

THE LATIN AMERICAN SHORT STORY

*An Annotated Guide to
Anthologies and Criticism*

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Introduction

In recent years, much critical attention has turned to the roles that cultural institutions (literary magazines, universities, foundations, ministries of culture and so forth) play in the constitution of literature and to the relations between producers and consumers in the cultural field. Somewhat surprisingly, though, much less attention has been paid to the literary anthology than to the literary magazine. My surprise is due to the immense and rather obvious importance of the anthology in schools and universities and in other kinds of literary markets. Clearly if one wants to study canon formation, the constitution of literary groups, the struggles over genres and subgenres and a variety of other questions that loom large in critical discourse today, the study of anthologies is important. And two kinds of anthologies are of special importance: the poetry anthology and the short story anthology. Due to the relative brevity of the lyric poem and the short story, these have been the preferred matter for anthologists in the twentieth century (though in earlier centuries there were also numerous anthologies of sermons, essays, riddles, beast fables and other forms).

In the nineteen countries of Spanish America and in Brazil, various factors combined to make the anthology one of the most important literary commodities: struggles over questions of national identity, the rapid increase in literacy due to urbanization, public education and improved mass communications, the prominent role played by literary contests and writing workshops (particularly in recent years), and constant struggles for cultural (and other kinds of) recognition by marginalized groups. The enormous body of short story anthologies (1302 in all) studied here and the perhaps equally formidable group of poetry anthologies (a few of which have been studied by Gustav Siebenmann in an article in *La Torre* in 1989) would only have been published if they responded to the felt needs of writers, editors, readers and cultural institutions of all kinds. But to collect and study this corpus is extremely difficult, because it varies greatly in quality, distribution and format. While there have been some surveys of the anthologies of individual national literatures, and a few very superficial guides to the larger corpus, there are no accessible reference guides to this material. This book, then, is my attempt to gather the material so that

it can be studied more systematically; in this introduction I will try to describe the corpus in some detail and to indicate directions of possible future study.

In 1927, in a footnote to *La Trahison des clercs*, the French critic Julien Benda noted the importance of poetry anthologies in struggles for national identity in the small nations of Eastern Europe. More recently, Benedict Anderson in his widely read *Imagined Communities* (1983) has commented on the parallels between the rise of the modern novel and the rise of the modern nation-state, and has explained the coincidence in the creation of an embryonic national "imagined community" of citizen-readers. Because the study of national literatures has been central to the project of the forging of a national consciousness, it is not surprising that a great number of anthologies of national literatures have been published, often for use in public schools and national universities. Furthermore, in societies marked by profound political, social, racial, gender, regional and class struggles, these works have often become the focus of polemics and controversies; the inclusions and the exclusions have been fought over because of the significance of the groups and issues they represent. One has only to look at some of the critical articles listed in the final section of this book (Muñoz's "El verdadero cuento en Chile" [GG 19] for instance, or Iñiguez Arteaga's *Rectificación a "El nuevo relato"* [LL 8]) to see how heated these discussions can become. And, of course, when such polemics get started, new anthologies are compiled to redress what was found wanting in the older ones; this explains, for instance, the great number of anthologies of the Chilean short story between 1940 and 1955, when a new group of writers challenged prevailing views of what the short story should be in Chile.

Thus, for example, Edmundo Desnoes's *Los dispositivos en la flor* (a work excluded from this bibliography because it mixes poetry, fiction and non-fictional prose) was the subject of heated discussion a few years ago because Desnoes quite consciously transgressed the unspoken rule that no anthology should include both revolutionary Cuban writing and Cuban exile writing, and he also challenged some definitions of "literature" by including excerpts from testimonial works, speeches by Fidel Castro and a variety of other texts. Another important work excluded here, again because I have limited the scope of this bibliography to short story anthologies, was important in the canonization of a body of emergent literature that fell outside the traditional thematic concerns of high literature in Spanish America: the *Antología de la literatura fantástica*, edited in 1940 by Jorge Luis Borges, Adolfo Bioy Casares and Silvina Ocampo, recognized and promoted a new literature of fantasy and science fiction with such success that by the time of the second edition (in 1965), the editors found much more material to choose from in their own continent than they could have imagined twenty five years earlier. And to give a third example, excluded here (because of space constraints and with considerable unhappiness on my part) along with other anthologies of folk, traditional and oral narrative, Johnny Payne, in *Cuentos cusqueños*, eloquently argues that the study of narrative literature in highland Peru must include the study of oral narrative, both traditional and innovative.

This book comprises annotated bibliographies of short story anthologies grouped in the following categories: those (in Spanish and Portuguese) that include stories from most or all of the countries in the continent (items prefixed with letter A), those of similar broad scope in English (B prefixes), those focusing on regional groupings of countries such as the Andean countries, the River Plate, Central America, the Caribbean (prefix C), and then the national literatures (prefixes D to

W). Some items in English appear in the latter sections; these are identified in the final index. The volume is rounded out with a briefer bibliography of general criticism (that is, excluding studies of single authors), broken down in roughly parallel categories, and keyed by prefix letter to corresponding to those in the primary section (thus, the anthologies of the Bolivian short story are numbered E 1, E 2, E 3 and so forth, and the criticism is similarly numbered EE 1, EE 2, EE 3.) The volume ends with a series of indexes: of authors of the stories, of editors of anthologies and authors of essays, introductions and other critical material, of titles of anthologies and critical works, and of themes.

I have excluded anthologies of folktales (except for a very few that are ambiguous in that they are organized in the same way as the short story anthologies, with authorship assigned to the individual texts) because folktales are usually anonymous and are often organized according to a standardized universal theme and motif system, a system so different from that employed in the material included here that the combination would be confusing. Also, the folktale anthologies are catalogued using a completely different classification in the Library of Congress cataloguing system than the short story anthologies included here. As the primary audience for this book is assumed to be students of literature rather than students of anthropology, the exclusion of the folktale anthologies seemed to make sense. However, the "short story" in Latin America often has obvious roots in the folk and oral traditions, and there are many stories included in the anthologies surveyed here, the most famous being José María Arguedas's "El sueño del pongo," that also appear in the folktale anthologies, though sometimes in versions different from the "authored" ones. Besides the Payne anthology of Cuzco oral stories (which contains an important introductory essay, "La traducción de relatos populares: Hacia una metodología estética"), students of literature will find a number of the other folktale anthologies of particular interest: Antonio Paredes-Candía's Cuentos populares bolivianos (de la tradición oral) (which includes delightfully irreverent stories about priests, generals and presidents), Samuel Feijoo's several collections of Cuban oral stories and humor, Susana Chertudi's volumes of Argentine folklore, Yolanda Pino Saavedra's collections of folklore from Chile, and Luis da Câmara Cascudo and Sílvio Romero's collections of Brazilian folklore. The most important anthologist of the folktale who was also a writer of short stories (and of longer fiction) was the great Peruvian ethnographer and writer José María Arguedas, editor of Mitos, leyendas y cuentos peruanos, first published in 1947.

Another large body of material excluded here are those anthologies that include various genres, usually mixing poetry, essays and short stories. Some of the more significant items in this category, besides the anthology of fantastic literature and the Desnoes anthology mentioned earlier, are: José Olivio Jiménez and Antonio R. de la Campa, Antología crítica de la prosa modernista hispanoamericana, Francisco Monterde, Antología de poetas y prosistas hispanoamericanos modernos, José Promis and Jorge Román-Lagunas, La prosa hispanoamericana (evolución y antología), Nataniel Aguirre, Trozos selectos de la literatura andina, Eliseo Colón Zayas, Literatura del Caribe, Pablo Neruda et al., Buenos Aires, Santiago de Chile: Ida y vuelta, Hortense Carpentier and Janet Brof, Doors and Mirrors: Fiction and Poetry from Spanish America, 1920-1970, J. M. Cohen, Latin American Writing Today, José Donoso and William Henkin, The TriQuarterly Anthology of Contemporary Latin American Literature, Darwin J. Flakoll and Claribel Alegría, New Voices of Hispanic America, Doris Meyer and Margarite Fernández Olmos, Contemporary Women Authors of Latin America: New Translations, Winston Leyland, Now the Volcano:

An Anthology of Latin American Gay Literature, Alicia Partnoy, You Can't Drown the Fire: Latin American Women Writing in Exile, and a wealth of similar material on the various national literatures.

I have also excluded stories by very young children, though there is a fascinating Venezuelan example entitled El sol cambia de casa that classifies the stories by Caracas neighborhood (and hence by social class). Yet I have included some Spanish textbooks and "readers" from the English-speaking world, and some secondary school textbooks on the national literatures from the countries in question, when it seemed to me that these focused on short stories; however, these are very large classes of books and I have not looked at everything.

I have left in a small number of items that are not anthologies of the short story in some critics' idea of the strict sense of the term, but that are of great importance in the development of the genre in Latin America: anthologies of costumbrista sketches and tradiciones, journalistic crónicas (or crónicas) and humor. There are also a number of anthologies of "narrative" (e. g. Christopher Domínguez Michael's anthology of Mexican narrative [O 55] or Paul Verdevoye's anthology of Spanish American narrative [A 139]) that include both short stories and fragments of novels; I have indicated this whenever possible in the annotation. There are also a few anthologies of short novels or long short stories or novellas; I have included all of these that I found. The questions of definition--the distinctions between the short story and the novel, between the short story and the costumbrista sketch or the tradicción or the crónica--are often taken up in the introductions to the anthologies or in the critical books and articles listed in the final section of the bibliography. There has been much critical writing around the questions of the precise limits and definition of the Latin American short story.

The earliest examples of short story anthologies are, not surprisingly, anthologies of legends, tradiciones and costumbrista sketches, such as the Ibáñez anthology listed in the Peru section (1864, item S 52), the collection of Colombian costumbrismo listed under Madiedo (1866, item H 36), the Argüelles collection listed in the first section of the bibliography (1893, item A 12), or the anonymous Selecta colección (1895) in the same section (A 125). The first item that is an anthology of short fiction with designated authors is listed under Pelliza de Sagasta in the first section of the bibliography (1877, A 103); the texts included there are of a length that would now be considered novellas or short novels. The earliest examples for each country (leaving aside the early collections of costumbrismo already mentioned) are:

- Argentina: Gálvez, 1919 (D 96)
- Bolivia: Botelho, 1940 (E 6)
- Brazil: Galpi, 1897 (F 73); Oliveira, 1920 (F 136)
- Chile: Cabrera, 1898 (G 17)
- Colombia: Gómez, 1925 (H 26)
- Costa Rica: Menton (I 6) and Portuguese (I 7), both 1964
- Cuba: Ibarzábal, 1937 (J 35)
- Dominican Republic: Pérez Echevarría, 1948 (K 17)
- Ecuador: Barrera, 1947 (L 2)
- Guatemala: Orantes, 1947 (M 10)
- Honduras: Acosta, 1968 (N 1)
- Mexico: Agüeros (O 3) and Pesado (O 100), both 1901

Nicaragua: Fiallos, 1957 (P 3)
 Panama: Moore, 1938 (Q 8, in English); Ruiz Vernacci, 1946 (Q 10)
 Paraguay: Pérez Maricevich, 1969 (R 3)
 Peru: Wiesse, 1936 (S 99, for children); Jimenes, 1940 (S 53)
 Puerto Rico: Carreras, 1924 (T 3)
 El Salvador: Barba Salinas, 1959 (U 1)
 Uruguay: Fernández y Medina, 1895 (V 35)
 Venezuela: Pedro, 1923 (W 35)

The items become more and more numerous throughout our century. Whereas I have listed nine items for the nineteenth century, the number of items by decade in the twentieth century is as follows:

1900-1909: 2
 1910-1919: 5
 1920-1929: 19
 1930-1939: 23
 1940-1949: 60
 1950-1959: 109

After 1960 the number of anthologies continued to expand; the total number surveyed here is 1302. I have done counts by year for the last three decades for the first file (general Latin American anthologies) and for Argentina. The general file doubled from an average of 2 new anthologies per year in the 1960s to 4 per year in the 1970s and 1980s (total per decade: 21, 45, 38), while the Argentina file went from a average of 5 per year in the 1960s to 7 or 8 more recently (totals: 51, 86, 63); the slight dip for the 1980s is no doubt due to the incompleteness of the listings for the end of the decade (due to the lag between publication of the works and their acquisition and cataloguing by the libraries I consulted).

There is no obvious correlation between the size of the countries and the number of anthologies produced, but there must be a correlation with the size of the publishing industry in the various countries. Argentina and Brazil have consistently produced the greatest numbers of anthologies, with the other countries in the following order: Mexico, Peru, Chile, Colombia, Cuba, Uruguay, Venezuela, Bolivia, Ecuador, Puerto Rico, Dominican Republic, Guatemala, Costa Rica, Paraguay, Nicaragua, El Salvador, Panama and Honduras. When it is further taken into account that many of the entries in the first big file of general (Latin American) anthologies are produced in Argentina, Mexico, Cuba, Chile and Uruguay, the size of the publishing industry in each country is clearly the major factor. It should be further observed that a few publishing houses have dominated the anthology business: Casa de las Américas (Cuba), Monte Avila (Venezuela), Arca, Lectores de la Banda Oriental (Uruguay), Instituto Latino-Americano de Vinculación Cultural, Patronato del Libro Latinoamericano (Lima), Jorge Alvarez, Orión, Centro Editor de América Latina, Editorial Universitaria de Buenos Aires (Argentina) and Quimantu and Zig-Zag (Chile).

The anthologies in the first (general) section express the various meanings of "Latin America": geographical, pan-American and pan-Latin American, international and internationalist. Thus, they bear the marks of the successive projects of unification at the supranational level in Latin America. It is easy to read in these anthologies of the sometimes troubled relations between Brazil and Spanish America, between Spain and Spanish America, between the United States and Latin America: very few of the volumes cross those lines, and when they do it is usually with some self-consciousness. In the annotations I have quoted a number of the justifications for the various positions taken.

This survey includes about thirty of the so-called "readers" produced in the English-speaking world (mostly in the United States) for students of Spanish. Most of these are distinguished from the other anthologies by the inclusion of Spanish-English glossaries, notes, and sometimes study guides and introductory materials in English. The most influential of these is Crow (A 47), since many of the later readers follow his selections (presumably because they are by now familiar to large numbers of Spanish teachers). I have not had time to study the "readers" systematically, but have tested one complaint against the larger group of anthologies. A story found in Crow and in many of the subsequent readers is Gregorio López y Fuentes's "Una carta a Dios," a story that perpetuates the worst U. S. stereotypes of the Mexican campesino. This story is not included in a single one of the anthologies produced in Latin America, and in none of the anthologies of the Mexican short story published anywhere (although of course many other works by López y Fuentes are included). A better story, also familiar to generations of students of Spanish, is "Espuma y nada más" by Hernando Téllez; when will it occur to some editor to have a footnote explaining that the title is taken from a romantic Colombian song? I hope that editors of future "readers" will pay some attention to the selections in the Latin American anthologies surveyed here, and eliminate some of the outdated and stereotyped material in the current "readers."

I have also surveyed the English-language anthologies. Of interest is the fact that a much higher proportion of these focus on issues of interest to the U. S. and British public, notably the status of women in Latin America (21% of the English-language anthologies focus on women writers) and the Central American conflicts. There are only two English-language anthologies that survey the production from the various linguistic populations of the Caribbean area (Howes [B 15] and Mordecai [B 21]), and the representation of Brazilian authors in the English-language anthologies is very inadequate. I should note that I have included the single-country anthologies in English with the rest of the works in that national literature (thus, Lewald's The Web, an anthology of short fiction by Argentine women, is listed under Argentina [D 124]). Also, I have excluded from this survey all anthologies of translations into languages other than English, Spanish and Portuguese, and have therefore omitted important anthologies in French, German and various other languages. With regard to the question of anthologies of translated works, it should be noted that very few Spanish-language anthologies of Brazilian stories and Portuguese-language anthologies of Spanish American stories are listed; others may exist but are not represented in the libraries I consulted in the United States.

The bulk of the book consists of annotated lists of anthologies to the regional and national literatures. The "regional" grouping includes a few items that focus on blocs of countries: the Andean pact, Central America, the River Plate and southern cone regions, the Caribbean. The national literatures include the nineteen republics and Puerto Rico. I have included "exile" or "diaspora" literatures with the national

literature of origin, though this decision will no doubt seem controversial to some: thus, Puerto Rican writing in the United States is grouped with Puerto Rican writing in Puerto Rico, Cuban exile writing with Cuba, and Chicano writing with Mexico. In grouping the works in this way I have chosen to ignore the question of what language the works were written in, and of course have blundered through the delicate question of the relations between the "diaspora" writing and the national literature. I hope that reference works on U. S. literature will also encompass a number of the same works and that more specialized reference works will focus on short story and other literary production in these areas. I am sorry not to be able to include what promises to be an important contribution to the English-language anthologies on the Puerto Rican diaspora, the forthcoming collection of urban short fiction edited by the late Manuel Ramos Otero (to be published shortly by Waterfront Press).

The anthologies grouped under the national rubrics include not only panoramic views of the national literature but also--and very often--works focused on the short stories of a province or state, city or region. To give a couple of examples: in the Argentina section, 20% of the anthologies are anthologies of the national literature, 17% are anthologies of some region (most frequently of the interior: Córdoba, Santa Fe, Tucumán and so forth), while only 2% focus explicitly on the capital city of Buenos Aires. The "low" numbers for Buenos Aires and the comparatively high numbers for the interior regions are inversely correlated to the real situation: most of the "national" anthologies focus on the writing of Greater Buenos Aires, and the "regional" anthologies from Córdoba and the northwest are declarations of cultural independence. In Bolivia the situation is not as polarized, but the total number of anthologies is much smaller: 36% are "national," 10% are "regional," 7% are focused on the capital city. The countries that suffer the most from tensions between a centralized capital and somewhat independent provincial centers--countries including Mexico, Venezuela, Colombia and Peru--have (like Argentina) high numbers of "regional" anthologies. In Uruguay, there are a number of anthologies of stories by writers from the "interior," but ironically almost all of them are published in Montevideo. Brazil has a very high number of anthologies from states and cities besides the former and present capital cities, Rio de Janeiro and Brasília. São Paulo (city and state) is of course strongly represented, as are the states of Santa Catarina and Rio Grande do Sul in the south and Pernambuco and Bahia in the north. This diversity obviously reflects the high degree of regional cultural autonomy in Brazil. A large number of anthologies in some of the most highly urbanized countries (e. g. Uruguay and Argentina) focus on rural life, no doubt because of the powerful mythologies that root national identity in the land. Similarly, there are anthologies of stories about the sea for Chile and the Brazilian state of Santa Catarina, and stories in these anthologies were probably not written by or produced for sailors or fishermen, except perhaps weekend fishermen.

So far I have focused on the anthologies that take up questions of continental, regional and national identity. This is far from the whole picture, however. The bibliographies of the national literatures include large numbers of thematic anthologies, anthologies comprised of selected works from contests, works that come from literary workshops and vanity presses, and publications by schools, unions, banks and government agencies. Some of the anthologies have been organized according to the professions of the writers: thus, there are anthologies of stories by

psychoanalysts, Brazilian senators, people in advertising and journalism and banking. There are even special short story contests for civil servants, for employees of a given bank, for listeners to a particular radio station. The cultural institutions in Latin America have frequently sought to foster group identity through literature, and the existence of this group of anthologies is important evidence of their approach.

In the annotations I have tried to quote from introductions and blurbs to give some feeling for the astonishing variety of this material. I particularly recommend the anthology of Argentine science fiction by psychoanalysts (D 172), the anthology of stories about the ten commandments (A 83), the various groupings of erotic stories by men about women, by women about men, and so forth (Denser [F 59, F 60] and Andrade [F 10] for Brazil, Rama [V 54] and Arregui [V 8] for Uruguay), and the clever Uruguayan anthology of erotic fiction (Cuentos de nunca acabar [V 11]) which leaves it up to the reader to pair authors with titles (a fascinating puzzle under the circumstances).

Obviously the diverse thematic anthologies, ranging from stories by Bolivian veterans of the War of the Pacific (E 17) and the literary production of Brazilian anarchists (F 149) to stories about a bar in São Paulo (F 150), stories by Chilean writers of Yugoslav descent (G 77), Cuban stories about agrarian reform (J 38), and even stories about houses of prostitution (D 16) and about soccer (A 50, C 9, F 51, O 28), have important implications for our consideration of literary markets and cultural institutions. The thematic anthologies begin to appear in significant numbers about 1965, and they range from the sublime and the serious to the ridiculous and the ribald. The production of thematic anthologies is most intense in Argentina, Uruguay and Brazil, and the undercurrent of irreverence suggests that these anthologies were compiled in opposition to the official anthologies of the national minorities. There are also thematic anthologies in Mexico and Cuba in the same years, but they tend to be rather more solemn, and, of course, they have tended to be published by government-sponsored publishing houses, whereas the group of thematic anthologies from the southern countries are mostly published by small private companies. The relation of these thematic anthologies to the national anthologies parallels the oppositional stance of some of the local and regional anthologies, though the thematic anthologies have been compiled with more imagination and a lighter touch than any other grouping of works surveyed here.

There are also a large number of anthologies of the various subgenres of the short story: crime fiction, science fiction, the fantastic, espionage. The earliest of these date to the 1940s, but they have become much more frequent in the last two decades. As in Europe and the United States, these have lately become more specialized, particularly in the areas of crime fiction, fantasy and science fiction: the finest recent examples are those edited by Souto (D 196) and Rivera (D 171) for the Editorial Universitaria de Buenos Aires. Some of the recent anthologies also have information on a variety of specialized magazines in these areas.

The bibliography of the criticism of the short story in Spanish America excludes studies of single authors. In addition, I have not included unpublished theses or some of the more ephemeral newspaper articles. I have included some general works on narrative fiction when it seemed to me that a substantial portion of the discussion was concerned with the short story; when listing works of this kind, I have generally pointed out which portions focus on the short story (see, for instance, the listings for

Ratcliff's Venezuelan Prose Fiction [WW 19] and Suárez Calimano's "Directrices de la novela y el cuento argentino" [DD 25]).

It should be noted that there is a relative paucity of general criticism of the kind listed here. For every hundred articles on Borges or García Márquez, there may be one article on the Argentine short story or the Colombian short story. The critical bibliography here lists some excellent theoretical and literary historical works and others lacking in any evident purpose or value. Much of the best critical work on the literary history of the genre in the various countries has been published in the form of introductions to the anthologies listed in the earlier sections of the bibliography (see, for instance, the excellent introductions to Oviedo's anthology of the nineteenth century short story [A 101] and Latcham's general anthology [A 77], and the various important introductions by Salvador Bueno to a number of his Cuban anthologies [as for instance J 7, J 8 and J 9]). The second index at the end of the book includes editors of anthologies and authors of critical introductions, epilogues, articles and books, so as to allow the reader to trace the participation of critics through the myriad works.

At the beginning of the bibliography of criticism, I have separated secondary literature that focuses on theoretical questions (section AA) from secondary literature that focuses on questions of literary history (section BB). In the first section I have included the numerous "how to" pieces by practitioners of the genre (Quiroga [AA 42], Cortázar [AA 13, AA 14], D'Halmar [AA 19], Sáenz [AA 46], Bosch [AA 7] and others). The division was of course rather difficult in some cases, and I would not claim that the distinction I am making is in any way absolute. Looking over the corpus of material, however, I determined that there were at least two kinds of critical pieces, and it seemed clear that items such as Silvina Bullrich's Carta a un joven cuentista (AA 9) needed to be listed in an initial general section and not under Argentina.

The last general survey of short story anthologies was published in 1950 (!): Bernice D. Matlowsky, Antologías del cuento hispanoamericano: guías bibliográficas (BB 35). There are good surveys available for a few of the countries: Celuta Moreira Gomes, O Conto Brasileiro e sua crítica: Bibliografia (1841-1974) (FF 15), Emmanuel Carballo, Bibliografía del cuento mexicano del siglo XX (OO 8), Pedro Lastra, "Registro bibliográfico de antologías del cuento chileno: 1876-1976" (GG 15), Lillian Quiles de la Luz, El cuento en la literatura puertorriqueña (TT 16). Jerald Foster's "Towards a Bibliography of Latin American Short Story Anthologies" (BB 18) surveys too small a portion of the field to be useful, and its usefulness is further limited by the lack of contents of the anthologies and of indexing.

In the course of working on this project, many possibilities for future research have occurred to me. Since I am unlikely to work on all of them, I wanted to share the ones that seemed to me to grow most directly out of the corpus collected here.

1. The first and perhaps most obvious is the study of canon formation and challenges to canons, using the introductions to the anthologies (and contemporaneous critical articles and books) to focus on the critical debates and using the variations in the authors and texts included in the anthologies to study how these debates work out in practice. Kenneth Fleak, in his recent study of the

Chilean short story of the "generation of 1950," has worked along lines similar to what I am suggesting here (though his focus is not limited to short story anthologies of the period); studies of the other national literatures would be very useful.

2. The anthologies could be used in studying literary markets: of charting the size and shape of the reading public, of examining the circuits of production and consumption, and of exploring the roles played by mass education and communications. Of particular interest is the fact that two contrary phenomena coincide: there is the mass readership created by public education, largely fed a relatively stable diet of canonical works and standard assertions about national identity (and other important matters deemed worthy of inculcation in the masses); yet there are also ever more specialized readerships (as, for example, for science fiction by psychoanalysts). An examination of the careers of specific anthologists and publishers (for instance Julia Constenla's work for Jorge Alvarez on the "crónicas" series that started in 1965 or the career of Angel Rama as anthologist) might prove particularly fruitful. It would be important to examine the size of print runs and the variety of distribution networks (book clubs and newspaper stands as well as bookstores). Though there may be some moulding and shaping "from above" in many of the more didactic anthologies, it is clear that in other cases publishers were hard pressed to keep up with the demand for anthologies and that the public for such books was demanding and precise in making its needs felt. We need to study this process in greater depth, especially in the case of the mass circulation anthologies (published by Jorge Alvarez, Centro Editor, Quimantú, Mercado Aberto and so forth).

3. We need to study the genre of the anthology itself. The editors of these works display a high degree of self-consciousness about the genre of the anthology, and critics could study this phenomenon by studying prefaces and blurbs, the design of the volumes, and the playing with the categories of "literature," "nation" and "theme." Especially through the study of prefatory material and blurbs it would be possible to study tradition and rupture in the anthology itself, since there are frequent references to the question of what makes an anthology, its function, its ideal form and so forth, and sometimes criticism of earlier anthologies for not measuring up.

4. It would be possible to consider the "commodification" of literature through this vehicle and the relations of the short story anthology to other features of mass society.

5. We need careful considerations of the relations of anthologies to other vehicles of studying literary culture in formation, especially the literary magazine (to which there has been more scholarly attention). What are the relations between the two kinds of enterprises? How does each one function in relation to the younger or less established writer? How do power (or even financial) relations function in the two contexts?

6. Some of these anthologies have obviously been published by vanity presses or by literary workshops that charge a price for admission. Though these institutions are important (and powerful) parts of the literary scene in some Latin American countries, they have probably been found distasteful as subjects of serious scholarship; clearly, however, they merit study.

7. Though much of the material is unexciting, it would be very important to consider the function of literary contests, especially their proliferation in recent years, and their great importance in some (but not all) of the countries surveyed here. They are very important, for instance, in the Dominican Republic, Peru, Cuba and

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Mexico, in some cases because of government sponsorship, in others due to the support of banks, oil companies and multinational corporations (for instance, the "Premios Coca Cola" in Argentina or the Life en Español contest that was won by Marco Denevi thirty years ago). The contests lend themselves to studies of how the "culture industry" is funded and how it is organized. Few of the writers whose stories are published as a result of these contests end up proving significant, but an examination of the material here will show early publications for Augusto Monterroso and Osvaldo Soriano among others. Several of the most important contests--those sponsored by Casa de las Américas in Cuba, by the Instituto Nacional de Bellas Artes and the national university in Mexico, by Casa de Teatro in the Dominican Republic and by Petroperú in Peru--certainly merit study, on their own or in a comparative context.

The sometimes tedious nature of the material included here is relieved by the opportunity to study the emergence of new writers and trends, the formation of literary groups, the sometimes raw exercise of cultural power, the relations between dominant elites and marginal groups. This collection should also prove helpful to the study of a variety of other questions: the history of crime fiction in a given country, the relations between literary circles in provincial cities and those in the national capitals, the struggle of marginalized groups for inclusion in the canon. And the thematic anthologies are worthy of attention for those interested in the sociology of literature: it would be possible, for instance, to write a study of love and sex in the River Plate region using Prostibulario, Cuentos de nunca acabar, Aquí la mitad del amor and La otra mitad del amor (D 16, V 11, V 8, V 54), and the material from Brazil on the same theme is equally interesting.

A few final--and rather mundane--observations. First, it would make the lives of future compilers of works like this one much easier if editors and publishers of anthologies would be sure to provide tables of contents (lacking in quite a number of items surveyed here and compiled laboriously by flipping the pages) and clear indications about who was responsible for what. A number of the anthologies surveyed here had no stated editor, and sometimes the author of the introduction disclaimed responsibility for the whole (or passed it off on someone not mentioned on the title page). In cases where no editor was explicitly named, I have listed the volume under the first author included in the anthology: hence the numerous entries that start "Carrasquilla, et al." or "García Márquez, et al." This is an imperfect system because not all libraries or catalogues will list the works the same way; the index of titles at the end of the volume should provide another means of accessing these items.

In the indexes of authors of stories and authors of critical material, I have tried to consolidate the various forms of personal names used in the anthologies themselves under the most common form of the name and to provide cross-referencing in the case of pseudonyms. However, no doubt my efforts along these lines have been imperfect.

The initial list of anthologies was generated out of the holdings of the Tulane University library and out of the footnotes and bibliographies of existing critical and reference works; similarly, the initial list of criticism was derived from the same sources and from the MLA Bibliography. The astonishing fact that the number of anthologies was several times larger than the existing reference works suggested became clear after a trip to the Benson Latin American Collection at the University

of Texas, soon followed by two more trips to Austin, a trip to the Library of Congress and the Harvard library, and several trips to the Berkeley, Davis and Stanford libraries. I have no doubt that there are many more items lurking in the national libraries of the various countries, but do not have the resources to find more. Furthermore, I doubt that my editor, so generous thus far, would tolerate a book much bigger--or much farther behind schedule--than this one.

I made every effort to examine all of the items myself, but limited time and resources prevented consultation of every item. Hence, some of the items (including most of the newspaper articles) are marked "Unable to annotate."

A final note. There are a few journals that specialize in the Latin American short story, though most of them appear to have been very short-lived. It is obviously beyond the scope of this volume to provide an index to the longest running of these journals, Valadés's El cuento. Here are entries on the journals I am aware of:

1. Contracuentos: Revista de narrativa (Buenos Aires, 1978-?): the one issue in the University of Texas Library includes an interview with Marta Lynch, stories by Fernando Sorrentino and Néstor Perlongher, a note by Alejo Carpentier and three reviews.
2. Cuentalia: Revista de cuentos mexicanos inéditos (Mexico City, 1952). Contents unknown.
3. Cuentos ecuatorianos (Quito, 1964). Only one issue is held in the University of Texas library. Contents for that issue are listed in the bibliography of Ecuadorian anthologies.
4. El cuento ilustrado (Buenos Aires, 1918). Journal edited by Horacio Quiroga. Each issue contains one story. The three issues in Berkeley Library contain the following: no. 1: Horacio Quiroga, "Un drama de la selva: El imperio de las víboras"; no. 2: Elsa Jerusalem, "¡Puerto deseado!"; no. 3: Víctor Pérez Petit, "Un sabandija."
5. El cuento: Revista de imaginación (Mexico City: GV Editores). A journal specializing in the short story that has been published since about 1965, directed by Edmundo Valadés.
6. Cuentos mexicanos: Colección de autores exclusivamente mexicanos. (Mexico City, 1940). 2 issues (119 + 135 pp.) in Library of Congress. Apparently a short-lived periodical. Contents for these two issues are listed under Rojas González in the bibliography of Mexican anthologies.
7. El gato sin botas (Santiago de Chile, 1986-?). Edited by Ramón Díaz Eterovic and Sonia González V. University of Texas library has only one issue. Includes an interview with Benedetti, stories by Fernando Jerez, Jorge Asís, Ramiro Rivas, Pía Barros and others, and assorted notes and reviews.
8. Lucanor (1988?-). Published in Spain. Includes Spanish and Spanish American short stories, and criticism of the short story.
9. Puro cuento (Buenos Aires, 1976-79?). The Berkeley library has five issues, the last published in November 1979. Edited by José Losada and others. Includes stories by Libertad Demitropulos, Santiago Grimani, Julio Azzimonti, Marta Nos, Mario Lancelotti and others.
10. Puro cuento (Buenos Aires, 1986-?). Edited by Mempo Giardinelli. A journal specializing in the short story, initially rather derivative of the Valadés journal. The first issue includes an interview with Antonio Skármeta, stories by Héctor Libertella, Katherine Mansfield, Horacio Quiroga, René Avilés Fabila and others, and--inevitably--announcements of a "Taller abierto" and of a "Concurso de cuento breve."