



The Latino NINETEENTH CENTURY

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The Latino Nineteenth Century

Instructor's Guide

A retelling of US, Latin American, and Latino/a literary history through writing by Latinos/as who lived in the United States during the long nineteenth century

Written by both established and emerging scholars, the essays in *The Latino Nineteenth Century* engage materials in Spanish and English and genres ranging from the newspaper to the novel, delving into new texts and areas of research as they shed light on well-known writers. This volume situates nineteenth-century Latino intellectuals and writers within crucial national, hemispheric, and regional debates.

The Latino Nineteenth Century offers a long-overdue corrective to the Anglophone and nation-based emphasis of American literary history. Contributors track Latino/a lives and writing through routes that span Philadelphia to San Francisco and roots that extend deeply into Mexico, the Caribbean, Central and South Americas, and Spain. Readers will find in the rich heterogeneity of texts and authors discussed fertile ground for discussion and will discover the depth, diversity, and long-standing presence of Latinos/as and their literature in the United States.

**LATINO STUDIES, NINETEENTH-AMERICAN
LITERATURE AND CULTURE, HEMISPHERIC
AMERICAN STUDIES, LATIN AMERICAN STUDIES**

Teaching Guide

 **NYU PRESS**

**INTRODUCTION: Historical Latinidades and Archival Encounters
(pages 1-19)**

Written before the term LatinX became commonly used in the United States, Lazo's introduction deploys the term Latino as a misnomer, arguing that any terminology will fail to reflect the conditions of a varied population. Using Latino as an adjective, Lazo proposes that in the nineteenth century some aspects of what have come to be known as Latinidades—the multiple ways people of Latin/Spanish descent conceptualize themselves in relation to a broader community or set of experiences—were already in circulation and thus Latino/a/x is not necessarily anachronistic. At the same time, the introduction emphasizes that the nineteenth century presents contexts that need to be weighed in the historical reconsideration of Latinidades. Lazo proposes that difference emerges during archival encounters, moments when readers and scholars meet with texts from the past that are not easily integrated into contemporary analytical categories, including those that structure literary study or even ethnic studies. At times, the Latino nineteenth century comes to us in bits and pieces that need to be studied in relation to the context informing their production.

Discussion questions:

1. Lazo invites debate about his use of Latino. Which term do you prefer for historical reference? Would you say it was a LatinX nineteenth century?
2. Lazo uses the term textual multiplicity. Explain what you think this means and how it differs from the way literature is usually considered in the contemporary moment.
3. After reading the introduction, what types of questions would you propose if you had an archival encounter and had to figure out a new piece of the past?
4. The introduction engages with multiple fields of study: US literature, Latino/a/x studies, and Latin American studies. It also crosses the disciplines of history and literature. What are the advantages of focusing on one field or discipline? What might scholars miss by not crossing into another discipline?
5. What type of geographic scope does the introduction set up for the Latino nineteenth century?

CHAPTER 1: The Errant Latino: Irisarri, Central Americanness, and Migration's Intention (pages 20-48)

KIRSTEN SILVA GRUESZ

Guatemalan-born Antonio José Irisarri's *El cristiano errante* (*The Errant Christian*, 1847) has generally been considered one of the first Latin American novels, although the author's multiple affiliations and locations confound attempts to pigeonhole him within any single nationality. Study of his eighteen years' residence in the United States, where he published several works, including a serialized version of *El cristiano errante*, introduces important and timely questions about whether and how non-citizen migrants "count" as US Latinos. Irisarri's involvement with the anti-expansionist Spanish-language press in New Orleans, where the 1850 version of *El Cristiano errante* was published, galvanized his opposition to the growth of US interventionist policies in Central America. *El cristiano errante*, with its profound skepticism about narratives of democratic progress across the Americas, offers a different paradigm for Latino migrants: neither "exiles" waiting to return home nor "immigrants" willing to assimilate on a progressive path to US citizenship, but errant wanderers whose intention and ultimate fate may not be determined at the time of their arrival.

Discussion questions:

1. How does Gruesz's concept of "errancy" change your conception of Latino/a/x identities? Can you think of other examples of errant Latinos/as/xs?
2. What do the foundational myths of the United States, such as Manifest Destiny and self-determination, assume about the intention of migrants? How does Gruesz's study of Irisarri's work challenge these assumptions?
3. Using *El cristiano errante* as an example, how does the format and publication history of a novel matter to the way people conceive of literary history, particularly national literatures?
4. How does Irisarri contrast the self-government traditions of indigenous Guatemalans to those of "modern" creole republics?
5. Some readers have argued that Irisarri is not a US Latino. Drawing from Gruesz's evidence and argument, what is your position?

CHAPTER 2: Historicizing Nineteenth-Century Latina/o Textuality (pages 49-70)

RAÚL CORONADO

The Latino nineteenth-century has resisted assimilation to both American and Latin American canons of literature and history, which often raises the question: to which national tradition/s do nineteenth-century Latina/o writers belong? This chapter proposes that this question is inadequate considering how marginalized people were and continue to be systematically elided in the formation of national histories and literatures. The study of the texts from Latina/o writers in the nineteenth-century thus requires a logic other than that of national formation. Coronado develops and applies a three-part methodology that is comparative, interdisciplinary, and regionally focused on a reading of the *Carta sobre lo que debe hacer un principe que tenga colonias a gran distancia* (*Letter concerning what a prince should do with his colonies held at a great distance*) (1803). *Carta*, addressed anonymously, but certainly written by Valentín de Foronda, reveals the fascinating world of Hispanic transatlantic thought and print culture as well as a complex shifting of thought around mercantilism and free market liberalism in the turn-of-the-nineteenth-century Hispanic world. While the author of the letter dreams of a peaceful economic revolution, inspired by Adam Smith's *Wealth of Nations*, the tumult of the oncoming century would subsume this dream, as was the case for many other reformists—both radical and moderate—of the Hispanic world. These divergent but foreclosed and/or reconfigured Catholic-Hispanic modernities illustrate how modernity is not a process of linear progression but one of historical trauma.

Discussion questions:

1. What is at stake in calling for a methodology that is comparative, interdisciplinary, and regionally focused?
2. Thinking about Coronado's article in relation to your previous study of American literature, how have courses treated Spanish-language materials published in the United States? What is left out?
3. This chapter describes the strategic authorial displacements present in *Carta*. How do these strategies signal the larger issues of complexity in the archives of the Latino nineteenth-century?
4. In your own words, what does the author mean when he identifies modernity as historical trauma rather than a linear narrative? In what ways does this conceptualization inform Coronado's methodology?

5. Coronado mentions the multicultural movements of the 1980s and 1990s and the backlash in reaction to those movements. How are these and similar debates still present in archival work, such as that of Coronado and/or others in this collection?

| CHAPTER TWO |

CHAPTER 3: On the Borders of Independence: Manuel Torres and Spanish American Independence in Philadelphia (pages 71-88)

EMILY GARCÍA

This chapter offers students of Latino/a/x studies and US history an example of early cultural diplomacy by examining the life and work of Manuel Torres, who became the first recognized Latin American diplomat to the United States and one of the first Spanish-language teachers and translators. After his exile to Philadelphia in 1796 for participating in a failed plot against the Spanish government in New Granada, Torres worked as a publicist, purchasing agent, economist, diplomat and translator as he continued to advocate for Spanish American independence. Focusing on *An Exposition of the Commerce of Spanish America* (1816), this chapter shows how Torres's life and work exemplify early American interdependence and early Latin American-US relations. By applying a biographical and critical understanding—particularly using borderlands theory—of Torres to an exploration of this unique, but representative text, García argues against a monolingual and monocultural understanding of national independence and advocates for recognizing the Latin American influence in the United States from the nation's earliest beginnings.

Discussion questions:

1. According to the author, what central paradox of Latinx history does Torres' life and work illustrate? Can you name and discuss other examples of this contradiction?
2. What does the term "Philadelphia" signify and how does it revise your understanding of the city and of nineteenth-century US history?
3. How does García's concept of the border/borderlands compare to and contrast from others you have previously encountered?
4. What does Torres' *Exposition* suggest about his vision for Latin American-US relations? Pay particular attention to any contradictions you may notice.

CHAPTER 4: From Union Officers to Cuban Rebels: The Story of the Brothers Cavada and Their American Civil Wars (pages 89-109)

JESSE ALEMÁN

This chapter uses the life and writings of Federico and Adolfo Cavada to demonstrate the personal, political, and national connections between the US Civil War and Cuba's Ten Year's War for independence. Both were civil wars waged over similar issues, and the lives and writings of the brothers Cavada show how their involvement on both fronts transformed their identities, especially as it was expressed in their writings. The chapter argues that the two brothers—who were born in Cuba, raised in Philadelphia, participated in the US Civil War as Union officers, and then returned to their native island to fight as rebels against the Spanish government—were not torn by the move between Cuba and the United States but rather were formed by it in the crucible of their respective wars. Their lives and writings chart their becoming US Latinos exactly at the moment of national upheavals in the United States and Cuba.

Discussion questions:

1. Speculate on how milestone moments in the brothers' lives might have shaped their personal identities: their father's death in Cuba; their relocation to Philadelphia, where their mother re-married and where the boys attended school; their military service; and their return to their native island.
2. According to the chapter, how are the brothers Cavada different from the population of Cuban exiles, émigrés, and ex-patriots also residing in the United States in the mid-nineteenth century? (See Poyo's essay on Cuban nationalism in the collection for further discussion on this issue).
3. Consider the significance of writing for the brothers personally and in relation to the US Civil War and Cuba's Ten Year's War: How do their writings reflect their personal transformations? What kinds of writings do they produce, and what seems to distinguish Adolfo's writings from Federico's?
4. What might account for Federico's transformation from a seemingly faint-hearted Union officer to a radical Cuban rebel leader?
5. Consider the story of the brothers Cavada in relation to other stories in *The Latino Nineteenth Century*: for example, are they "errant Latinos"; "almost-Latinos"; or on the "Latino continuum"?

CHAPTER 5: Almost-Latino Literature: Approaching Truncated Latinidades (pages 110-123)

ROBERT MCKEE IRWIN

How do we talk about “Latino” literature in a period that predates the general usage of the term as a category of cultural production or identity? If there is likely to be a general consensus on whether a given literary text might be categorized as Latino in the early twenty-first century, applying this category to another historical context is in itself an exercise that calls for definition. The case of Chilean Vicente Pérez Rosales’s California gold rush memoir, for one, fails to fit neatly into the category of Latino literature. Even if some of Pérez Rosales’s writings are occasionally anthologized in Latino literature collections, he remains known to his readers, including those reading him in such anthologies, as a “Chilean” and not a “Latino” author. If studies on contemporary Latino cultural production take as a starting point the self-evident nature of the appropriateness (i.e., the *Latinidad*) of their objects of study, studies focused on the nineteenth century—which can only consider Latino subjects through anachronisms and extrapolations—are forced to think carefully about the notions on which such terms (Latino subject, *Latinidad*, Latino literature) are based. Ultimately, whether or not Vicente Pérez Rosales ought to be thought of as a Latino is not really of great importance; instead, what this article seeks is to think beyond rigid categories in order to better understand the history of race and racialization, migration and citizenship, and national and transnational identity in the United States.

Discussion questions:

1. How might we define Latino literature in a contemporary context? What is at stake for the field of literature and the texts themselves in defining texts as Latino literature or Latin American literature, etc.?
2. How and to what extent can this definition be extrapolated or adjusted to fit other time periods?
3. According to Irwin, why can or can’t we classify Pérez Rosales’s memoirs as Latino literature? How would that classification change if he had stayed in California?
4. Why might the cases of potential immigrants who are unable or unwilling to settle permanently in the United States be of interest to the field of Latino studies?
5. What are the various aspects of the term Almost Latino (or Almost LatinX) in terms of time, geography, space, culture, language, and other factors?

CHAPTER 6: Toward a Reading of Nineteenth-Century Latina/o Short Fiction (pages 124-145)

JOHN ALBA CUTLER

This chapter draws from the rich archive of short narrative fiction published in nineteenth-century Spanish-language periodicals. It also provides a framework for reading these fictional texts by introducing two representative stories: Carlos F. Galán's "Recuerdos de California" (1881) and Nicanor Bolet Peraza's "Historia de un guante" (1895). These stories are best understood not through the generic designations typically employed in US literary criticism, but rather through Latin American genres and literary movements, particularly costumbrismo and modernismo. Putting these stories in a hemispheric context helps us understand how US Latina/o writers attempted to lay claim to the privileges of modernity during an era of expanding US domination. Note: the stories described in this chapter have been published along with English-language translations in the *Heath Anthology of American Literature, 7th Ed.*

Discussion questions:

1. What is the conventional literary history of the short story in English? Why might such literary historical designations as Romantic, Realist, and Naturalist be inadequate for understanding nineteenth-century Spanish-language fiction?
2. How does Galán's characterization of nineteenth-century California challenge the portraits presented by more well-known authors, such as Mariano Vallejo and Maria Amparo Ruiz de Burton?
3. The author uses Siskind's conceptualization of Latin American *deseo del mundo*. How might reading Latino nineteenth-century texts through this lens help scholars read the archive as more than just aspiring or resistant to US American culture and politics?
4. Cutler reads *Historia de un guante* as exemplifying Latin American *modernismo*. What pressures does the importation of Latin American categories put on our understanding of US Latina/o literature?

CHAPTER 7: When Archives Collide: Recovering Modernity in Early Mexican American Literature (pages 146-167)

JOSÉ ARANDA

Over the last two decades, the Recovering the US Hispanic Literary Heritage Project and related scholarship have produced an archive rich with complexities over language, citizenship, race, gender, class, and national belonging that continue to pose major challenges to how to restructure the meaning of nineteenth-century American literature, Chicana/o literary studies, and, more generally, Latina/o studies. The complicated and often paradoxical identities and subjectivities found in the archive have led to the transformation of a Mexican American archive that no longer solely revolves around a Chicana/o movement politic or set of poetics to organize the critical identities or keywords of the field. This chapter attempts to understand these identities and shifts by exploring the meaning and effect of modernity in early Mexican American literature. Building from concepts from hemispheric and transnational scholars, like Walter D. Mignolo's "colonial difference" and Aníbal Quijano's coloniality of power, Aranda develops the theory of the modernity of subtraction to name the experience and negotiation of the contact zone of evolving and competing modernities—a result of multiple, overlapping conquests—by people of Mexican descent in the United States. Aranda ultimately finds that recovering Mexican American literature from other decades provides an opportunity to uncover an alternative political unconscious that points toward the effects of two historically competing colonialisms.

Discussion questions:

1. Why is it important for Aranda to establish, in the first place, the experience of the archive as a key point of access in this study of the Recovery Project?
2. In your own words, what does the author mean by "modernity of subtraction"? What implications does the theory hold for nineteenth-century Latino literary studies or even contemporary Latino studies?
3. For the author, how does the archive show Mexican American literature as more than simply opposed unified and evenly to an "Anglo-Puritan world order"?
4. How does this chapter's framing of unevenness and subtraction as conceptual focal points resonate with other constructions of modernity in the collection, such as Coronado's account of modernity in Chapter 2?

CHAPTER 8: Feeling Mexican: Ruiz de Burton's Sentimental Railroad Fiction (pages 168-190)

MARISSA K. LÓPEZ

María Amparo Ruiz de Burton's novel *The Squatter and the Don* (1885) relies on a set of seeming contradictions that hinge on a paradox of the human body: the body appears self-contained but actually exists symbiotically with its natural and mechanical environment. In this interconnection, we might see the novel as aesthetically dismodern rather than sentimental, realist, or even modern, as scholars have read it. "Dismodernity," as developed by disability theorist Lennard Davis, critiques postmodern postulations of alterity by asserting that difference, especially physical difference and gradations of disability, unites all human beings. Dismodernity allows for the incorporation of race and ethnicity into conversation with other modes of physical difference, a dialog that productively frames *The Squatter and the Don*, which comes at the cusp of the modern age. It is along this historical axis that Ruiz de Burton grapples with capitalism's transformation of the human and its reworking of physical space. Race and ethnicity factor deeply and constitutively into *Squatter's* analyses, though the novel is read mainly as an avoidance of race or a celebration of whiteness. For scholars of nineteenth century Latina/o literature, then, dismodernity and the Latina/o modern make possible a reading of *The Squatter and the Don* in which the vagaries of the human body are understood as national allegory that transcends Ruiz de Burton's limited intentions.

Discussion questions:

1. How does this article understand the difference between railroad companies and actual trains? What other things does the article discuss that exemplify that same difference?
2. According to López, how do Mexican bodies serve to critique the US nation-state in the novel?
3. What effect did the creation of the land commission in 1851 have on Mexican Californian families? Where, according to the article, do we see its effects in the novel?
4. How does *The Squatter and The Don* compare to the other railroad literature described in the article?
5. What is "dismodernity"? How might we use it to describe the various landscapes Ruiz de Burton depicts? Could we call the romances in the novel "dismodern"? How about the various modes of transportation described?

CHAPTER 9: Pronouncing Citizenship: Juan Nepomuceno Cortina's War to Be Read (pages 191-209)

ALBERTO VARON

This chapter describes Juan Nepomuceno Cortina's position as a man caught between two countries. In 1859, Cortina participated in an attack against a local businessman who discriminated against Mexicans in Texas. The events escalated into an armed revolt against local law enforcement and the US and Mexican militaries, and Cortina eventually took refuge in Mexico. In public memory, the conflict is mostly understood as a race war between whites and Mexicans, and, in most accounts, Cortina was portrayed as a violent criminal or bandit—a familiar stereotype for Mexican Americans in the nineteenth-century—fighting against the US government and the rule of law. However, during the conflict, Cortina issued a series of proclamations published in the English- and Spanish-language press describing and explaining his actions from his perspective. Varon challenges stereotyped presumptions by both locating Cortina's actions (and the texts produced in response to it) as part of hemispheric movements for liberty and equality as well as recognizing their place alongside anti-slavery rebellions, such as John Brown's. Cortina's case asks us to reconsider how nineteenth-century Mexican Americans negotiated life in the racially divided US, and, more importantly, this chapter reinterprets Cortina's actions as part of the tradition of US abolitionist writers and activists fighting for racial equality in the antebellum United States.

Discussion questions:

1. What were the social conditions like for Mexican Americans in 1850s Texas? How do these events complicate our understanding of race in this period, especially the idea of a black-white racial binary?
2. How does Cortina describe the events that took place? How is this different than the events transcribed within the official government report?
3. Cortina uses language to describe himself and his followers that falls within a rhetoric of manhood familiar to US readers. What image of himself—as a man and as a fighter—does he portray? What values does he present as both manly and American?
4. Compare the cases of John Brown and Juan Nepomuceno Cortina. What similarities do you see between their causes? What differences do you see?
5. Considering how Cortina's conflict symbolizes some of the difficulties in integrating Mexican American history into broader US national history, what are some of the ways Cortina asks us to reimagine the history of the American west? How does Cortina offer a different perspective on westward expansion?

CHAPTER 10: Raimundo Cabrera, the Latin American Archive, and the Latina/o Continuum (pages 210-229)

CARMEN E. LAMAS

The Latin American archive is important for Latina/o studies because it furnishes new information concerning the Latina/o experience. Specifically, to study the Latin American archive in the course of recovering Latina/o voices and lives of the nineteenth-century calls one to question the very nature of Latinidad and what this implies for not only Latina/o studies, but American and Latin American studies as well. This phenomenon—the capacity for the Latin American archive to lead to the recovery of new Latina/o voices and lives and to illustrate new dimensions of, indeed a new mode of understanding Latina/o identity—is well illustrated in works by the Cuban intellectual Raimundo Cabrera (1852-1923). The works examined in this study, while not representative of his entire oeuvre, serve to encapsulate Cabrera's relationship to the United States, suggesting that figures like Cabrera, as well as that of other Latinas/os in the nineteenth-century, exist on a Latina/o continuum. They represent a sort of identity that simultaneously occupies multiple spatialities while crossing diverse temporal moments and had, to be sure, a significant hand in shaping Latinidad from the nineteenth-century and to the present day.

Discussion questions:

1. What is the Latin American archive? Why is the Latin American archive important for Latina/o Studies?
2. Describe the Latina/o continuum in your own words. What implications does this have for the study of Latina/o literature?
3. Raimundo Cabrera wrote the fictive serialized war memoir *Episodio de la guerra. Mi vida en la manigua* (1897-1898). How does this war memoir place Cabrera on the Latina/o Continuum?
4. Two translations are referenced in this chapter. They are important for Latina/o studies for various reasons. What are these reasons?
5. Why is it important to conceptualize the Latin American archive within and on the Latina/o continuum?

CHAPTER 11: Flirting in Yankeeland: Rethinking American Exceptionalism through Argentine Travel Writing (pages 230-254)

CARRIE TIRADO BRAMEN

The figure of the “American flirt,” as epitomized in Henry James’s “Daisy Miller”, is pervasive in travel writing about the United States, providing the opportunity to ask methodological questions about the rhetoric of national exceptionalism. This chapter examines the turn-of-the-century travel writing of Vicente Gregorio Quesada—both under his own name and his nom de plume, Domingo de Pantoja—and Eduarda Mansilla de García to show how each use travel writing as a way to negotiate Argentina’s rising position within the hemisphere and internationally. While Quesada uses travel writing and the figure of the flirt to articulate the necessity of boundaries, to draw limits for US Pan-Americanism and to resist incorporation, Mansilla transgresses these boundaries by turning to the figure of the southern woman, importing a Confederate ideal as a paradoxical model of feminine refinement. Finally, both writers reveal how exceptionalism is constructed through relationality, whether it is the US or Argentine versions.

Discussion questions:

1. How does the genre/category of travel writing provide a unique access point into the study of the Latino nineteenth-century?
2. Bramen mentions the potential desire for scholars to position themselves as “anti-exceptionalist” or “post-exceptionalist.” What does the author mean by this? Why is it important to understand Quesada and Mansilla in the context of exceptionalism despite current reservations about the ideology of exceptionalism.
3. What does Mansilla’s turn towards the southern US woman tell us about class and race, especially in regard to the figure of the “elite porteña.” How might this relate to other complexities found in the Latino nineteenth-century as explored in this collection?
4. The author argues for considering exceptionalism in both the US and Argentina. How might this lens of relationality speak to other concerns or issues of studying the Latino nineteenth century archives or even archives in general?

CHAPTER 12: “Hacemos la Guerra pacífica”: Cuban Nationalism and Politics in Key West, 1870-1900 (pages 255-277)

GERALD E. POYO

This chapter examines the way Cubans in Key West, Florida during the final third of the nineteenth century advanced nationalist and labor interests through participation in local politics. They participated as ethnic subjects, but transnational perspectives favoring Cuban independence influenced their political activism in complicated ways. The narrative begins in the 1870s, when Cubans established a prosperous cigar industry in Key West that paved the way for local political participation. They became active in the Anglo-American dominated Republican and Democratic Parties, ran for office, and gained election as well as important government appointments. American Republicans and Democrats expressed support for Cuban nationalist aspirations and even turned a blind eye to their illegal shipments of arms and munitions to rebels in Cuba. Initially, cordial relations between Cubans and Anglo-Americans prevailed, but eventually interests diverged in the late 1880s. Stepped-up nationalist activism and labor radicalism among Cubans affected Anglo-American perceptions of their city and economic future, altering political relationships. Derailed political understandings contributed to deteriorating relations, disagreements, distrust, and angry ethnic strife.

Discussion questions:

1. How did Anglo-Americans respond to the growth of the Cuban population in Key West during the final third of the nineteenth-century? What did they like about the Cubans? What did they dislike? How did ethnic difference influence their relationship?
2. Why did Cubans exert so much influence in Key West's political system? Consider economic and cultural factors.
3. How did Cubans integrate their participation in local Key West politics with their nationalist activism in favor of Cuban independence? What other factors influenced the Cuban vote?
4. What soured relations between Cubans and Anglo-Americans after 1885? How were conflicts resolved?
5. In what ways did labor conflicts drive a wedge between Cubans and Anglo-Americans?

CHAPTER 13: Citizenship and Illegality in the Global California Gold Rush (pages 278-300)

JUAN POBLETE

During the Gold Rush, important forms of connection between California and Chile emerged; particularly apparent was an oceanic connection, materially evident in circuits of travelers and goods and culturally present in the writing of the time. This writing reveals the processes of racialization of Latin American immigrants and residents practiced by those traveling around Cape Horn and through the Panama isthmus. This chapter studies a series of texts produced in Chile and the United States, specifically writings by Chilean author Vicente Pérez Rosales and US philosopher Josiah Royce. Rather than their exploration of the Gold Rush phenomenon itself, the chapter considers in these texts the connections between immigration, illegality, and citizenship. In the context of the early Gold Rush, all miners—American, Chilean, Peruvian, Mexican, Californio, Chinese, Australian—were considered, in the words of Josiah Royce, “trespassers” and “intruders” because they were all making private claims to what were legally federal lands. The exploration of these texts raises questions that resonate today: When it was unclear who was the criminal or what was the law, how could claims to rights be made? On what basis? With those questions in mind, the Gold Rush in California is a site of inquiry that continues to serve as a social and cultural laboratory for the exploration of citizenship issues.

Discussion questions:

1. What important historical, economic, and geopolitical similarities are there between California and Chile?
2. What forms of rights do you enjoy or claim and on what basis do you claim them?
3. What are the forms of productivity of California Gold Rush discourses, according to the chapter’s author?
4. In what sense could the author’s approach in this chapter be called transnational?
5. In what sense are the materials analyzed in this chapter part of the early history of a racialized social formation in California regulating the contact between white citizens and internal and external racialized others?

CHAPTER 14: “El negro es tan capaz como el blanco”: José Martí and the Politics of Late-Nineteenth-Century Latinidad (pages 301-322)

LAURA LOMAS

This chapter proposes that in the period after slavery ended in the Hispanic Caribbean and in the context of the wars for Cuban and Puerto Rican independence, a multiracial Latinidad emerges in which anti-racism became conjoined to a critique of colonization and empire. The New York-based intellectual José Martí made the controversial claim that all people belong to a single human race. The chapter suggests that this claim may best be read as a proactive critique of entrenched and growing white supremacist terror in the United States rather than as a misguided belief that the effects of racism no longer merited attention and redress. Both this subtle critique of European and North American socialism’s blindness to white racism and Martí’s challenge to racism within his own independence movement indicate how anti-racism became an ethos of organized self-conscious Hispanic Caribbean migrant communities in cities of the eastern United States. As diasporic colonial subjects, members of these post-emancipation independence movements were racialized as swarthy Spanish-speakers. They also witnessed white racism and violence toward nonwhite groups in the United States and the Caribbean; for example, in 1887, both the *compontes* and the targeting of anarchists occurred simultaneously. Despite descending from Spanish immigrants, white Cubans such as a Martí nuanced his revolutionary goals and strategy based both on his friendship and alliance with Afro-Latin@ poets and writers such as Francisco Gonzálo Marín as well as inspiration from other black orators of the struggle for workers’ rights, such as the Afro-Tejana anarchist, Lucy Parsons.

Discussion questions:

1. In what ways did Latinas and Latinos experience racialization in the late nineteenth-century?
2. How did the multiracial movements for independents clash with the US racial system and with what consequences?
3. How did the urban environment of New York play a role in a Cuban migrant such as Martí in developing an anti-racist consciousness?
4. What was the cause of the *compontes* and how did they contribute to the radicalization of the Afro-Latin@ diaspora?

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6. Should we read Lucy Parsons as African-American, Afro-Latin@, and/or as anarchist? Are these categories mutually exclusive? What was Martí's reaction to Lucy Parsons after she spoke in New York? Why might Martí have found her activism compelling?

CHAPTER 15: Sotero Figueroa: Writing Afro-Caribbeans into History in the Late Nineteenth Century (pages 323-340)

NICOLÁS KANELLOS

While the historian and activist Arturo Alfonso Schomburg has been the focus of much scholarship, this chapter introduces another intellectual whose work follows in a similar trajectory: Afro-Puerto Rican transnational figure Sotero Figueroa. Focusing on Figueroa's literary career, in particular his work in periodicals and historical bibliographies, the chapter implicitly argues that rather than looking at Schomburg's work as an exception, we must contextualize it as part of a larger move to recover lost Afro-Caribbean histories. In turn, this scholarship helps build an alternate archive that not only argues for Puerto Rican sovereignty, but also for unconditional racial equality in the United States. Kanellos reads Figueroa's 1888 collection of historical biographies—in its critique of Spanish authority, its focus on marginalized figures of African and mixed heritage, and its high regard for artisans from laboring class backgrounds—as a precursor to his later periodical work in the United States, particularly in the newspaper *Patria* alongside José Martí and other supporters of the Cuban independence movement. The chapter illustrates how Figueroa was among figures who through education, study and publication developed forms of racial and class consciousness that crosses from the Caribbean to the northeast United States.

Discussion questions:

1. What is significant about Kanellos framing of Figueroa in regard to Schomburg, particularly as an antecedent?
2. How does Figueroa's focus on "self-made" figures coincide with larger Americanist discourses of liberty, democracy, and/or egalitarianism? In what ways does it differ from or problematize these discourses?
3. Kanellos's account of Figueroa and Schomburg trace each intellectual's successes and pitfalls, both careers suffering in different but related ways. In this sense, the narrative that Kanellos constructs is as much about failure as it is success. How does this resonate with other moments or examples in the collection?
4. Both Figueroa and Schomburg utilize the genre of biography as part of their revisionary decolonizing projects. How does this relate to other genres or categories of texts studied in the collection and what might this imply about studying the Latino nineteenth-century?

SUPPLEMENTAL ASSIGNMENTS

1. Try to find articles or books about one more of the figures or movements in this collection of essays. What do your findings tell you about the way knowledge is organized? Do you find certain silences? What types of scholarly fields drive the findings (e.g. national history or literature)?
2. Visit one of the archives in your area or library and see if you can find information on nineteenth-century Latina/o/x writers or activists. Perhaps you can locate periodicals connected to the politics of the Latina/o communities in the period. What are the qualities, genres and preoccupations of these periodical writings?
3. What are the effects of racism within the Latina/o/x communities of the 19th century? Do these effects continue to affect these communities today? If so, how? What strategies emerged in response? What are the pitfalls and possibilities of the anti-racist arguments?
4. Consider the geographic trajectories of a figure or periodical from the nineteenth century. What does that tell us about trans-American circulation of people and texts?
5. Can you map the people and texts that come up in the Latino nineteenth century? What do their respective routes say about the roots of Latino/as and our literary histories?

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