The Cambridge Companion to Latin American Poetry provides historical context on the evolution of the Latin American poetic tradition from the sixteenth century to the present day. It is organized into three parts. Part I provides a comprehensive, chronological survey of Latin American poetry and includes separate chapters on Colonial poetry, Romanticism/modernismo, the avant-garde, conversational poetry, and contemporary poetry. Part II contains six succinct chapters on the major figures Sor Juana Inés de la Cruz, Gabriela Mistral, César Vallejo, Pablo Neruda, Carlos Drummond de Andrade, and Octavio Paz. Part III analyzes specific and distinctive trends within the poetic canon, including women’s, Quechua, Afro-Hispanic, Latino/a, and New Media poetry. This Companion also contains a guide to further reading as well as a chapter on the best English translations of Latin American poetry. It will be a key resource for students and instructors of Latin American literature and poetry.

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NOTES ON CONTRIBUTORS

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NOTES ON CONTRIBUTORS

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PREFACE

Stephen M. Hart

– “An Aymara poet said to Vicente Huidobro: ‘The poet is a god, don’t sing about rain, poet. Make it rain.’”

“Buena lengua nos dio España, pero nos parece que no puede quejarse de que se la hayamos maltratado.”
(Spain gave us a good language, but she can’t complain if we mistreat it.) José Martí

There is a wonderful scene in Pablo Larraín’s witty and controversial film *Neruda* (2016), in which Pablo Neruda’s wife Delia (Mercedes Morán) meets the detective, Oscar Peluchonneau (Gael García Bernal), who is pursuing her husband and, in a “sharp meta take on the concept of character and story,”¹ tells him that he is a “secondary character” in Neruda’s story, and that Neruda “created” him. While this may be a sly reference to the possibility that Neruda (Luis Gnecco) is his unacknowledged father – since Neruda lies hidden among the prostitutes at precisely the time when Peluchonneau raids the brothel and, believing himself rather grandly to be the son of the founder of Chile’s penal system, instead “discovers” that he may have been born there in that very brothel – it is also more importantly an allusion to the mysterious status of the poet-magician who, in earlier phases of humanity as well as during the Romantic era, was seen to have God-like creative powers because of his skill with words. This very “Nerudian” film about Latin America’s arguably most important poet² shows that the poet is in direct connection with the world, with men and with women, with nature, with trees and animals and birds, with words and politics – the true ruler of the world. This book celebrates and analyzes the special place that the poet occupies in the field of the arts, and particularly in a part of the globe that is more well known for its novels and its films than for its poetry.

One of the reasons for Latin America’s poetry being less celebrated than other genres in the subcontinent is the fact that – apart from a few iconic


figures such as Neruda himself, the Mexican Sor Juana Inés de la Cruz, and the Peruvian César Vallejo – there is very little agreement about who the main poets are. As the editors of The Oxford Book of Latin American Poetry point out: “Latin America has a complex and prolific poetic tradition that is little known outside its geographic and linguistic boundaries. Although a few poets such as Borges, Neruda and Paz have become emblematic of its richness, many voices remain unheard.”

The point is well taken, even though, at first flush, the evidence seems stacked up against it. There is, after all, no lack of published anthologies of Latin American poetry, ranging from Antonio R. de la Campa and Raquel Chang-Rodríguez’s anthology of colonial poetry (1985) to José Olivio Jiménez’s anthology covering the period 1914–1987 (1988). There are even a number of respectable bilingual anthologies produced by Anglo-Saxon publishers; notable examples are Stephen Tapscott’s and Ludwig Zeller’s anthologies, both of which came out in 1996, as well as Cecilia Vicuña and Ernesto Livon-Grosman’s 2009 collection and Ilan Stavans’ 2011 poetic gathering. These different anthologies suggest that the public likes to read Latin American poetry. But what these books also highlight is that – if the respective editors were to draw up a list of the “best” Latin American poets – each would come up with a different list. So, for example, of the sixteen poets chosen by Ludwig Zweller to represent “Spanish America,” twelve were not included in Stephen Tapscott’s bilingual anthology of Twentieth-Century Latin American Poetry. Jacobo Sefamí’s bibliography of primary and secondary sources for “Contemporary Spanish American Poets” lists poets whose work also does not appear in Tapscott’s bilingual anthology. A spot-check based on poets beginning with “A” reveals that of the four listed only one is in Tapscott. At times the lack of coincidence between different publications is striking. Not one single poet


5 The poets not included were Rosamel del Valle, César Moro, Enrique Gómez-Correa, Braulio Arenas, Jorge Cáceres, Ludwig Zeller, José María Arguedas, Pablo de Rokha, César Davila Andrade, Aldo Pellegrini, Eduardo Anguita, Humberto Díaz-Casanueva; the four included were Enrique Molina, Alvaro Mutis, Olga Orozco, and Gonzalo Rojas, a coincidence rate of 25%. See Ludwig Zweller, The Invisible Presence: Sixteen Poets of Spanish America 1925–1995 (Oakville, ON: Mosaic Press, 1996).

6 Jorge Enrique Adoum, Roberto Appratto, and Braulio Arenas are not in Tapscott but Homero Aridjis is – a coincidence once more of 25%; see Jacobo Sefami, Contemporary
included in Rafael Aráiz Lucca’s anthology of twentieth-century Venezuelan poetry, his Antología: la poesía del siglo XX en Venezuela, coincides with Tapscott’s anthology. One could be forgiven for thinking that the relationship between critics, historians, and anthologists of Latin American poetry is—to borrow Rodríguez Monegal’s resonant phrase—a “dialogue between the deaf.” The problem is not only that no agreed canon of Latin American poets exists. As Donald Shaw points out, there is a “virtual absence of any critical framework within which we can situate all but the most famous of the individual poets.”

There are—it is true—many studies dedicated to the major figures of the poetic canon such as Rubén Darío, César Vallejo, Pablo Neruda, and Octavio Paz, as Shaw suggests, although these only serve to draw attention to a nagging feeling about the ones who missed the bus. There are also significant books on important poetic movements such as Gwen Kirkpatrick’s The Dissonant Legacy of Modernismo (1989) and on national traditions, especially the Argentine, such as Jill Kuhnheim’s Gender, Politics and Poetry in Twentieth-Century Argentina (1996) and Ben Bollig’s Politics and Public Space in Contemporary Argentine Poetry (2016). There are excellent studies of twentieth-century verse—such as Mike Gonzalez and David Treece’s wide-ranging and insightful The Gallery of Voices (1992), William Rowe’s thoughtful Poets of Contemporary Latin America (2000), Jill Kuhnheim’s comprehensive Spanish American Poetry at the End of the Twentieth Century (2004), and Donald Shaw’s measured Beyond the Vanguard (2008). But there are surprisingly few studies of Latin American Poets: A Bibliography of Primary and Secondary Sources (New York: Greenwood Press, 1992), 1–8.

8 Rodríguez-Monegal used this expression to describe early discussions of the meaning and import of magical realism; see “Realismo mágico versus literatura fantástica: un diálogo de sordos,” Otros mundos, otros fuegos: fantasía y realismo mágico en Iberoamérica (East Lansing, MI: Latin American Studies Center, Michigan State University, 1975), 25–37.
9 Donald Shaw, Beyond the Vanguard: Spanish American Poetry after 1950 (Woodbridge: Tamesis, 2008), 156.
11 Mike Gonzalez and David Treece, The Gallery of Voices: Twentieth-Century Poetry of Latin America (London: Verso, 1992); William Rowe’s Poets of Contemporary Latin America (Oxford: Oxford University Press, 2000); Jill Kuhnheim, Spanish American Poetry at the End of the Twentieth Century: Textual Disruptions (Austin: University of
PREFACE

American poetry as an evolutionary genre from colonial times to the present day. The notable exception is Gordon Brotherston’s classic study *Latin American Poetry: Origins and Presence* (1975), but even this study, which appears to address the whole canon, in fact homes in mainly on the big names (with Rubén Darío, César Vallejo, Pablo Neruda, and Octavio Paz forming the backbone of the book) while marginalizing the poetry of earlier years. The notion that “writing a history of Latin American poetry before Modernism is uninviting because there is little to say” has been superseded by subsequent research on poets such as Sor Juana Inés de la Cruz, Alonso de Ercilla y Zúñiga, Juan del Valle Caviedes, Mariano Melgar, José Joaquín de Olmedo, Andrés Bello, José María Heredia, Gonçalves de Magalhães, Manuel Antônio Alvares de Azevedo, Gertrudis Gómez de Avellaneda, and José Asunción Silva, to name but a few. This book is justified by the fact that no comprehensive and up-to-date history of Latin American poetry is currently available; the most comprehensive study is still Brotherston’s monograph, which is now nearly 40 years old.

The emphasis in current research on Latin American poetry on the big figures in the field – who, in our revised version, are Sor Juana Inés de la Cruz, Gabriela Mistral, César Vallejo, Pablo Neruda, Carlos Drummond de Andrade, and Octavio Paz – has had the effect, we believe, of deflecting scholars away from the study of the evolution of Latin American verse from its foundation in the sixteenth century to the present day. And therefore, for example, we lose a sense of that visceral shock which gripped Latin American literary circles when poets – in the first few decades of the twentieth century – turned away from nature, melancholy, and love, and began writing about life in the big city, neon lights, fast cars, and the irrational, and threw all their rhyme schemes into the dustbin of history. But some of the flavor of that jump-cut is present, we hope, in this volume when passing from Chapter 2 to Chapter 3. This focus on the big names of Latin American poetry also had another, perhaps unintended, consequence, namely the marginalization of poetry written in, for example, the Amerindian languages, as well as women’s writing, and LGBTQ and Afro-Hispanic poetry. So we decided that the best way to address, on the one hand, the continuity of the Latin American poetic tradition as well as, on the other, its heterogeneity was to divide the book into three parts. Part I, thus, focuses on the historical development of the Latin American lyric, beginning with Colonial poetry, followed by an analysis of Romantic, modernista, and avant-garde poetry.


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and concludes with two chapters on conversational poetry (corresponding roughly to the 1950s, 1960s, and 1970s) and contemporary poetry from 1980 onwards. Part II studies the value and impact of the work of the six key figures mentioned above – namely, Sor Juana Inés de la Cruz, Gabriela Mistral, César Vallejo, Pablo Neruda, Carlos Drummond de Andrade, and Octavio Paz. Part III, entitled “Diversity and Heterogeneity,” addresses a number of crucial subgenres within Latin American verse, ranging from the “traditional” subaltern genres such as women’s, Amerindian, and Afro-Hispanic poetry to “newer” fields such as LGBTQ, Latino, and New Media verse. The aim of this third part is to create new hermeneutic vantage points from which to survey and then dig down into the deeper layers of Latin American poetry, and we hope thereby to offer a more inclusive snapshot of the richness of the Latin American lyric. In order to address the problem of different groups of poets included in existing anthologies of Latin American verse, we also decided to include a chronology of the main poetic “events” that occurred in Latin America from the sixteenth century until the present day. We also attempted to bridge one of the least acknowledged divides that characterizes Latin American studies: Spanish America versus Brazil. So, in each of our separate chapters, we sought to provide a more even coverage of Spanish American and Brazilian authors; Chapter 12 is exemplary in this regard. This book also includes a final chapter on Latin American poetry available in English translation which is designed to orient the English-speaking reader interested in finding out more about Latin American poetry.

The aim of the Cambridge Companion to Latin American Poetry is to provide the long view (namely, by supplying some historical context on the evolution of the Latin American poetic tradition from the sixteenth century to the present day) as well as the contemporary view (i.e. a balanced and up-to-date evaluation of some of the new voices that are emerging in Latin American poetry of the twenty-first century). Neither an overview nor a casual collection, the Cambridge Companion to Latin American Poetry, consists of a set of scholarly meditations on the history and evolution of Latin American poetry from its Amerindian roots until the present day. Each chapter is written by a leading scholar and offers an original contribution to the field. The methodological aim here is to incorporate a variety of theoretical and critical perspectives in a history that seeks to move beyond the

13 In my study, A Companion to Latin American Literature (Woodbridge: Tamesis, 2007), I suggest that analyzing Latin American literature – rather than its poetry specifically – “in its Portuguese- as well as Spanish-language manifestations is often like watching a three-legged race (two individuals more or less moving in the same direction but often tugging against each other)”; p. 288.
limitations of existing literary historical narratives about Latin American poetry. In this sense each of the eighteen chapters can be read as an independent and self-contained unit. All bibliographical references are contained within each individual chapter, and the concluding bibliography is not a works cited, but instead focuses on general and more generic studies of Latin American poetry. Even so, there are a number of ways in which the chapters in this collection bounce off one another: the Mexican, Sor Juana Inés de la Cruz, is mentioned, for example, in Chapter 1 and has a whole chapter dedicated to her work (Chapter 6); the Chilean, Pablo Neruda, is an important reference point in Chapter 4 and has his own chapter later on (Chapter 9); the Peruvian, César Vallejo, is analyzed from different perspectives in Chapters 4 and 10; the Brazilian, Carlos Drummond de Andrade, is mentioned in Chapters 3 and 10; and the Argentine, Alejandra Pizarnik, pops up in different guises in Chapters 3, 5, 12, and 13.

This book is intended for the undergraduate and graduate students who are pursuing the academic study of Latin American poetry in individual courses and formal programs of study at university. The Cambridge Companion to Latin American Poetry will also, we hope, appeal to scholars who are not specialists in the field but whose interest is piqued by their awareness of the work of some Latin American authors – such as the Colombian Gabriel García Márquez and the Peruvian Mario Vargas Llosa, both of whom have acquired much notoriety as a result of winning the Nobel Prize in Literature – whose international impact has been widespread. All quotations of the poetry are provided in the original text as well as in English translation. We hope, therefore, that the Cambridge Companion to Latin American Poetry will draw on the appetite for, and interest in, Latin American literature stimulated by the successful Cambridge Companion to the Latin American Novel. Because the chapters are reflective and speculative, yet grounded in particular texts and literary conventions, we believe that the Cambridge Companion to Latin American Poetry will speak to the academy as well as reach out to new readerships further afield.

S.M.H.
CHRONOLOGY

1539 The first printing press was established in the New World in Mexico City
1560 Cervantes de Salazar, *Túmulo imperial a las exequias de Carlos V*
1569–1589 Alonso de Ercilla y Zúñiga, *La Araucana*
1583 A poetical tournament (“certamen poético”) was established in Mexico City in which around 300 individuals participated
1584 A printing press was established in the City of Kings (Lima, Peru)
1589 Juan de Castellanos, *Elegías de varones ilustres de Indias*
1596 Pedro de Oña, *Arauco domado*
1598 Fray Luis Jerónimo de Oré, *Símbolo católico indiano*; Mateo Rosas de Oquendo, *Sátira hecha por Mateo Rosas de Oquendo a las cosas que pasan en el Pirú, año de 1598*
1599 Antonio de Saavedra Guzmán, *El peregrino indiano*
1601 Bento Teixeira, *Prosopopeía*
1602 Martín del Barco Centenera, *Argentina y conquista del Río de la Plata*; Diego Dávalos y Figueroa, *Miscelánea austral*
1604 Bernardo de Balbuen, *Grandezas mexicana*
1608 Diego Mexía de Fernangil, *Parnaso antártico*
1609 Luis de Belmonte Bermúdez, *Vida del padre maestro Ignacio de Loyola*
1611 Diego de Hojeda, *La Cristiada*
1613 Martín de León, *Relación de las exequias en la muerte de la reina nuestra señora doña Margarita*
1619 Diego Cano Gutiérrez, *Relación de las fiestas triumfales que la insigne Universidad de Lima hizo a la Inmaculada Concepción de Nuestra Señora*
1624 Bernardo de Balbuen, *El Bernardo o victoria de Roncesvalles*
**Chronology**

1627  Rodrigo de Carvajal y Robles, *Poema del asalto y conquista de Antequera*

1631  Juan Pérez Bocanegra, *Ritual formulario e institución de curas*

1639  Pedro de Oña, *El Ignacio de Cantabria*

1666  Hernando Domínguez Camargo, *San Ignacio de Loyola, fundador de la Compañía de Jesús, poema heroico*

1680  Carlos de Sigüenza y Góngora, *Teatro de virtudes políticas*

1689  Sor Juana Inés de la Cruz, *Inmudación castalida*

1700  Sor Juana Inés de la Cruz, *Fama y obras póstumas del Fénix de México, décima musa, poetisa americana, Sor Juana Inés de la Cruz*

1705  Manuel Botelho de Oliveira, *Música do Parnaso*

1732  Pedro Peralta y Barnuevo, *Lima fundada o conquista del Perú*

1739  Francisco Javier Carranza, *Llanto de las piedras en la sentida muerte de la más generosa Peña*

1773  Cláudio Manuel da Costa, *Poema da fundação de Vila Rica*

1781  José de Santa Rita Durão, *Camamuru. Poema épico do descobramento da Bahia*

1811  Bartolomé Hidalgo, *Marcha oriental*

1816  Bartolomé Hidalgo, *Sentimientos de un patriota*

1820  José María Heredia, *En el teocalli de Cholula*

1823  Andrés Bello, *Alocución a la poesía*

1825  José Joaquín de Olmedo, *La victoria de Junín; Rafael García Goyena, Fábulas y poesías varias* (narrative poetry)

1826  Andrés Bello, *La agricultura de la zona tórrida*

1831  Mariano Melgar, *Canciones [Yaravies]*

1836  Domingos José Gonçalves de Magalhães, *Suspiros poéticos e saudades*

1841  Gertrudis Gómez de Avellaneda, *Poesías; Plácido* (Gabriel de la Concepción Valdés), *El Veguero*

1846  Antônio Gonçalves Dias, *Primeiros cantos*

1850  Antônio Gonçalves Dias, *Ultimos cantos*

1852  Antônio Gonçalves Dias, *Brasil e Oceanía*

1853  Manuel António Álvares de Azevedo, *Lira dos vinte anos*

1855  Manuel António Álvares de Azevedo, *Noites na taverna*

1857  Francisco Acuña de Figueroa, *Mosaico poético; Sousândrade (Joaquim de Sousa Andrade), Harpas selvagens*

1866  Sousândrade (Joaquim de Sousa Andrade), *O guesa errante*

1870  Antonio de Casto Alves, *Espumas flufloatantes*

1872  José Hernández, *El gauchó Martín Fierro, Part I* (narrative poetry)
### Chronology

<table>
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<tr>
<th>Year</th>
<th>Author(s) and Title</th>
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<tr>
<td>1875</td>
<td>Antônio de Casto Alves, <em>Gonzaga ou a revolução de Minas</em></td>
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<tr>
<td>1876</td>
<td>José Martí, <em>Amor con amor se paga</em></td>
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<td>1878</td>
<td>José Martí, <em>Guatemala</em></td>
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<td>1879</td>
<td>José Hernández, <em>La vuelta de Martín Fierro</em>, Part II (narrative poetry)</td>
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<td>1880</td>
<td>Antônio de Casto Alves, <em>Voces d’Africa-navio negrerio</em></td>
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<td>1882</td>
<td>José Martí, <em>Versos libres; Ismaelillo</em></td>
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<td>1885</td>
<td>José Martí, <em>Amistad funesta</em> (pseudonym); João da Cruz e Sousa, <em>Tropas e fantasias</em> (in collaboration with Virgílio Várzea); Rubén Darío, <em>Epístolas y poemas</em></td>
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<td>1887</td>
<td>Rubén Darío, <em>Abrojos; Rimas</em></td>
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<td>1888</td>
<td>The year when Rubén Darío, with the publication of <em>Azul</em>..., was said – in a poetic sense – to have sent Spain’s galleons back to Spain</td>
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<td>1888</td>
<td>Olavo Bilac, <em>Poesias</em></td>
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<td>1891</td>
<td>José Martí, <em>Versos sencillos</em></td>
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<td>1893</td>
<td>João da Cruz e Sousa, <em>Broquéis; Missal</em> (prose poems); José Santos Chocano, <em>La selva virgen</em></td>
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<td>1895</td>
<td>Francisca Júlia, <em>Mármores</em></td>
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<td>1895</td>
<td>José Santos Chocano, <em>En la aldea</em></td>
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<td>1896</td>
<td>Rubén Darío, <em>Los raros; Prosas profanas</em></td>
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<td>1897</td>
<td>Leopoldo Lugones, <em>Las montañas del oro</em></td>
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<td>1898</td>
<td>Amado Nervo, <em>Místicas; Perlas negras</em>; João da Cruz e Sousa, <em>Evocações</em></td>
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<td>1899</td>
<td>Ricardo Jaimes Freyre, <em>Castalia bárbara</em></td>
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<td>1900</td>
<td>João da Cruz e Sousa, <em>Faróis</em></td>
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<td>1901</td>
<td>José Santos Chocano, <em>El canto del siglo</em></td>
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<td>1901</td>
<td>José Santos Chocano, <em>El fin de Satán</em></td>
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<td>1903</td>
<td>Enrique González Martínez, <em>Preludios</em>; José Batres Montúfar, <em>Las falsas apariencias [Tradiciones de Guatemala]</em> (narrative poetry)</td>
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<td>1904</td>
<td>José Santos Chocano, <em>Cantos del Pacífico</em>; Julio Herrera y Reissig, <em>Los éxtasis de la montaña</em></td>
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<td>1905</td>
<td>Leopoldo Lugones, <em>Los crepúsculos del jardín</em>; João da Cruz e Sousa, <em>Últimos sonetos</em>; Rubén Darío, <em>Cantos de vida y esperanza</em></td>
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<td>1906</td>
<td>José Santos Chocano, <em>Alma América</em></td>
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1907 Rubén Darío, El canto errante; Delmira Agustini, El libro blanco
1908 José Santos Chocano, ¡Fiat Lux!
1909 Julio Herrera y Reissig, Los peregrinos de piedra; Leopoldo Lugones, Lunario sentimental
1910 Rubén Darío, Poema del otoño; Delmira Agustini, Cantos de la mañana
1911 This was the year when the Mexican poet, Enrique González Martínez, declared the imminent demise of modernismo with the injunction to his contemporary poets: “Wring the swan’s neck”; Vicente Huidobro, Ecos del alma; José María Eguren, Simbólicas
1912 The year in which Vicente Huidobro – according to his own account – initiated the poetic movement, Creacionismo (Creationism); Leopoldo Lugones, El libro fiel; Augusto dos Anjos, Eu
1913 Vicente Huidobro, Canciones en la noche; Delmira Agustini, Los cálices vacíos
1914 Rubén Darío, Canto a la Argentina; Gabriela Mistral, Sonetos de la muerte
1915 Enrique González Martínez, La muerte del cisne; Luis Palés Matos, Azaleas
1916 Ramón López Velarde, La sangre devota
1916 Alfonso Storni, La inquietud del rosal
1917 Manuel Bandeira, A cinza das horas; Ricardo Jaimes Freyre, Los sueños son vida
1918 The year in which the avant-garde movement “Ultraísmo” was born in Spain; César Vallejo, Los heraldos negros; Vicente Huidobro, Tour Eiffel; Hallali, poème de guerre; Ecuatorial; Poemas árticos
1919 Cecília Meireles, Espectros; Juana de Ibarbourou, Las lenguas de diamante
1920 José Juan Tablada, Li-Po y otros poemas; Juana de Ibarbourou, El cintaro fresco
1921 Vicente Huidobro, Saisons choisies; Carlos Pellicer, Colores en el mar
1922 On 13, 15, and 17 February of this year, the “Semana de Arte Moderna” (Week of Modern Art), held in the Municipal Theatre in São Paolo, had an enormous impact on literary and artistic circles in Brazil and beyond; it was also the year in which some canonic poetic works were published, including
Chronology

César Vallejo, *Trilce*; Mário de Andrade, *Paulicéa desvairada*; Gabriela Mistral, *Desolación*; and Oliverio Girondo, *Veinte poemas para ser leídos en el tranvía*

1922–30

1922

Enriqueta Arvelo Larriva, *El cristal nervioso*

1923

Pablo Neruda, *Crepusculario*; Oswald de Andrade, *Memórias sentimentais de João Miramar*; Jorge Luis Borges, *Fervor de Buenos Aires*

1924

Pablo Neruda, *Veinte poemas de amor y una canción desesperada*; Manuel Bandeira, *O ritmo dissoluto*; Gabriela Mistral, *Ternura*

1925

Oswald de Andrade, *Pau Brasil*; Jorge Luis Borges, *Luna de enfrente*

1926

Mário de Andrade, *Losango Câqui*; Xavier Villarrutia, *Reflejos*

1927

Mário de Andrade, *Clâ do jabuti*; Jaime Torres Bodet, *Margarita de niebla*

1928

Oswald de Andrade, *Manifesto antropófago*; Martín Adán, *La casa de cartón*

1929

Henriqueta Lisboa, *Enterneicmento*; Regino E. Boti, *Kodak-Ensuño*

1930

Nicolás Guillén, *Motivos de son*; Juana de Ibarbourou, *La rosa de los vientos*

1930–39

1930

Enriqueta Arvelo Larriva, *Voz aislada*

1931

José Lezama Lima, *Muerte de Narciso*; Nicolás Guillén, *Sóngoro Cosongo*; Vicente Huidobro, *Altazor, o el viaje en paracaídas*

1932

Ramón López Velarde, *El son del corazón*

1933

Octavio Paz, *Luna silvestre*; Pablo Neruda, *Residencia en la tierra, 1925–1931*

1934

Carlos Drummond de Andrade, *Brejo das almas*; Alfonsina Storni, *El mundo de siete pozos*

1935


1936

Outbreak of the Spanish Civil War (1936–1939) which drew an exalted response from a number of Latin American poets who were appalled by news of the savagery occurring in Spain; Henriqueta Lisboa, *Velário*; Efraín Huerta, *Línea del alba*; Pablo Neruda, *España en el corazón*

1937

In July of this year, a number of Latin American poets – including Pablo Neruda, César Vallejo, Vicente Huidobro, Octavio Paz and Nicolás Guillén – went to Spain to attend the
Second Congress of the International Association of Writers for the Defense of Culture in order to express their solidarity for the Republican cause; Octavio Paz, Bajo tu clara sombra; Nicolás Guillén, España; West Indies Ltd.; Cantos para soldados y sones para turistas

1938
Gabriela Mistral, Tala; Alfonso Storni, Mascarilla y trébol

1939
José Gorostiza, Muerte sin fin; César Vallejo, Poemas humanos

1940
César Vallejo, España, aparte de mí este caliz; Carlos Drummond de Andrade, Sentimento do mundo

1941
Octavio Paz, Entre la piedra y la flor; Xavier Villaurrutia, Invitación a la muerte

1942
João Cabral de Melo Neto, Pedro do sono; Octavio Paz, A la orilla del mundo

1943
Henriqueta Lisboa, O menino poeta; Nicolás Guillén, Sòngoro Cosongo y otros poemas

1944
César Moro, Lettre d’amour; Carlos Drummond de Andrade, A rosa do povo

1945
Gabriela Mistral wins the Nobel Prize in Literature, the first Latin American poet to do so

1945
Oswald de Andrade, Fonta de lança; João Cabral de Melo Neto, O engenheiro

1946
Mário de Andrade, Lyra Paulistana; Olga Orozco, Desde lejos

1947
Claudia Lars, Sonetos; Ernesto Cardenal, Proclama del conquistador

1948
Álvaro Mutis, La balanza; Rosario Castellanos, Trayectoria del polvo

1949
Octavio Paz, Libertad bajo palabra; Sebastián Salazar Bondy, Máscara del que duerme

1950
Pablo Neruda, Canto general; João Cabral de Melo Neto, O câo sem plumas

1951
Olga Orozco, Las muertes; Octavio Paz, ¿Águila o sol?

1952
Cecilia Meireles, Doze noturnos da Holanda e o aeronaute; Jorge de Lima, Invenção de Orfeo

1953
Álvaro Mutis, Los elementos del desastre; Pablo Neruda, Los versos del capitán; Augusto de Campos, Poetamenos

1954
Ferreira Gullar, A luta corporal

1954
Pablo Neruda, Odas elementales; Nicanor Parra, Poemas y antipoemas; Octavio Paz, Semillas para un himno

1955
Alejandra Pizarnik, La tierra más ajena; Claudia Lars, Escuela de pájaros
Chronology

1955  João Cabral de Melo Neto, *Morte e vida severina: auto de Natal pernambucana*

1956  Oliverio Girondo, *En la másmedula*; Mario Benedetti, *Poemas de la oficina*

1956  The inaugural exhibition of concrete art, at the Museum of Modern Art São Paulo—*Exposição Nacional de Arte Concreta*—featured neo-avant-garde poster poems alongside artworks and marked the official launching of Brazilian concrete poetry. Notable contributors included Augusto and Haroldo de Campos, Décio Pignatari, Ronaldo Azeredo, Ferreira Gullar, and Wlademir Dias-Pino

1957  Washington Delgado, *Días del corazón*; Octavio Paz, *Piedra de sol*


1959  Nicomedes Santa Cruz, *Décimas*; Eugenio Montejo, *Humano paraíso*

1960  Ernesto Cardenal, *Hora o*; Sebastián Salazar Bondy, *Confidencia en voz alta*

1961  Martín Adán, *Escrito a ciegas*; Carlos Germán Belli, *¡Oh Hada Cibernética!*

1962  Nicanor Parra, *Versos de salón*; Alejandra Pizarnik, *Árbol de Diana*; Octavio Paz, *Salamandra*

1963  Roque Dalton, *El turno del ofendido*; Enrique Lihn, *La pieza oscura*

1964  Violeta Parra, *Poesía popular y de los Andes*; Antonio Cisneros, *Comentarios reales*

1965  Alejandra Pizarnik, *Los trabajos y las noches*; Ernesto Cardenal, *Oración por Marilyn Monroe y otros poemas*

1965  Afnonso Romano de Sant’Anna, *Canto e palavra*

1965  Augusto de Campos, Haroldo de Campos, and Décio Pignatari, *Teoria da poesia concreta*

1966  João Cabral de Melo Neto, *A educação pela pedra; Morte e vida Severina* and other poems in *voz alta*; Nicomedes Santa Cruz, *Canto a mi Perú*

1967  Décio Pignatari, *Poesia, pois é poesia*


1968  Antonio Cisneros, *Canto ceremonia contra un oso hormiguero*; Octavio Paz, *Topoemas*
Chronology

1969  Octavio Paz, Ladera este; Roque Dalton, Taberna y otros lugares
1970  Claribel Alegría, Aprendizaje; Mario Benedetti, Inventario
1971  Juan Gelman, Cólera buey; Alejandra Pizarnik, La condesa sangrienta
1971  Pablo Neruda wins the Nobel Prize in Literature
1972  Rosario Castellanos, Poesía no eres tú (1952–1972); Eugenio Monteo, Muerte y memoria
1973  Ernesto Cardenal, Oráculo sobre Managua; Roque Dalton, Poemas clandestinos
1974  Juan Gustavo Cobo Borda, Consejo para sobrevivir; Olga Orozco, Museo salvaje
1975  Eugenio Florit, Versos pequeños (1938–1975); Nicanor Parra, Memorias de un ataúd
1976  Ferreira Gullar, Poema sujo
1976  João Cabral de Melo Neto, Museu de tudo; José Emilio Pacheco, Íslas a la deriva
1977  Nicanor Parra, Sermones y prédicas del Cristo de Elqui; Óscar Hahn, Arte de morir
1978  Claribel Alegría, Sobrevivo; Gonzalo Rojas, Del relámpago
1979  Enrique Lihn, A partir de Manhattan; Raúl Zurita, Purgatorio
1979  Haroldo de Campos, Signantia: quase coelum
1980  Néstor Perlongher, Austria-Hungría; Ana Cristina Cesar, Luvas de pelica
1981  Coral Bracho, El ser que va a morir; Carmen Ollé, Noches de adrenalina
1982  Henriqueeta Lisboa, Pousada do ser; Eugenio Montejo, Trópico absoluto
1983  José Koser, Bajo este cien; Nicanor Parra, Poesía política
1984  Cecilia Vicuña, PALABRARMás; Haroldo de Campos, Galaxias
1985  Ana Cristina Cesar, Inéditos e Dispersos; Giannina Braschi, La comedia profana; María Negroni, De tanto desolar
1986  Armando Freitas Filho, 3x4
1986  Raúl Zurita, Canto a su amor desaparecido; Blanca Varela, Canto villano
1987  María Mercedes Carranza, Hola soledad; Gloria Anzaldúa, Borderlands/La frontera
1988  Santiago Mutis, Tú también eres de lluvia; Jorge Eduardo Eielson, Primera muerte de María

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CHRONOLOGY

1989  José Watanabe, *El uso de la palabra*; Armando Romero, *Las combinaciones debidas*
1990  David Huerta, *Los objetos están más cerca de lo que aparentan*; Enrique Verástegui, *Angelus Novus II*
1990  Octavio Paz wins the Nobel Prize in Literature
1991  Carlos López Degregori, *El amor rudimentario*; Paulo Leminski, *La vie en close*
1992  Homero Aridjis, *El poeta en peligro de extinción*; Óscar Hahn, *Tratado de sortilegios*
1993  Coral Bracho, *Ese espacio, ese jardín*; Raúl Zurita, *La vida nueva*
1994  Augusto de Campos, *Despoesia*
1994  Susana Thénon, *Distances*; Malú Urriola, *Dame tu suicio amor*
1995  Óscar Hahn, *Versos robados*; Juan Gustavo Cobos Borda, *El animal que duerme en cada uno y otros poemas*
1996  Omar A. García Obregón, *Pastor del tiempo*; Carlota Caulfield, *A las puertas del papel con amoroso fuego*
1997  Miguel Ángel Zapata, *Lumbre de la letra*; Marita Troiano, *Mortal in puribus*
1998  Haroldo de Campos, *Crisantempo*; Carlos López Degregori, *Aquí descansa nadie*
1999  Cecilia Vicuña, *Cloud-Net*; Blanca Varela, *Concierto animal*
2000  Jorge Eduardo Eielson, *Sin título*; Óscar de Pablo, *La otra mitad del mundo*
2003  Augusto de Campos, *Nño: poemas*
2003  Andi Nachon, *Goa*; Washington Delgado, *Cuán impunemente se está uno muerto*
2004  Armando Romero, *De noche al sol*; Óscar de Pablo, *Los endemoniados*
2004  Haroldo de Campos, *Crisantempo: no espacio curvo nasce um*
2005  Miguel Ángel Zapata, *Los muslos sobre la grama*; Luz Argentina Chiriboga, *Con su misma voz*
2006  Óscar Hahn, *En un abrir y cerrar de ojos*; José Koser, *Stet*
2007  Juan Felipe Herrera, *187 Reasons Mexicanos Can’t Cross the Border*; Coral Bracho, *Firefly under the Tongue*

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CHRONOLOGY

2008  Mario Montalbetti, *El lenguaje es un revólver para dos*; Pablo Guevara, *Un iceberg llamado poesía*

2009  Armando Freitas Filho, *Lar*

2009  Armando Romero, *El árbol digital y otros poemas*; Cristina Peri Rossi, *Playstation*

2010  Ferreira Gullar, *Em alguma parte alguma*

2010  Malú Urriola, *Hija de perra y otros poemas*; Benjamín Moreno Ortiz, *Concretoons poesía digital*

2011  Ezequiel Zaidenwerg, *La lírica está muerta*; Belén Gache, *Góngora Wordtoys*

2012  José Luis Ayala, *Soñar contigo* (Aymara-Spanish edition); Carlos Germán Belli, *Los dioses domésticos y otras páginas*

2013  Mario Montalbetti, *Lejos de mí decirles*; Alejandro Crotto, *Chesterton*

2014  Enrique Verástegui, *La partitura peruana*; Blanca Varela, *Puerto supe*

2015  Augusto de Campos, *Outro*

2015  Óscar de Pablo, *De la materia en forma de sonido*; Alejandro Crotto, *Once personas*