates Alegría’s reputation as a writer deeply involved with major social and political concerns:

No one can say  
how they died.  
Their silenced voices are one silence.  
My dead arise, they rage.  
The streets are empty but my dead  
wink at me.  
I am a cemetery.  
I have no country.  
They are too many to bury.<sup>20</sup>

## **Panama**

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

Carmen S. Alverio, in her essay on “Panama, 19<sup>th</sup>- and 20<sup>th</sup>-Century Narrative and Poetry”<sup>21</sup> states that Panamanian works have been the least disseminated and



internationally recognized. An important event was the introduction of printing in 1821, which helped to create a newspaper where ideas for a “new republic” independent from Colombia were dispersed. Panamanian literature began as an independent expression that came into its own in 1846, when the first novel by a Panamanian writer was published, and in 1892, when short stories were published in the literary journal *Revista Gris*.<sup>22</sup>

Amelia Denis (1836-1911), who formed the country’s first literary generation, is considered one of the three most important literary writers of Panama. Interestingly, Denis is thought of as representative of the romantic period, although she wrote about domestic life and social injustice.<sup>23</sup>

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

Still, there were always others. During the “Primer Encuentro Nacional de Escritores Jóvenes,” celebrated in 1991, Mariafeli Domínguez S., in her lecture on “Seis temas en la literatura femenina panameña,”<sup>24</sup> presented the poetry of Moravia Ochoa López, María Olimpia de Obaldía, Diana Morán (post avant-garde poetess), Rosa Elvira Alvarez, Matilde Real de González, Julia del Carmen Regales, Nicole Garay (important for the “modernista” period), Gloria Young, Elsie Alvarado de Ricord, Zoraida Díaz, and Ana Isabel Illueca. Finally, five woman writers considered the most prolific in Panamanian literature were recognized: Consuelo Tomás, Gloria Guardia (best in novella

and representative of the “boom”), Moravia Ochoa López, Bertalicia Peralta, and Rosa María Britton. Most of them are represented in this bibliography.

### **Conclusion**

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

## NOTES

1. Isabel Allende, "Forward" in *Other Fires: Short Fiction by Latin American Women*, edited by Alberto Manguel (Toronto, Ont., Canada: L. & O. Dennys, 1986), xv.
2. Alberto Manguel, "Introduction" in *Other Fires*, edited by Alberto Manguel, 4.
3. Sor Juana Inés de la Cruz, "Against the Inconsequence of Men's Taste and Scriitures, When They Attack Those Qualities in Women of Which They Are Themselves the Cause", trans. by Richard Outram, in "Introduction" in *Other Fires*, edited by Alberto Manguel, 5.
4. Victoria Ocampo, in "Introduction" in *Other Fires*, edited by Alberto Manguel, 7.
5. Maria Hoppe Navarro, *O romance na America Latina* (Porto Alegre: Editora da Universidade, Universidade Federal do Rio Grande do Sul, 1988).
6. Daniel Balderston, comp., *The Latin American Short Story: An Annotated Guide to Anthologies and Criticism* (Westport, CT: Greenwood Press, 1989), xiv.
7. Walter Rela, *Antología del nuevo cuento hispanoamericano 1973-1988*, (Montevideo: Ediciones de La Plaza, 1990), 407-412.
8. Miguel Donoso Pareja, ed., *Prosa joven de América Hispana* (Mexico: Secretaría de Educación Pública, 1972).
9. Roberto González Echevarría, ed., *The Oxford Book of Latin American Short Stories* (New York: Oxford University Press, 1997), xii.
10. Luis Gallegos Valdes and David Escóbar Galindo, eds., *Poesía femenina de El Salvador* (San Salvador, El Salvador: Ministerio de Educación, 1976).
11. Manlio Argueta, ed., *Poesía de El Salvador* (San José, Costa Rica: EDUCA, 1983).
12. David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña* (San Salvador, El Salvador: UCA, 1982).
13. Jorge Eduardo Arellano, ed., *Diccionario de escritores centroamericanos* (Managua, Nicaragua: ASDI-Bibliotecas Nacionales de Centroamérica y Panamá, 1997).
14. Claudia Lars, "Migajas," in *Poesía última (1970-1973)*, 2. ed. (San Salvador, El Salvador: Ministerio de Educación, Dirección de Publicaciones, 1978), 25-27.
15. Claudia Lars, excerpt from "Crumbs" in *Mirrors of War*, edited by Gabriela Yanes, ... [et al.], trans. by Keith Ellis (New York, NY: Monthly Review Press, 1985), 12, 61.
16. Claribel Alegría, *Sobrevivo* (Havana: Casa de las Américas, 1978).
17. Claribel Alegría, *No me agarran viva: la mujer salvadoreña en lucha* (México, D.F. : Ediciones Era, 1983).
18. Claribel Alegría, *They Won't Take Me Alive: Salvadorean Women in Struggle for National Liberation* (London : Women's Press, c1987).
19. Marjorie Agosín, "Foreword" in *Claribel Alegría and Central American Literature*, edited by Sandra M. Boschetto-Sandoval and Marcia Phillips McGowan (Athens: Ohio University Center for International Studies, 1994), xiv.
20. Claribel Alegría quoted by Joanna Bankier, "Preface" in *Woman Who Has Sprouted Wings: Poems by Contemporary Latin American Women Poets* edited by Mary Crow (Pittsburgh, PA: Latin American Literary Review Press, 1988), 15.

21. Carmen S. Alverio, "Panama, 19<sup>th</sup>- and 20<sup>th</sup>-Century Narrative and Poetry" in *Encyclopedia of Latin American Literature* edited by Verity Smith (London: Fitzroy Dearborn, 1997), 615.

22. Juan Antonio Gómez. "La narrativa panameña: recuento y perspectivas" in *Intentemos la utopía* (Panama: Instituto Nacional de Cultura, Editorial Mariano Arosemena, 1992), 94.

23. Carmen S. Alverio, "Panama, 19<sup>th</sup>- and 20<sup>th</sup>-Century Narrative and Poetry" in *Encyclopedia of Latin American Literature* edited by Verity Smith (London: Fitzroy Dearborn, 1997), 616.

24. Mariafeli Domínguez S., "Seis temas en la literatura femenina panameña," in *Intentemos la utopía* (Panama: Instituto Nacional de Cultura, Editorial Mariano Arosemena, 1992), 45-52.

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

**El Salvador**

*Short Stories*

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- "Boardinghouse." (Original title: "Casa de huéspedes") Translated by Darwin J. Flakoll. In *And We Sold the Rain: Contemporary Fiction from Central America*, edited by Rosario Santos, 171-182. New York: Four Walls Eight Windows, 1988.
- "La mujer del río Sumpul." In *Homenaje a El Salvador: antología*, introducción, Claribel Alegría; prólogo, Julio Cortázar, 26-31. Madrid: Visor, 1981.
- Alegría, Claribel and Darwin J. Flakoll. *Cenizas de Izalco*. Excerpt (pp. 220-224) included in Eugenio Martínez Orantes, ed., *32 Escritores Salvadoreños: de Francisco Gavidia a David Escobar Galindo*. San Salvador: Editorial Martínez Orantes, 1993. Pp. 203-206.
- Castillo, María de los Angeles de. *Al calor de la lumbre: cuentos*. San Salvador: Editorial Clásicos Roxsil, 2002.
- Escudos, Jacinta. "Look at Lislique, See How Pretty It Is." Translated by George Yúdice. In *And We Sold the Rain: Contemporary Fiction from Central America*, edited by Rosario Santos, 1-5. New York: Four Walls Eight Windows, 1988.
- Lars, Claudia. "The Man Who Did Nothing." Translated by Jack Gallagher. In *Modern Short Stories of El Salvador*, edited by Jack Gallagher, 119-128. Originally published as "El hombre que no hizo nada" in *Cultura*, no 29 (July-August, 1963).

*Poetry*

- Alegría, Claribel. In Zoë Anglesey, ed., *Ixok amar-go: Central American Women's Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.
- The following poems by Alegría are included both in Spanish and in English translation: "Documental" / "Documental" (162-165), Lynne Beyer, tr.; "Evasión" / "Evasion" (162-165), Lynne Beyer, tr.; "Pequeña patria" / "A Small Country" (164-171), Zoë Anglesey, tr.; "Y soñé que era un árbol" / "And I Dreamed I Was a Tree" (154-157), Lynne Beyer, tr.
- In Manlio Argueta, ed., *Poesía de El Salvador*. San José: Editorial Universitaria Centroamericana (EDUCA), 1983.

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

-----. *Woman Who Has Sprouted Wings: Poems by Contemporary Latin American Women Poets*, edited by Mary Crow. Pittsburgh: Latin American Literary Review Press, 1987.

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

-----. “Desde el puente (fragmento).” In Esther María Osses, ed., *Para el combate y la esperanza: poesía política en El Salvador*. Santo Domingo: Editora Taller, 1982. Pp. 29-31.

-----. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

-----. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

-----. In Amanda Hopkinson, ed., *Lovers and Comrades: Women’s Resistance Poetry from Central America*. London: The Women’s Press, 1989.

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

-----. In Stephen Tapscott, ed., *Twentieth-Century Latin American Poetry: A Bilingual Anthology*. Austin: University of Texas Press, 1996.

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

-----. *Mirrors of War: Literature and Revolution in El Salvador*, edited by Gabriela Yanes, and others. New York: Monthly Review Press, 1985.

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

América, Rocío. In Amanda Hopkinson, ed., *Lovers and Comrades: Women's Resistance Poetry from Central America*. London: The Women's Press, 1989.

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

América Cortez, Maya. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

Arias, Ana Dolores. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

----- "Mis tristezas." In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982. Pp. 101-102.

Arrué, María Teresa de. "La niña del jardín." In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976. Pp. 45-49.

Arrué de Miranda, Luz. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

----- "Sacrificio de safo." In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982. Pp. 81-82.

Bruni, Corina. "Valiant Homeland." In Amanda Hopkinson, ed., *Lovers and Comrades: Women's Resistance Poetry from Central America*. London: The Women's Press, 1989. P. 38. First published in Corina Bruni, *Altibajos* (San Salvador: Artes Gráficas Germinal, 1984).

Carmela. "A vos" / "To You." In Claribel Alegría and Darwin J. Flakoll, ed./trans., *On the Front Line: Guerrilla Poems of El Salvador*. Willimantic, CT: Curbstone Press, 1989. P. 18. Included in both Spanish and English translation. (No last name given in the text.)

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Civallero, Sonia. "In Memory of Comrade Juan Castro." Translated by Keith Ellis. *Mirrors of War: Literature and Revolution in El Salvador*, edited by In Gabriela Yanes, and others, 60. New York: Monthly Review Press, 1985.

Delfy. "Con gusto moriré" / "I'll Die Gladly." In Claribel Alegría and Darwin J. Flakoll, ed./trans., *On the Front Line: Guerrilla Poems of El Salvador*. Willimantic, CT: Curbstone Press, 1989. Pp. 28-31. Included in both Spanish and English translation. (No last name given in the text.)

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Durand, Mercedes. Excerpt from "Anecdotes, Chronology, and Obituary of Boots." Translated by Keith Ellis. *Mirrors of War: Literature and Revolution in El Salvador*, edited by In Gabriela Yanes, and other, 41. New York: Monthly Review Press, 1985.

-----. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

-----. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

-----. "Jazz asintáxico" / "Nonsyntactical Jazz,." Anne Waldman, tr. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women's Poetry for Peace*. Penobscot, Maine: Granite Press, 1987. Pp. 178-181. Included in both Spanish and English translation.

Echevarría, Maura. In Amanda Hopkinson, ed., *Lovers and Comrades: Women's Resistance Poetry from Central America*. London: The Women's Press, 1989.

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

Escudos, Jacinta. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women's Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

The following poems by Escudos are included both in Spanish and in English translation: "X" / "Poem X" (208), Zoë Anglesey, tr.; "XXII" / "Poem



- XXII” (208-210), Zoë Anglesey, tr.; “[en] El bosque, un hombre tritura las costillas de una mujer. Poema 4” / “[from] In a Forest, a Man Crushes the Ribs of a Woman. Poem 4” (216-217), Victoria Redel, tr.; “Me enfrento a mi cenicero lleno de colillas mudas y apagadas” “Meeting My Ashtray Full of Silent, Dead Butts” (218), Victoria Redel, tr.; “Olor” / “Odors” (214), Zoë Anglesey, tr.; “La tarde en la nieve” / “A Snowy Afternoon” (210-213), Zoë Anglesey, tr.
- . In Amanda Hopkinson, ed., *Lovers and Comrades: Women’s Resistance Poetry from Central America*. London: The Women’s Press, 1989.  
The following poems by Escudos are included: “Huntress” (73); “Trick” (98).
- . “San Salvador 1983.” Translated by Zoë Anglesey. In Alicia Partnoy, ed., *You Can’t Drown the Fire: Latin American Women Writing in Exile*. Pittsburgh: Cleis, 1988. Pp. 215-217.
- Galindo, Antonia. “A Isabel.” In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982. Pp. 96-98.
- . In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.  
The following poems by Galindo are included: “A mi madre (Fragmento)” (33-35); “En una altura” (28-33); “Pintura, música y poesía” (27-28).
- . “A mi madre.” In Luis Gallegos Valdés and David Escobar Galindo, eds., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982. Pp. 93-96.
- Galindo, Martivón. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women’s Poetry for Peace*. Penobscot, Maine: Granite Press, 1987. Pp. 184-187.  
The following poem by Galindo is included with her own translation into English: “Amo a mi país...¿Es ése un delito?” / “I Love My Country, Is This a Crime?” (184-187). (Martivón Galindo is the name presently being used by this writer in exile living in the United States and also verified by OCLC as such. Previously she wrote under the name Marta Ivón Galindo.)
- . In Amanda Hopkinson, ed., *Lovers and Comrades: Women’s Resistance Poetry from Central America*. London: The Women’s Press, 1989.  
The following poems by Galindo are included: “Life Looks Different...” (42-43); “On my Return” (44). (In this anthology, the author’s name appears as: Marta Ivón Galindo.)
- Góchez Fernández, Delfy. In Amanda Hopkinson, ed., *Lovers and Comrades: Women’s Resistance Poetry from Central America*. London: The Women’s Press, 1989.

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

González, Florinda B. “Laureles.” In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976. Pp. 51-53.

Guerra, Dora. In David Escobar Galindo, *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

-----, “Noticia de tu muerte.” In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976. Pp. 145-149.

Guevara Corvera, Bernardina. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women’s Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

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

Haydé. “Poema” / “Poem.” In Claribel Alegría and Darwin J. Flakoll, eds./trans., *On the Front Line: Guerrilla Poems of El Salvador*. Willimantic, CT: Curbstone Press, 1989. P.46-47. Included both in Spanish and English translation. (No last name given in the text.)

Hernández, Reyna. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women’s Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

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

Hérodier, Claudia. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

-----. "Volcán de mimbre." In *Poesía femenina de El Salvador: breve antología*, edited by Luis Gallegos Valdés and David Escobar Galindo, 169-172. San Salvador: Ministerio de Educación, 1976. Originally published in Claudia Hérodier, *Volcán de mimbre* (San Salvador: Ministerio de Educación, Dirección de Publicaciones, 1978).

Huezo Paredes, Elisa. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

-----. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

Jiménez, Liliam. "A los militares de El Salvador que desde 1931 hasta 1980 gobiernan el país por medio de una dictadura militar (fragmentos)." In Zoë Anglesey, ed., *Ixok Amar-go: Central American Women's Poetry for Peace*. Penobscot, Maine: Granite Press, 1987. P. 174. Included both in Spanish and in English translation.

-----. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

-----. "Poesía (Fragmento)." In Esther María Osses, ed., *Para el combate y la esperanza: poesía política en El Salvador*. Santo Domingo: Editora Taller, 1982. P. 28.

Karla. "Alfabetizar" / "To Alphabetize." In Claribel Alegría and Darwin J. Flakoll, ed. and trans., *On the Front Line: Guerrilla Poems of El Salvador*. Willimantic, CT: Curbstone Press, 1989. P. 58-59. Included both in Spanish and in English translation. (No last name given in the text.)

Kury, Sonia Miriam. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

Lanzas, Irma. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

-----. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

The following poems by Lanzas are included: “Deja que crezca el fuego” (160); “Preludio de la hora presente” (157-159); “Tiempo de recordar” (159).

Lardé de Venturino, Alice. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

-----. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

-----. In Catherine R. Perricone, ed., *Alma y corazón: antología de las poetisas hispanoamericanas*. Zaragoza, Spain: Cometa, S.A., 1977.

The following poems by Lardé de Venturino are included: “A Gabriela Mistral” (76-77); “El despertar de la vida” (75); “Lirios” (76); “Mi rival” (74-75); “Soy campesina” (73-74); “¡Tómame!” (74); “Y era tu sonrisa” (75).

Lars, Claudia [Carmen Brannon Beers]. In Manlio Argueta, ed., *Poesía de El Salvador*. San José: Editorial Universitaria Centroamericana (EDUCA), 1983.

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

-----. “Casa sobre tu pecho (I-VI).” In Eugenio Martínez Orantes, ed., *32 Escritores salvadoreños: de Francisco Gavidia a David Escobar Galindo*. San Salvador: Editorial Martínez Orantes, 1993. Pp. 73-76.

-----. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

-----. In Dudley Fitts, ed., *Anthology of Contemporary Latin-American Poetry*. Norfolk, CT: New Directions, 1942, 1947.

The following poems by Lars, translated by Donald Devenish Walsh, are included both in Spanish and in English translation: “Cara y cruz” / “Heads and

- tails” (198); “Dibujo de la mujer que llega” / “Sketch of the Frontier Woman” (198-201).
- In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.  
The following poems by Lars are included: “A Christina Georgina Rossetti” (76); “La cantora y su sangre” (81-83); “Los dos reinos” (77-79); “Espejo” (85); “Fuerteza” (85-86); “Niño de ayer” (79-81); “Palabras de la nueva mujer” (83-84); “Poeta soy” (71-72); “Romance de los tres amigos” (72-76).
- In Alfonso García Rodríguez and Angel García Aller, eds., *Antología de poetas hispanoamericanos contemporáneos*. León, Spain: Editorial Nebrija, 1980.  
The following poems by Lars are included: “Espejo” (153); “Fuerteza” (153); “Niño de ayer” (152); “Palabras de la nueva mujer” (152); “Romance de los tres amigos” (151).
- In Amanda Hopkinson, ed., *Lovers and Comrades: Women’s Resistance Poetry from Central America*. London: The Women’s Press, 1989.  
The following poems by Lars are included: “I Could Have Lived” (83); “My Refuge” (45); “The New Woman Speaks” (53); “Poet” (5); “So You Never Reply” (84); “A Whole Lifetime” (83); “Yesterday’s Child” (62-63).
- In Nora Jacquez Wieser, ed., *Open to the Sun: A Bilingual Anthology of Latin-American Women Poets*. Pittsburgh: Perivale Press, 1979.  
The following poems by Lars are included both in Spanish and in English translation: “Cartas escritas cuando crece la noche (Agosto de 1972)” / “Letters Written When Night Grows (August 1972)” (64-79), Leslie Keffer, tr.; “Evocación de Gabriela Mistral” / “Evocation of Gabriela Mistral” (80-83), Nora Jacquez Wieser, tr.
- In Catherine R. Perricone, ed., *Alma y corazón: antología de las poetisas hispanoamericanas*. Zaragoza, Spain: Cometa, S.A., 1977.  
The following poems by Lars are included: “Cara y cruz” (90-91); “Del fino amanecer, poema III” (92-94); “Dibujo de la mujer que llega” (91-92).
- In Stephen Tapscott, ed., *Twentieth-Century Latin American Poetry: A Bilingual Anthology*. Austin: University of Texas Press, 1996.  
The following poems by Lars are included both in Spanish and in English translation: “Dibujo de la mujer que llega” / “Sketch of the Frontier Woman” (150-151), Donald D. Walsh, tr.; “Evocación de Gabriela Mistral” / “Recollection of Gabriela Mistral” (151-152), Nancy Christoph, tr.
- *Mirrors of War: Literature and Revolution in El Salvador*, edited by Gabriela Yanes, and others. New York: Monthly Review Press, 1985.  
The following poems by Lars, translated by Keith Ellis, are included: [“Papa Justo, the Indian”] excerpt from “Crumbs” (40); [“I was slow to hear the

rebels' footsteps"] excerpt from "Crumbs" (107); ["Wounded by machine-guns"] excerpt from "Crumbs" (61). (Title in brackets indicates that the poem was untitled and the first line is being considered as a title.)

Lety. In Claribel Alegría and Darwin J. Flakoll, eds. and trans., *On the Front Line: Guerrilla poems of El Salvador*. Willimantic, CT: Curbstone Press, 1989. (No last name given in the text.)

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

López, Jesús. "A una rosa." In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976. Pp. 17-19.

López, Matilda Elena. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

-----. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

-----. In Eugenio Martínez Orantes, ed., *32 Escritores salvadoreños: de Francisco Gavidia a David Escobar Galindo*. [San Salvador]: Editorial Martínez Orantes, 1993.

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

Loucel, María. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

Martínez, Mirna. In Zoë Anglesey, ed., *Ixok Amar-go: Central American Women's Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

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

Doe” (238-241); “Nunca he sabido tus señas” / “I Don’t Know What Makes You You” (244-247); “Palabras a una prostituta” / “For a Prostitute” (240-245); “Porque queremos construir” / “Because We Want to Create”(246-249); “Si alguna vez pudiera” / “If Only Someday” (236-239).

Martínez, Sara. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women’s Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

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

Muñoz Ciudad Real, Mercedes de. “Desde que te juiste.” In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976. Pp. 111-112.

Ortiz Platero, Eva Margarita. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women’s Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

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

Pastora. In Alicia Partnoy, ed., *You Can’t Drown the Fire: Latin American Women Writing in Exile*. Pittsburgh: Cleis, 1988. (No last name given in the text.)

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

Posada, Emma. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

Quintero, Mercedes. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.

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

Ramírez, Lil Milagro. Excerpt from “Concerning Love.” Translated by Keith Ellis. *Mirrors of War: Literature and Revolution in El Salvador*, edited by Gabriela Yanes, and others, 112. New York: Monthly Review Press, 1985.

Ruth. “Usted” / “You.” In Claribel Alegría and Darwin J. Flakoll, eds. and trans., *On the Front Line: Guerrilla poems of El Salvador*. Willimantic, CT: Curbstone Press, 1989. P. 20-21. Included in both Spanish and English translation. (No last name given in the text.)

- Serpas, Lilian. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.  
The following poems by Serpas are included: “Alunizaje” (379-380); “De olvido” (380); “La mariposa” (379).
- . In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.  
The following poems by Serpas are included: “Esfera Nietzscheana” (105-110); “Islas” (104-105); “Voces” (103-104).
- Soriano, Juanita. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.  
The following poems by Soriano are included: “Soneto XXIV” (457); “Voz dolorosa del que sembro la simiente” (457).
- . In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.  
The following poems by Soriano are included: “XVI” (118); “Romance del llanto de la tierra” (113-114); “Visión de Lydia Nogales” (118-119).
- Suchit Mendoza, Meztli. In Amanda Hopkinson, ed., *Lovers and Comrades: Women’s Resistance Poetry from Central America*. London: The Women’s Press, 1989.  
The following poems by Suchit Mendoza are included: “Mother Peace” (54); “This Dawn” (132).
- Ticas, Sonia Priscila. *Historia, feminismo y literatura: escritoras salvadoreñas 1920-1960*.
- Valiente, Lydia. In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.  
The following poems by Valiente are included: “Hambre de siete siglos” (361); “Mandragorias” (362).
- . In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.  
The following poems by Valiente are included: “Mandragorias” (91); “Mensaje” (87-90).
- Van Severén, Tula. In Luis Gallegos Valdés and David Escobar Galindo, eds., *Poesía femenina de El Salvador: breve antología*. San Salvador: Ministerio de Educación, 1976.  
The following poems by Van Severén are included: “Cáliz” (96-97); “Cuenco de barro” (93-95); “Despertar del jardín” (98-99); “Dulce lobo mío...” (100); “Selva mía” (100-102).



----- In David Escobar Galindo, ed., *Indice antológico de la poesía salvadoreña*. San Salvador: Universidad Centroamericana, 1982.

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

Vásquez, Ana del Carmen de. “Desaparecido” / “Desaparecido,” Elizabeth Macklin, tr. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women’s Poetry for Peace*. Penobscot, Maine: Granite Press, 1987. Pp. 202-205. Included in both Spanish and English translation.

Yanes, Gabriela. *Mirrors of War: Literature and Revolution in El Salvador*, edited by Gabriela Yanes, and others. New York: Monthly Review Press, 1985.

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

### ***Other: Essays/Testimonies/Plays***

Alegria, Claribel. “The Politics of Exile.” In Alicia Partnoy, ed., *You Can’t Drown the Fire: Latin American Women Writing in Exile*. Pittsburgh: Cleis, 1988. Pp. 172-177.

Benavides, Marta. “El Salvador: The Presence Removed.” In Alicia Partnoy, ed., *You Can’t Drown the Fire: Latin American Women Writing in Exile*. Pittsburgh: Cleis, 1988. Pp. 123-133.

Bonilla, Gloria. “Talking.” In Alicia Partnoy, ed., *You Can’t Drown the Fire: Latin American Women Writing in Exile*. Pittsburgh: Cleis, 1988. Pp. 34-37.

López, Matilda Elena. *La Balada de Anastasio Aquino*. In Nora Eidelberg and María Mercedes Jaramillo, eds., *Voces en escena : antología de dramaturgas latinoamericanas*. Medellín, Colombia: Universidad de Antioquia, 1991. Pp. 265-308.

Martínez, Ana Guadalupe. “Secret Prisons of El Salvador.” Excerpt translated by Judith Weiss. In Alicia Partnoy, ed., *You Can’t Drown the Fire: Latin American Women Writing in Exile*. Pittsburgh: Cleis, 1988. Pp. 30-32. Originally published in Ana Guadalupe Martínez, *Las cárceles clandestinas de El Salvador: libertad por el secuestro de un oligarca* (s.l.:s.n., 1978).

Mondragón, Amelia. *Cambios estéticos y nuevos proyectos culturales en Centroamérica: testimonios, entrevistas y ensayos*. Washington, D.C.: Literal Books, 1994.

Sosa, América. “A Mother’s Testimony.” Translated by Natalia López. In Alicia Partnoy, ed., *You Can’t Drown the Fire: Latin American Women Writing in Exile*. Pittsburgh: Cleis, 1988. Pp. 72-76.

Ticas, Sonia Priscila. *Historia, feminismo y literatura*. Thesis/dissertation. University of California, Berkeley, 2001.

## **Panamá**

### ***Short Stories***

Aguilera Patiño, Luisita. "El chorro de las mozas." In Juan Antonio Gómez, comp., *El cuento panameño de tema campesino*. Panama: Editorial Ondas, 1994. Pp. 105-110.

Algandona, Lilia. "Nightmare at Deep River." Translated by Julia Shirek Smith. In Enrique Jaramillo Levi, ed., *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panamá*. Pittsburgh: Latin American Literary Review Press, 1991. Pp. 133-138. Previously published in *Maga* (Panama), no. 10 (April-September 1986).

Benedetti, Giovanna. In Enrique Jaramillo Levi, ed., *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panamá*. Pittsburgh: Latin American Literary Review Press, 1991.

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

Britton, Rosa María. "Love is Spelled with a 'G.'" Translated by Leland H. Chambers. In Enrique Jaramillo Levi and Leland H. Chambers, eds., *Contemporary Short Stories from Central America*. Austin: University of Texas Press, 1994. Pp. 215-223.

----- "The Wreck of the Enid Rose." Translated by Leland H. Chambers. In Enrique Jaramillo Levi, ed., *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panamá*. Pittsburgh: Latin American Literary Review Press, 1991. Pp. 148-156.

López, Griselda. In Enrique Jaramillo Levi, ed., *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panamá*. Pittsburgh: Latin American Literary Review Press, 1991.

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

López de Vallarino, Teresa. "El gallo Vicente." In Sara Sefchovich, ed., *Mujeres en espejo*, vol. 2. Mexico, D.F.: Folios Ediciones, S.A., 1985. Pp. 201-211.

Ochoa López, Moravia. In Enrique Jaramillo Levi, ed., *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panamá*. Pittsburgh: Latin American Literary Review Press, 1991.

- . “Madrecita.” In Sara Sefchovich, ed., *Mujeres en espejo*, vol. 1. Mexico, D.F.: Folios Editores, 1983. Pp. 202-204.
- Peralta, Bertalicia. “Cuando me paro a contemplar mi estado.” In Walter Rela, ed., *Antología del nuevo cuento hispanoamericano 1973-1988*. Montevideo: Ediciones de la Plaza, 1989. Pp. 409-412.
- . “Elio.” Translated by Zoë Anglesey. In Enrique Jaramillo Levi, ed., *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panamá*. Pittsburgh: Latin American Literary Review Press, 1991. Pp. 167-169.
- . “Encore.” In Manuel Salinas Paguada and Galel Cárdenas Amador, eds., *En el círculo del cobre: antología del cuento erótico centroamericano*. Tegucigalpa, Honduras: Editorial Argos, 1993. Pp 41-43.
- . “Encore.” In Poli Delano, ed., *Adán visto por Eva: relatos de narradoras latinoamericanas*. Buenos Aires: Ediciones Instituto Movilizador de Fondos Cooperativo, 1994. Pp. 90-92.
- . “A March Guayacan.” Translated by Zoë Anglesey. In Rosario Santos, ed., *And We Sold the Rain: Contemporary Fiction from Central America*. New York: Four Walls Eight Windows, 1988. Pp. 125-130.
- . “The Village Virgin.” Translated by Leland H. Chambers. In Enrique Jaramillo Levi and Leland H. Chambers, eds., *Contemporary Short Stories from Central America*. Austin: University of Texas Press, 1994. Pp. 238-240.
- Pereira de Padilla, Joaquina. “José Luis Horqueta.” In Jesús Cabral, ed., *Cuentos infantiles de nuestra América*. Peru: Sagsa, 1984. Pp, 71-77.
- Reyna, Bessy. “And This Blue Surrounding Me Again.” In Enrique Jaramillo Levi, ed., *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panamá*. Pittsburgh: Latin American Literary Review Press, 1991. Pp. 170-172.
- Rojas Sucre, Graciela. “Wings.” Translated by Bessy Reyna. In Enrique Jaramillo Levi, ed., *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panamá*. Pittsburgh: Latin American Literary Review Press, 1991. Pp. 173-183.
- Tejeira, Isis. Translated by Linda Britt. In Enrique Jaramillo Levi, ed., *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panamá*. Pittsburgh: Latin American Literary Review Press, 1991.
- The following stories by Tejeira, translated by Linda Britt, are included: “The Birth” (184-187); “The Piano of My Desire” (188-191).

## Poetry

Alvarado de Ricord, Elsie. "A la madre de un mártir." In Juvenal Herrera Torres, comp., *Antología universal de la poesía revolucionaria, volume I: América primera gesta emancipadora*. Medellín: Ediciones Pepe, 1977. Pp. 126-128.

-----. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

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

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Alvarez, Rosa Elvira. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

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

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Arbaiza, Milvia. "Elegías al cuerpo." In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977. Pp. 153-158.

-----. "Poemas al cuerpo desentendido." In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980. Pp. 187-189.

*Bibliografía de obras panameñas escritas por mujeres y sobre ellas*. Panamá: Panamá, 1970.

Candanedo de Zúñiga, Sydia. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

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

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Denis de Icaza, Amelia. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Díaz, Zoraida. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Garay, Nicole. [OCLC lists author as Garay, Nicolle.] In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Hernández, Mireya. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

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

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

-----. “Tu lugar para el lugar del nombre que me habita.” In *Serie Poesía Panameña Actual* no. 1 (1979), 37-39.

Illueca, Ana Isabel. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Morán Garay, Diana. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

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

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*.

Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

-----. "Viet nam (1-5)" / "Viet nam (1-5)," Ellen Calmus, tr. In Zoë Anglesey, ed., *Ixok Amar-go: Central American Women's Poetry for Peace*. Penobscot, Maine: Granite Press, 1987. Pp. 558-561. Included in both Spanish and English translation.

Obaldía, María Olimpia de. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Ochoa López, Moravia. "Aguacero." In Cipriano Fuentes, ed., *Narradores panameños*. Caracas: Doble Fondo Editores, 1984. Pp. 141-143.

-----. "Cinco breves cantos del amor feliz y un descando." In Saúl Ibargoyen and Jorge Boccanera, comps., *La nueva poesía amorosa de América Latina*. Mexico, D.F.: Editores Mexicanos Unidos, 1978. Pp. 257-259.

-----. "Como animal que conociendo amo (1-17)" / "As an Animal Comes to Know, I Love (1-17)," Ellen Watson, tr. In Zoë Anglesey, ed., *Ixok Amar-go: Central American Women's Poetry for Peace*. Penobscot, Maine: Granite Press, 1987. Pp. 580-591. Included in both Spanish and English translation.

-----. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

The following poems by Ochoa López are included: "El canto liberado" (224); "Enfrentarnos" (225); ["no era antes engañada"] (227); "Orfandad anudada en el sollozo" (224-225); "Una palabra" (226); "Toda de parte mía" (225-226).

(Title in brackets indicates that the poem was untitled and the first line is being considered as a title.)

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

-----. In Catherine R. Perricone, ed., *Alma y corazón: antología de las poetisas hispanoamericanas*. Zaragoza, Spain: Cometa, S.A., 1977.

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

Osses, Esther María. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women’s Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

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

-----. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

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

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Peralta, Bertalicia. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women’s Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

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

-----. “Esto se llama Panamá.” In *Serie Poesía Panameña Actual* n. 1, (1979) 23-24.

-----. In Hugo García Robles and Umberto Bonetti, eds., *Giovani Poeti dell’America Centrale del Messico e delle Antille*. Torino, Italy: Giulio Einaudi editore, 1977.

The following poems by Peralta are included in the original Spanish and translated into Italian: “Cuando seas mayor, Padre” / “Quando sarai adulto, Padre” (234-237); “Endoctrinamiento” / “Indottrinamento”(230-233).

-----. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

The following poems by Peralta are included: ["Cada vez que encuentro a alguien le pregunto ansiosamente"] (236-237); ["En la morgue están alineados"] (236); "Introducción al estudio de las contradicciones" (236); "Nuestros motivos" (237); "Safo II" (238); "La única mujer" (237-238). (Title in brackets indicates that the poem was untitled and the first line is being considered as a title.)

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

-----. "Los retornos." In Saúl Ibargoyen and Jorge Bocanera, comps., *La nueva poesía amorosa de América Latina*. Mexico, D.F.: Editores Mexicanos Unidos, S.A., 1978. Pp. 255-256.

-----. "Los retornos." In José Tarszys, ed., *Poemas eróticos : Antología hispanoamericana*. Buenos Aires: Surcos editora, 1992. P. 87.

Pérez de Zarate, Dora. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Real de González, Matilde. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

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

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

The following poems by Real de González are included: "Canto de mi dolor occidental" (107-109); "Madre campesina" (109-110); "Miliciano de cristal" (110); "Sonetos para existir: X y XV" (111-112).

Regales, Julia del Carmen. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.



The following poems by Regales are included: "La bruja" (315); "Madre" (316); "Pesadilla" (317-318).

Reyna, Bessy. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women's Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

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

-----. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

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

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Sierra, Stella. In Alfonso García Rodríguez and Angel García Aller, eds., *Antología de poetas hispanoamericanos contemporáneos*. León, Spain : Editorial Nebrija, 1980.

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

-----. In Enrique Jaramillo Levi, ed., *Poesía panameña contemporánea, 1929-1979*. Mexico, D.F.: Liberta-Sumaria, 1980.

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

-----. In *La mujer y la poesía en Panamá: primera muestra de la poesía femenina*. Panamá: Ediciones Instituto Nacional de Cultura, 1977.

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

Tomás Fitzgerald, Consuelo. In Zoë Anglesey, ed., *Ixok Amar·go: Central American Women's Poetry for Peace*. Penobscot, Maine: Granite Press, 1987.

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

-----. In *Poesía viva: memoria de un encuentro*, Bogotá: Colcultura: Ulrika Editores, 1993.

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

***Other: Testimonies/Essays***

*Bibliografía de obras panameñas escritas por mujeres y sobre ellas*. Panamá: Panamá, 1970.

Reyna, Bessy. “A Cuban-Panamanian-American-Lawyer-Writer Now in Connecticut (Testimonio).” In Asunción Horno-Delgado, et al, eds., *Breaking Boundaries: Latina Writings and Critical Readings*. Amherst: University of Massachusetts Press, 1989. Pp. 223-228.

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