Latinos have been writing poetry in these lands that became the United States since the late-sixteenth century. Despite their having cultivated all types of written and oral literature during the ensuing centuries of incorporation into the United States through conquest, territorial purchase, and immigration, many of their literary traditions persisted in order to preserve their cultural identity within an expanding and overwhelmingly aggressive “national” culture that did not recognize Spanish speakers as part of an ever-evolving “America.”

It was not until the emergence of a Latino literary movement as part of civil rights struggles in the 1960s that scholars, critics, and writers gained some awareness of Latino poetry, its traditions and practices, albeit only in the poetry that was accessible to them through the English language. Like the civil rights struggles themselves, the literary movement was highly identified with working-class communities and mores, and unselfconsciously was derived from and nurtured by folk literary practices and rituals—most importantly by the tradition of the roving bards and musical performers.

The first poets involved in the Chicano Movement hailed from these grass roots. Rodolfo “Corky” Gonzales, the author of what has been acknowledged as the Chicano epic poem, *I Am Joaquín/Yo soy Joaquín*, was a boxer and political activist. The poem, self-published bilingually in 1967, summarized Mexican and Mexican American history, reviewed the exploitation of the mestizos from colonial times to the present, and shaped a nationalist ideology for activism, using the model of the nineteenth-century social rebel, Joaquín Murieta. The pamphlet edition of the poem was literally passed from hand to hand in communities, read aloud at rallies, dramatized by Chicano theaters, and even produced as a slide show on a film with a dramatic reading by the major dramatist/activist of the times, Luis Valdez. All of this spurred further grassroots poetic creativity and pointed to the poet as a spokesperson for his/her disenfranchised community.

Another community-based poet, Abelardo Delgado (Delgado), was a Spanish-dominant bilingual writer steeped in the performance styles and the intimate relationship of declamadores to their local audiences; instead of performing his works at holiday celebrations, Mother’s Day, and poetic debates (which he was perfectly capable and willing to do), his performances now took place at political rallies, strikes, and marches. Unlike many a traditional declamador, however, Abelardo allowed his poems to be printed and circulated in local barrio newspapers throughout the Southwest, where community folk and activists found them, copied them, and then circulated them by hand. Out of practicality and in order to spread the word of the Chicano Movement, Abelardo began to self-publish books of his own poetry, such as *Chicano: 25 Pieces of a Chicano Mind* (1969), which became one of the first bestsellers in the barrios and a staple in the early ethnic studies courses at universities.

The word of the political and social movement, accompanied by artistic expression of all types, from mural painting to street theater, quickly spread to those audiences and emulated their artistry, hoping to reproduce the Afro-Caribbean sounds and ethos of Ray Barretto, Eddie Palmieri, and Tito Puente. In Chicago, David Hernández likewise took street and salsa rhythms and diction and even performed with Afro-Caribbean jazz ensembles.

Nuyorican writing made its appearance with a definite proletarian identity, emerging from the...
working-class, urbanized culture of the children of mi-
gants. It arose as a dynamic literature of oral perfor-
ance based on the folklore and popular culture within the
neighborhoods of the most cosmopolitan and
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From prison cells emerged self-taught
voices that again returned to their
barrio upbringings for inspiration.

The 1970s saw the emergence of the first gener-
ation of US Hispanics to have expanded access to col-
lege. For Chicano literature, the decade of the 1960s
history in the United States, his most recent offering is
"The Experimental Generation," (Oxford
University Press, 2002).

The fervor and opportunities for politically en-
lighten the young, Casino, the new Chicano, Nuyorican
literature, and black poets as well.

Distinguished writers outside the academy who
continue to be a mainstay of the literature include Pat
Mora, who has become the most reprinted Latino poet
in language arts and high school textbooks. In addition,
She has produced poetry collections for young adults
and even introduced herself in children's picture
books. Rafael Campo, who is a poet, has become one of
the most distinguished voices of the gay commu-
nity in his poetry. Somewhat distanced from the
Puerto Rican populations in the Northeast and the Mid-
west, Gloria Vando has produced two outstanding col-
lections of poems reflective of imperialist and colo-
nized peoples around the world. Finally, a new writer
has come up through university training but main-
tained the authentic voice and class stand of her people: police
officer-poet Sarah Cortez, whose "How to Undress a Cup
(2001), reviewed in ABR 22.5) has attracted significant
critical response from The Hudson Review and academic
journals.

It should be noted before closing that during the
last two decades, Chicana literature has had a very
strong, ongoing presence. Croatian literature has
delivered the most influential and stimulat-
ing for a diverse array of socio-
political themes. (It was not until the late 1980s and
1990s that a fully developed feminist and lesbian poet-
icity in such writers as Gloria Anzaldúa, Ali-
cia Gaspar de Alba, Cherríe Moraga, Rosario Levin Mor-
a, and Elizabeth Wittman. Among the ranks of graduates,
MFA programs were Alberto Ríos, Julia Alvarez, Denise
Chávez, Sandra Cisneros, Judith Ortiz Cofer, Gary Soto,
Virgil Suárez, and Helena María Viramontes. Most of
these authors were to be recognized among the most
prominent Latino poets of their generation, winning
major literary awards, from Walt Whitman
prizes, Guggenheims, and NEA fellowships to a
MacArthur grant. Many of their books were published
by prestigious university presses, and their prose works
were issued or reissued (after first appearing in Latino
magazines) by the large commercial publishers. Some of
them were able to sustain their writing with faculty po-
sitions in creative writing at such prestigious institu-
tions as UC-Berkeley, Cornell, and Vanderbilt.

The literature of this generation is the Latino lit-
terature that is most known by Latino readers today and
has the greatest possibility of entering and influencing mainstream culture. It is the

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literature at the University at Albany, SUNY. Author of books and anthologies on Hispanic literature and cultural
history in the United States, his most recent offering is "Hispanic Literature in the United States" (Oxford
University Press, 2002).
Touched by an Angel? Kevin Patrick Fili Notable Chicano poets who were instrumental in creating a niche both in American and Latin American literature and developed an impetus were early writers such as Abelardo "Lalo" Delgado, Trinidad "Trino" Sánchez, Rodolfo "Corky" Gonzales. Delgado wrote "Stupid America", Sánchez wrote "Why Am I So Brown?" and Gonzales authored the epic "Yo Soy Joaquin." Nicolas Kanellos "An Overview of Latino Poetry: The Iceberg below the Surface." American Book Review. 2002. Rivers' surface located in deep valleys can be below the ocean surface. Furthermore, there are underground rivers which certainly are below sea level, depending on how deep such rivers are placed below-ground. Asked in Oceans and Seas, Submarines. What ship which travels below the surface of the sea? It is a submarine. Asked in Oceans and Seas. The density of ice is just a little less than the density of sea water, so most of the volume of an iceberg is below the surface, and so a small-looking iceberg can have a huge volume of ice below the surface. The Titanic ran into an iceberg and was holed below its waterline so the water rushed in and the ship sank. Asked in School Subjects, Chemistry. What sea is below sea level?