

Rather than discuss their topic in strict chronological terms, they weave an interesting tapestry that focuses on the major theatrical movements from country to country, from pre-Columbian times through the conquest and up to the present. They introduce the reader to early chronicles of theatrical events in countries as diverse and distant as Peru and Mexico, sometimes giving the impression that they were singular. A close reading, however, will ultimately liberate the reader from making gross generalizations about the theaters of Latin America.

The premise of this study is that *El Nuevo Teatro* was not born in a vacuum. Therefore the first half of the book analyzes the distinct kinds of theater that have been chronicled over the centuries, beginning with pre-Columbian religious ritual, dance, and other forms of entertainment. The book's synthesis of colonial theatrical activity is very useful, as is its discussion of liturgical, missionary, and secular drama, although in some cases the reader is left without sufficient footnotes to seek further information. The bibliography is very thorough, and it will be extremely useful to any student of Latin American theater. This is an overview that effectively opens up many new areas of discussion.

The information about *El Nuevo Teatro* is most valuable, particularly because each of the authors has had personal interaction with the playwrights, groups, and directors under consideration, and their expertise is most welcome. However brief, the final discussions of exemplary groups are lucid, and will be inspirational to other groups intent on producing theater for social change. Most important, this volume will enhance the analysis and discussion of Latin American theater in English-speaking circles, exposing a "new world" of theater unknown to most North American theater scholars and practitioners.

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Latin American Writers on Gay and Lesbian Themes: A Bio-Critical Sourcebook. Edited by DAVID WILLIAM FOSTER. Westport: Greenwood Press, 1994. Bibliography. Index. xxxvi, 495 pp. Cloth. \$85.00.

The timely publication of this volume attests to the increased interest among U.S. Latin Americanists in the study of gay and lesbian themes in works by Latin American writers. The first and only sourcebook of its kind, it constitutes a valuable research tool for anyone working on issues of gender and sexuality in Latin American cultural production. Hundreds of texts by more than 130 Latin American authors are presented, along with biographical information and a complete bibliography on each author, including all pertinent criticism. The large number of U.S. Latino authors (more than 10 percent) also makes the book an important resource for students of ethnic literature. With entries prepared by more than 60 scholars, employing a range of methodological approaches, and an excellent introductory essay by Lillian Manzor-Coats, this volume will be useful to all scholars interested in the developing fields of gender studies and "queer theory."

Editor David William Foster's selection parameters encompass writers who have identified themselves as gay or lesbian, whose works portray gay or lesbian themes, or whose works present what Foster describes as "something like a gay sensibility." This last category, obviously somewhat subjective, refers to authors whose works lend themselves to a "queer reading practice"; in other words, interpretation from a "homocritical" perspective. (For an outstanding example of such a reading, see Luz María Umpierre's essay "Lesbian Tantalizing in Carmen Lugo Filippi's 'Milagro, Calle Mercurio,'" in *¿Entiendes? Queer Readings, Hispanic Writings*, edited by Emilie L. Bergmann and Paul Julian Smith, 1995).

Foster provides insightful and informative entries on works by authors commonly associated with gay and lesbian thematics or homoeroticism, such as Gloria Anzaldúa, Reinaldo Arenas, Adolfo Caminha, José Lezama Lima, Cherríe Moraga, Silvia Molloy, Cristina Peri Rossi, Virgilio Piñero, Manuel Puig, Manuel Ramos Otero, and Luis Zapata. Also included are some of the very first attempts to examine the homoerotic content of works by such solidly canonized authors as Jorge Luis Borges, Ricardo Güiraldes, José Hernández, Sor Juana Inés de la Cruz, and Gabriela Mistral. In addition, a number of lesser-known writers, both contemporary and historical, are introduced, such as Francisco Alarcón, Nancy Cárdenas, Renato Pellegrini, and Achy Obejas. Clearly there are omissions, but the text is remarkably thorough, given that this is a relatively new field of inquiry whose critical practice and object of study exist under varying degrees of homophobic prejudice and repression.

A reference volume whose time has come, this book serves as a companion text to Foster's own historical study, *Gay and Lesbian Themes in Latin American Writing* (1991), and to two other important collections of ground-breaking essays, the above-mentioned *¿Entiendes?* and the forthcoming *Sex and Gender in Latin America*, edited by Daniel Balderston and Donna J. Guy.

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Latina Politics, Latino Politics: Gender, Culture, and Political Participation in Boston. By CAROL HARDY-FANTA. Philadelphia: Temple University Press, 1993. Maps. Notes. Bibliography. Index. xix, 249 pp. Cloth, \$44.95. Paper, \$18.95.

"I did not plan to write a book about Latina women and politics," states Carol Hardy-Fanta at the beginning of her fascinating study. But during two years of fieldwork and more than 60 interviews of Latino men and women in Boston, gender emerged repeatedly as a crucial factor in determining political attitudes and actions. As a result, *Latina Politics, Latino Politics* is a study of a "vision of Latina women based on connectedness rather than personal advancement; collective methods and collective organization rather than hierarchy; community and citizenship generated from personal ties rather than from formal structures; and consciousness raising rather than a response to opportunity" (p. 188).

Hardy-Fanta draws on the voices of Latinos and Latinas from a variety of national