

VANDERBILT



UNIVERSITY
PRESS

FALL 2014



New Title Subject Index

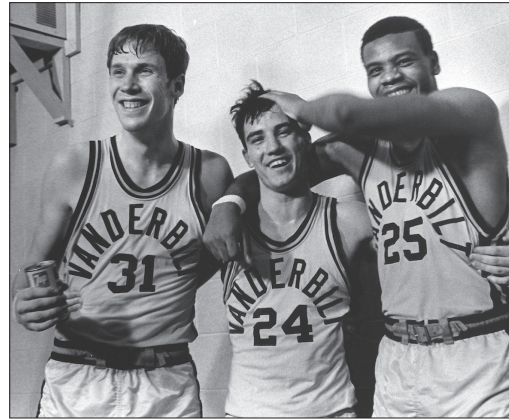
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COVER ILLUSTRATIONS:

Top: Photo by Marty Stuart.
(See page 3.)

Below: Harry Stinson.
Marty Stuart photographing Ralph Stanley and his Clinch Mountain Boys, Bean Blossom Bluegrass Festival, June 17, 2006.

© Harry Stinson.



Perry Wallace, Rudy Thacker, and Thorpe Weber celebrate after Vanderbilt's victory over Kentucky during Wallace's senior season of 1970. Vanderbilt University Athletic Department.

Today Wallace is professor of law at American University in Washington, DC. Lisa Nipp, *The Tennessean*. © 2014.



Wallace blocks the shot of "Pistol" Pete Maravich, the high-scoring LSU sensation. Frank Empson, *The Tennessean*. © 2014.



"Andrew Maraniss has written a gripping account of the tortured ordeal suffered by Perry Wallace, the celebrated college basketball star, who, in 1966, as a Vanderbilt Commodore, broke the color barrier in the Southeastern Conference. It is a story of a young black student's courage in the face of taunting abuse from hostile opposing fans—and the dissension that faced him on the Vanderbilt campus."

—*John Seigenthaler, Founder, First Amendment Center*

"Andrew Maraniss's father, David, once said, 'History writes people out of the story. It's our job to write them back in.' In the case of Perry Wallace, Andrew has done that superbly. He writes with equal ability of race and class, talent and ambition, and the possibilities and limits of each. I did not know Perry Wallace's story. Andrew has brought it to us, and we should be happy he did."

—*Howard Bryant, author of The Last Hero: A Life of Henry Aaron*

Biography of the first African American basketball player in the SEC, set in the civil rights conflicts of the tumultuous Sixties

Strong Inside

Perry Wallace and the Collision of Race and Sports in the South

ANDREW MARANISS

This fast-paced, richly detailed biography, based on more than eighty interviews, digs deep beneath the surface to reveal a more complicated and profound story of sports pioneering than we've come to expect from the genre. Perry Wallace's unusually insightful and honest introspection reveals his inner thoughts throughout his journey.

Wallace entered kindergarten the year that *Brown v. Board of Education* upended "separate but equal." As a twelve-year-old, he snuck downtown to watch the sit-ins at Nashville's lunch counters. A week after Martin Luther King Jr.'s "I Have a Dream" speech, Wallace entered high school, and later saw the passage of the Civil Rights and Voting Rights Acts. On March 16, 1966, his Pearl High School basketball team won Tennessee's first integrated state tournament—the same day Adolph Rupp's all-white Kentucky Wildcats lost to the all-black Texas Western Miners in an iconic NCAA title game.

The world seemed to be opening up at just the right time, and when Vanderbilt recruited Perry, Wallace courageously accepted the assignment to desegregate the SEC. His experiences on campus and in the hostile gymnasiums of the Deep South turned out to be nothing like he ever imagined.

On campus, he encountered the leading civil rights figures of the day, including Stokely Carmichael, Martin Luther King Jr., Fannie Lou Hamer, and Robert Kennedy—and he led Vanderbilt's small group of black

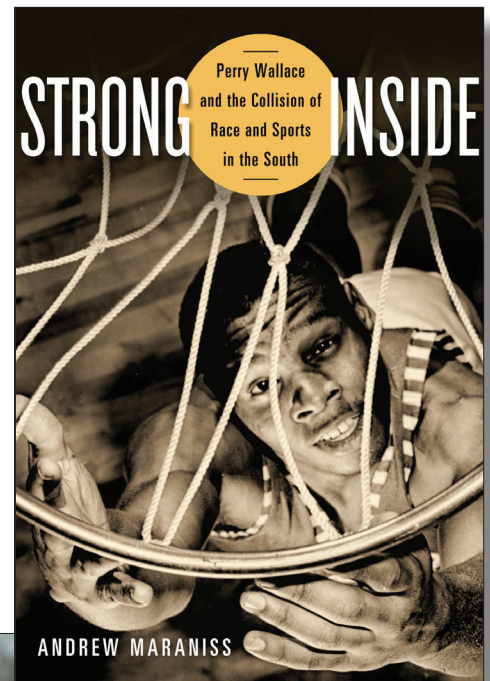
students to a meeting with the university chancellor to push for better treatment.

On the basketball court, he experienced an Ole Miss boycott and the rabid hate of the Mississippi State fans in Starkville. Following his freshman year, the NCAA instituted "the Lew Alcindor rule," which deprived Wallace of his signature move, the slam dunk.

Despite this attempt to limit the influence of a rising tide of black stars, the final basket of Wallace's college career was a cathartic and defiant dunk, and the story Wallace told to the Vanderbilt Human Relations Committee and later *The Tennessean* was not the simple story of a triumphant trailblazer that many people wanted to hear. Yes, he had gone from hearing racial epithets when he appeared in his dormitory to being voted as the university's most popular student, but, at the risk of being labeled "ungrateful," he spoke truth to power in describing the daily slights and abuses he had overcome and what Martin Luther King had called "the agonizing loneliness of a pioneer."



Photo by Keith Miles



December 2014

472 pages, 7 x 10 inches

38 b&w photos

cloth \$35.00t ISBN 978-0-8265-2023-4

ebook \$ 9.99 ISBN 978-0-8265-2025-8

"In a magnificently reported, nuanced but raw account of basketball and racism in the South during the 1960s, Andrew Maraniss tells the story of Perry Wallace's struggle, loneliness, perseverance and eventual self-realization. A rare story about physical and intellectual courage that is both shocking and triumphant."

—Bob Woodward, *Washington Post* associate editor and author

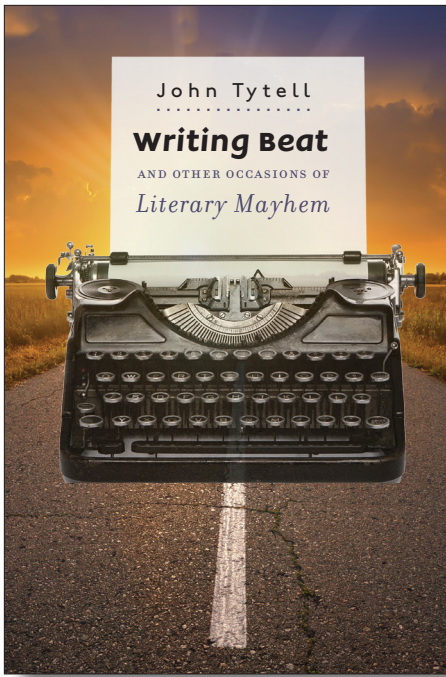
"I covered basketball during the years Perry Wallace was at Vanderbilt, learning first-hand the stories of so many African-American athletes. Many of them were pioneers in one respect or another, but none whom I ever spoke with endured such an experience as did Wallace—as related so thoughtfully and comprehensively in this sensitive biography by Andrew Maraniss. Arthur Ashe entitled his history of the black athlete *A Hard Road To Glory*. No road could have been harder than Perry Wallace's, no glory more satisfying."

—Frank Deford, *NPR, HBO, and Sports Illustrated* contributor

"What Perry Wallace accomplished in breaking the color line in the Southeastern Conference has been one of the great untold stories of the last 50 years. Now, thanks to Andrew Maraniss and Professor Wallace, it has become one of the great TOLD stories of the last 50 years with this unforgettable book."

—John Feinstein, *author of Foul Trouble and Where Nobody Knows Your Name*

Formerly the associate director of media relations at the Vanderbilt athletic department and the first-ever media relations manager for the Tampa Bay Rays, **Andrew Maraniss** is now a partner at McNeely Pigott & Fox Public Relations. Andrew, the son of Pulitzer Prize-winning journalist David Maraniss, attended Vanderbilt on the Fred Russell-Grantland Rice sportswriting scholarship. As a sophomore, he first interviewed Wallace in 1989 for a black history class.



November 2014

248 pages, 6 x 9 inches

cloth \$59.95s ISBN 978-0-8265-2014-2

paper \$22.95s ISBN 978-0-8265-2015-9

ebook \$ 9.99 ISBN 978-0-8265-2016-6

"It's a rare book that can appeal to both novice and master, and this book does it. The curious young readers, just reading *On the Road* or *Howl* for the first time, will find the book eminently accessible. Those voracious collectors of Beat works will want to add this to their shelves."

—**William McKeen**, author of *Outlaw Journalist: The Life and Times of Hunter S. Thompson*

"For over two decades I have been reading John Tytell's books and articles, and it was wonderful to finally learn something about this tremendous scholar's academic and personal journey. It was his book *Naked Angels* that was partially responsible for me becoming a Beat Generation scholar. *Writing Beat* opened a private door into John's passionate soul, and it was an absolute pleasure to discover the man behind the scholar."

—**Kurt Hemmer**, author of *Encyclopedia of Beat Literature*

"If you've ever read a book that changed your life, you'll identify with Tytell's love affair with reading."

—**Chuck Leddy**, contributing writer for *The Writer* magazine, praise for *Reading New York*

Lessons learned from the Beat Generation, and becoming a writer one interview, road trip, and page (and occasional drink) at a time

Writing Beat and Other Occasions of Literary Mayhem

JOHN TYTELL

The story and history of the Beats couldn't be found in the traditional libraries or archives of academic research. For preeminent historian of Beat culture John Tytell, it had to be found in the bars, towns, roads, and hangouts of these writers and figures. And as *Writing Beat* demonstrates, the same techniques apply to new and future writers.

Approaching the history of post-war twentieth century American literature, and in particular the Beat literary movement of Kerouac, Ginsburg, Burroughs, and others, Tytell finds himself uniquely positioned as an eyewitness to many of these stories. In this book, he shares his insight with the

reader. As he interviewed, drank, traveled, and survived countless moments with some of these literary legends, Tytell discovered much about the craft of non-fiction, biography, and the nature of history. *Writing Beat* demonstrates, through Tytell's growth as a professor and historian of the Beats, lessons learned and hazards encountered for those aspiring to become writers themselves.

As we approach the sixtieth anniversary of Allen Ginsberg's *Howl*, *Writing Beat* reminds us writers do not spring to life fully formed, and the struggle to get to literature can be a blast.



Mellon Tytell

John Tytell is author of *Naked Angels: The Lives and Literature of the Beat Generation*, *Reading New York*, and *Ezra Pound: The Solitary Volcano*. He has taught modern American literature at Queens College since 1963.

Photographs of American characters by a legendary country music storyteller

American Ballads

The Photographs of Marty Stuart

Edited by **KATHRYN E. DELMEZ** with an Introduction by **Marty Stuart** and an Essay by **Susan H. Edwards**

Although known primarily as a country music star, Marty Stuart has been taking photographs of the people and places surrounding him since he first went on tour with bluegrass performer Lester Flatt at age twelve. His inspirations to do this include his own mother, Hilda Stuart, whom he watched document their family's everyday life in Mississippi, bassist Milt Hinton's photographs of fellow jazz artists, and Edward Curtis's well-known images of Native Americans at the turn of the twentieth century. Stuart's work ranges from intimate and often candid behind-the-scenes depictions of legendary musicians, to images that capture the eccentricities of characters from the back roads of America, to dignified portraits of members of the impoverished Lakota tribe in South Dakota, a people he was introduced to through his former father-in-law, Johnny Cash. Whatever the subject, Stuart is able to sensitively tease out something unexpected or hidden beneath the surface through a skillful awareness of timing and composition as well as a unique relationship with many of the subjects based on years of friendship and trust.

This book will present images from these three bodies of work: "Badlands," on his time with the Lakota; "The Masters," from his work with musicians like Bill Monroe, Johnny Cash, Ray Charles, Dolly Parton, George Jones, Kitty Wells, Willie Nelson, and Waylon Jennings; and "Blue Line Hot Shots." As Stuart explains, "The newly built Interstate Highway System was at one time represented on our

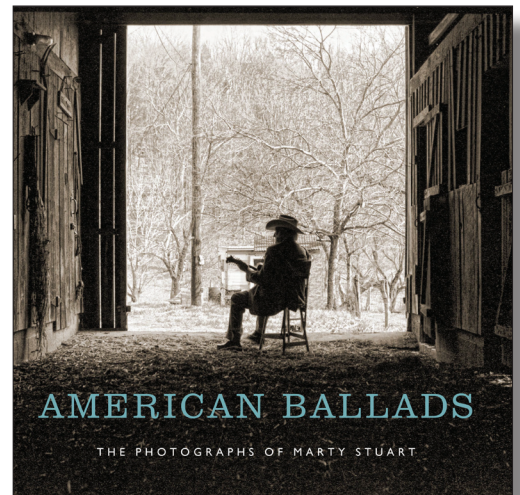
maps by the color red, while the two-lane highways and back roads of the nation were represented in blue. The back roads are where you'll find some of the people



that I admire, respect, and always keep an eye out for. . . . They are renegades. . . . As Roger Miller once said, "These people flush to the beat of a different plumber."

The photographs are framed by an introduction by Stuart and a context-setting essay by photography historian Susan Edwards, executive director of the First Center for the Visual Arts. The book and accompanying exhibition at the First Center demonstrate that Marty Stuart is a master storyteller not only through his songs but also through his revealing and compelling photographs.

Kathryn Delmez has been a curator at the Frist Center since 2001. She was introduced to Marty Stuart's photographs through a small exhibition at the Cheekwood Museum of Art in 1999 and came to know them better while working closely with Stuart on a 2004 exhibition devoted to his friend fashion designer and clothier Manuel.



June 2014
132 pages, 11 x 10.5 inches
81 duotone plates
11 color and duotone figures
hardcover \$35.00 ISBN 978-0-8265-2017-3

A FRIST CENTER FOR THE VISUAL ARTS TITLE

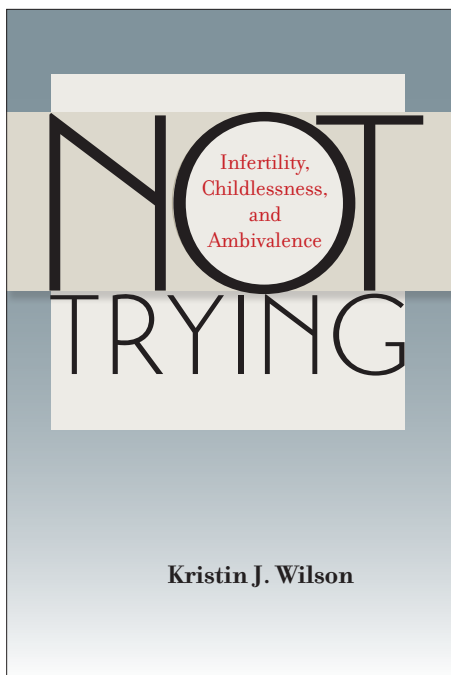
At left:
Marty Stuart
Red Hot Truck Stop
1999, Meridian, Mississippi



Anthony Scialiti

"When I first began traveling I loved the adventure of going from town to town and exploring what each place had to offer. Whenever possible, on the day of the show I walked the streets and back roads, gathering stories and songs from local folks. I studied everything from the different kinds of architecture that surrounded me to the majesty of the sunsets and how they affected the mood of the town I was in. That first season was filled with the joy of a new musical life taking flight. The applause, the spotlight, the sparkle of the fame, the freedom of 'here today, go somewhere else tomorrow' charmed me night after night, day after day, until show business found its mark and became a way of life. I enjoyed every minute of the dance. I still love those things, but most of all it's the people that I've enjoyed along the way, namely the characters. The kind of characters who can be defined as American originals."

—FROM THE INTRODUCTION BY MARTY STUART



September 2014
 200 pages, 5.5 x 8.25 inches
 references, index, appendix
 hardcover \$49.95s ISBN 978-0-8265-1996-2
 paper \$22.95s ISBN 978-0-8265-1997-9
 ebook \$ 9.99 ISBN 978-0-8265-1998-6

"The image of the 'desperate' infertile woman one sometimes encounters in the media is based on studies of the experience of infertility among treatment-seekers. We know little about the experiences of other infertile women, many of whom are not white, not middle class, and not heterosexual. Kristin Wilson's book provides us with a long overdue look at these other women, who do not fully buy into dominant discourses such as the medicalized model of infertility and the 'Motherhood Mandate.' They do not necessarily define themselves as infertile, they do not unambiguously desire to become mothers, and they are decidedly less committed to treatment."

—Arthur L. Greil, author of *Not Yet Pregnant: Infertile Couples in Contemporary America*

"Kristin Wilson has looked beyond the 'desperate infertile' and looked at the real women who are not having babies. Some would have, had things been different; some didn't want to; some sorta might someday kinda plan on it if things work out. Here it is that we find most of the women who are not mothers—not gloriously reveling in 'childfree living,' and not unendingly doing pointless fertility treatments. They are in that in-between place where no one, before Kristin Wilson, seems to have looked."

—Barbara Katz Rothman, *City University of New York, author of Recreating Motherhood*

Stories of how most infertile women, those who avoid medical intervention, struggle with childlessness and norms of motherhood

Not Trying Infertility, Childlessness, and Ambivalence

KRISTIN J. WILSON

One message that comes along with ever-improving fertility treatments and increasing acceptance of single motherhood, older first-time mothers, and same-sex partnerships, is that almost any woman can and should become a mother. The media and many studies focus on infertile and involuntarily childless women who are seeking treatment. They characterize this group as anxious and willing to try anything, even elaborate and financially ruinous high-tech interventions, to achieve a successful pregnancy.

But the majority of women who struggle with fertility avoid treatment. The women

whose interviews appear in *Not Trying* belong to this majority. Their attitudes vary and may change as their life circumstances evolve. Some support the prevailing cultural narrative that women are meant to be mothers and refuse to see themselves as childfree by choice. Most of these women, who come from a wider range of social backgrounds than most researchers have studied, experience deep ambivalence about motherhood and non-motherhood, never actually choosing either path. They prefer to let life unfold, an attitude that seems to reduce anxiety about not conforming to social expectations.



Kristin J. Wilson is Chair, Department of Anthropology, Cabrillo College.

Teamwork and conflict among five kinds of health care practitioners as they interact with patients and each other on the hospital floor

Conflicted Health Care

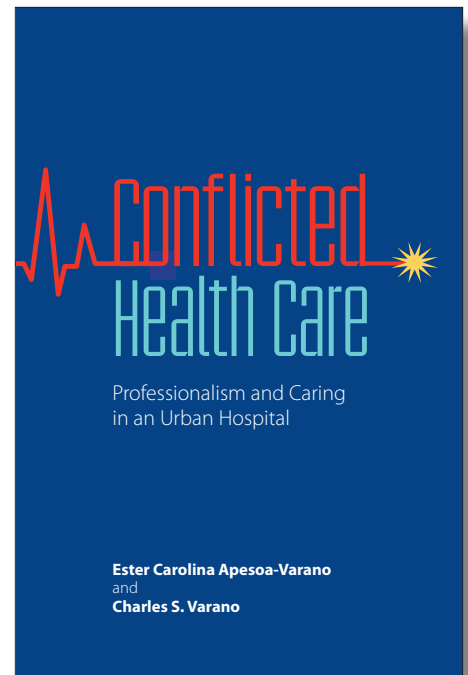
Professionalism and Caring in an Urban Hospital

ESTER CAROLINA APESOA-VARANO and CHARLES S. VARANO

Anyone who has spent time in a hospital as a patient or family member of a patient hopes that those who attend to us or our loved ones are at their professional best and that they care for us in ways that console us and preserve our dignity. This book takes an intimate look at how health care practitioners struggle to live up to their professional and caring ideals during twelve-hour shifts on the hospital floor.

From 3,200 hours of participant-observation and 500 hours of follow-up interviews with twenty-one doctors, thirty registered nurses, twenty-one respiratory therapists, twenty medical social workers, and eighteen occupational, physical, and speech therapists, the authors create a complex picture of the workplace conflicts that

different types of health care practitioners face. Though all these groups espouse caring ideals, professional interests and a curative orientation dominate in patient care and interoccupational relations. Because emotive caring is not supported by the organization of health care in the hospital, it becomes an individual virtue that overworked staff find hard to perform, and it takes on an ideological form that obscures the status hierarchy among practitioners. Conflicts between practitioners rest upon the ranking of each group's knowledge base. They manifest in efforts to work as a team or set limits on practitioner responsibilities and in differing views on unionization.



September 2014
208 pages, 6 x 9 inches
references, index

cloth \$59.95s ISBN 978-0-8265-2008-1
paper \$24.95s ISBN 978-0-8265-2009-8
ebook \$ 9.99 ISBN 978-0-8265-2010-4

*"Based on literally thousands of hours of field work supplemented by focused interviews, **Conflicted Health Care** is a significant contribution to a long and honorable tradition of hospital ethnographies. It is a book rich in personal stories from the everyday lives of hospital workers."*

—*Robert Zussman, author of Intensive Care: Medical Ethics and the Medical Profession*

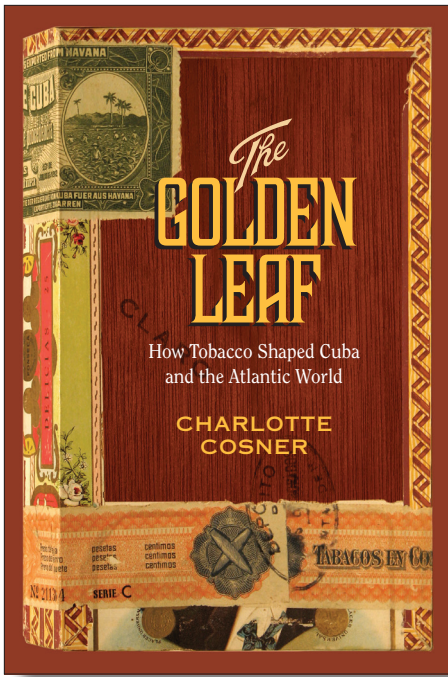
Ester Carolina Apesoa-Varano, a sociologist with research interests in nursing, health care, women's health, and geriatrics, is an assistant professor at the Betty Irene Moore School of Nursing at University of California, Davis.

Charles S. Varano, Associate Professor of Sociology, California State University, Sacramento, is the author of *Forced Choices: Class, Community, and Worker Ownership*.



UCDavis Health System





February 2015
 232 pages, 7 x 10 inches
 4 maps, bibliography, notes, index
 cloth \$35.00s ISBN 978-0-8265-2032-6
 ebook \$ 9.99 ISBN 978-0-8265-2034-0

"Tobacco offers a prism through which to view the tension between Spain and Cuba. Cosner addresses the way that tobacco tied together various disparate social groups within Cuba and beyond its shores. Using family histories, *The Golden Leaf* shows the way that tobacco connected various members of tobacco-growing communities, from estate owners, to slaves, to freedmen, priests, soldiers, and island elites. The role of women in tobacco also makes a surprisingly pleasant appearance. Cosner's discussion of tobacco growing by enslaved peoples and freed peoples in Cuba is also interesting and insightful."

—**Frederick H. Smith**, author of *Caribbean Rum: A Social and Economic History*

Tobacco's four hundred years as a global chess piece, a vital part of a fragile economy, and forbidden fruit of a Communist country

The Golden Leaf

How Tobacco Shaped Cuba and the Atlantic World

CHARLOTTE COSNER

Through the rise and fall of empires, ideologies, and economies, tobacco grown on the tiny island of Cuba has remained an enduring symbol of pleasure and extravagance. Cultivated as one of the first reliable commodities for those inhabitants who remained after conquistadors moved on in search of a mythical wellspring of gold, tobacco quickly became crucial to the support of the swelling Spanish Empire in the seventeenth and eighteenth centuries. Eventually, however, tobacco became one of the final stabilizing forces in the empire, and it ultimately proved more resilient than the best laid plans of kings and queens. Tobacco, and those whose livelihoods depended on it, shrugged off the Empire's collapse and pressed on into the twentieth century as an economic

force any state or political power must reckon with.

Cosner explores the history of this golden leaf through the personal narratives of farmers, bureaucrats, and laborers, all struggling to build an independent and lucrative economic engine. Through conquest, rebellion, colonial and imperial schemes, and the eventual Communist revolution, Cuban tobacco and cigars became a luxury item that commanded loyalty that defied mere borders or embargoes. Ultimately, *The Golden Leaf* is a story of two carefully cultivated products: Cuban tobacco, and its lofty reputation.

Charlotte Cosner is Assistant Professor of History at Western Carolina University.

*An insider's perspective on how international politics really works
by a former Brazilian Ambassador to the United States*

The Washington Dissensus

A Privileged Observer's Perspective on US-Brazil Relations

RUBENS BARBOSA

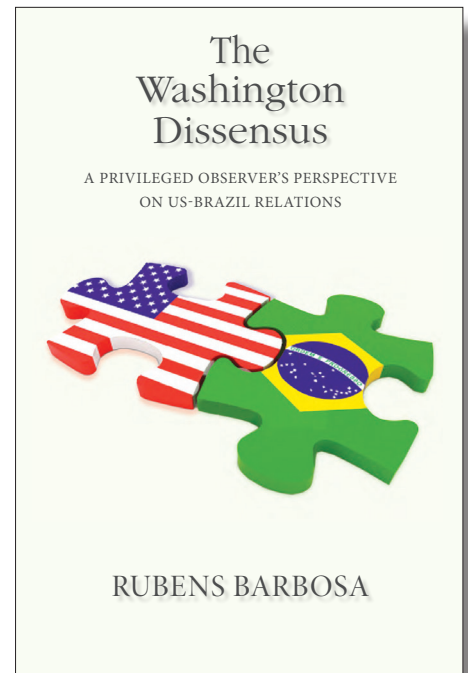
During the five years in which he represented Brazil in the United States (under both the Cardoso and Lula presidencies), Ambassador Barbosa witnessed presidential elections that brought opposition parties to power in both the United States and Brazil, the 9/11 terrorist attacks, the outbreak of war in Afghanistan and Iraq, and the election of Luiz Inácio Lula da Silva.

In this memoir, translated from the Portuguese, he recounts the most significant regional and global issues that arose, alongside the domestic political conflicts within a divided North American society. Barbosa provides sophisticated analysis of economic relations during these changing times, and also explores the many US misconceptions about Brazil and the Latin American region.

From the privileged post of observation that an ambassadorship in the American capital represents, Barbosa had the exceptional opportunity over a considerable length of time to closely follow relations between Brazil and the United States. He witnessed relations evolve under two governments as they developed distinct foreign policies, which at times led to a breakdown in understanding between the two countries.



Rubens Barbosa served as Brazil's Ambassador to the United States in Washington from 1999 to 2004 and as Ambassador to the Court of St James's in London before then. He has held a number of senior positions in Brazil's Ministry of Foreign Relations and Ministry of Finance. Barbosa has a master's degree from the London School of Economics.



September 2014

272 pages, 6 x 9 inches
index

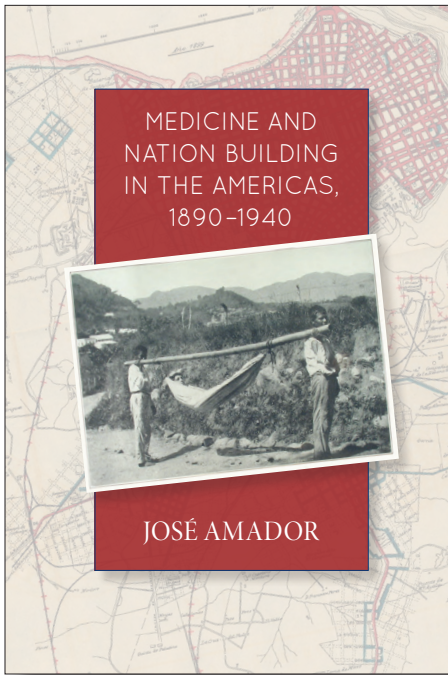
hardcover \$69.95s ISBN 978-0-8265-2011-1

paper \$27.95s ISBN 978-0-8265-2012-8

ebook \$ 9.99 ISBN 978-0-8265-2013-5

"The Washington Dissensus offers an insider's look at the challenges facing Brazilian diplomacy in the United States as Brazil began its rise as an emerging power yet largely unknown to most of the US Congress, press, and general population. It is a rare personal account by a senior Brazilian foreign affairs practitioner and one of the best informed observers of US politics."

—*Joseph Marques, Brazil Institute, King's College London*



February 2015

224 pages, 7 x 10 inches

10 b&w photos, bibliography, index

cloth \$69.95s ISBN 978-0-8265-2020-3

paper \$29.95s ISBN 978-0-8265-2021-0

ebook \$ 9.99 ISBN 978-0-8265-2022-7

"Amador's work will establish how public health circuits were so critical to not only racial formation, but also the development of hemispheric cultural relations at large. The book's central conceptual anchor of 'intellectual currents and public health crossings' is sure to inspire a new generation of scholars seeking to develop frameworks for the transnational and cultural history of health in Latin America."

—**Alexandra Puerto**, author of *Measuring the Maya: Race, Science and the Idea of the Indian in Inter-War Yucatán* (forthcoming)

"A wonderful example of what historically grounded transnational analysis can do for our understanding of the history of race and public health in the America. This makes a field-defining contribution to the social and cultural history of medicine as well as multiple national historiographies in race and ethnic studies."

—**John Mckiernan-Gonzalez**, author of *Fevered Measures: Public Health and Race at the Texas-Mexico Border, 1848–1942*

In the history of US public health initiatives, a sign of interventionist policies to come

Medicine and Nation Building in the Americas, 1890-1940

JOSÉ AMADOR

As medical science progressed through the nineteenth century, the United States was at the forefront of public health initiatives across the Americas. Dreadful sanitary conditions were relieved, lives were saved, and health care developed into a formidable institution throughout Latin America as doctors and bureaucrats from the United States flexed their scientific muscle. This wasn't a purely altruistic enterprise, however, as José Amador reveals in *Medicine and Nation Building in the Americas, 1890–1940*. Rather, these efforts almost served as a precursor to modern American interventionism. For places like Cuba, Puerto Rico, and Brazil, these initiatives were especially invasive.

Drawing on sources in Cuba, Puerto Rico, Brazil, and the United States, Amador shows that initiatives launched in colonial settings laid the foundation for the rise of public health programs in the hemisphere and transformed debates about the formation of national culture. Writers rethought theories of environmental and racial danger, while Cuban reformers invoked the yellow fever campaign to exclude non-white immigrants. Puerto Rican peasants flooded hookworm treatment stations, and Brazilian sanitarians embraced regionalist and imperialist ideologies. Together, these

groups illustrated that public health campaigns developed in the shadow of empire propelled new conflicts and conversations about achieving modernity and progress in the tropics.

This book is a recipient of the annual Norman L. and Roselea J. Goldberg Prize for the best project in the area of medicine.



José Amador is Assistant Professor of Latin American Studies at Miami University of Ohio.

Hopeful and hard-headed analyses of innovative forms of democratic practices in communities

Varieties of Civic Innovation

Deliberative, Collaborative, Network, and Narrative Approaches

Edited by **JENNIFER GIROUARD** and **CARMEN SIRIANNI**

In this collection of original essays, empirical analysts and theorists across disciplines turn a critical eye to a variety of recent institutional forms and styles of innovation. They examine lived reality and theoretical underpinning, promise and accomplishment, but also the pitfalls and capacity-building challenges that face virtually all attempts to bring citizen voice, knowledge, and skill to the center of public problem solving. Their analyses are both hopeful and hard-headed and are guided by commitments to help understand appropriate fit and realistic sustainability.

Cases include face-to-face deliberation, online networking and citizen journalism, policy forums, and community and stakeholder planning sessions across local, state and federal contexts. Policy issues run a broad gamut from community and regional economic development and environmental sustainability to minority rights and gay marriage.



September 2014

248 pages, 7 x 10 inches

references, index

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ebook \$ 9.99 ISBN 978-0-8265-2001-2

Jennifer Girouard is a PhD candidate in Sociology at Brandeis University.

Carmen Sirianni is the Morris Hillquit Professor at Brandeis University and Faculty Fellow, Ash Center for Democratic Governance, Kennedy School of Government, Harvard University. His most recent book is *Investing in Democracy: Engaging Citizens in Collaborative Governance* (Brookings 2009), and he is currently working on a two-volume study, *Self-Governance in American Political Development*.

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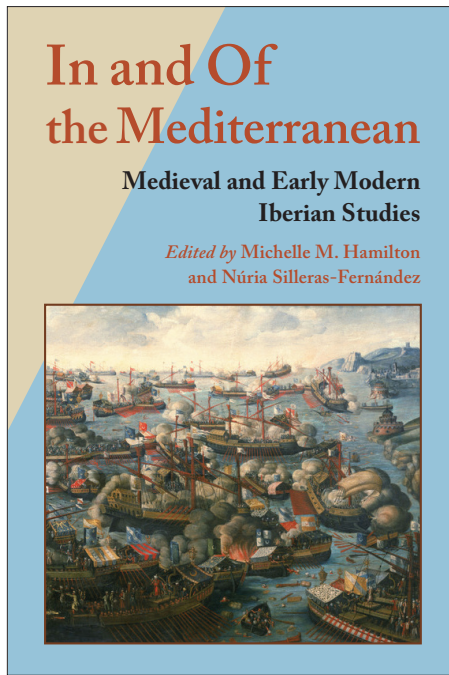
Turning Participation into Representation: Innovative Policy Making for Minority Groups in Brazil

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A Systemic Approach to Civic Action



HISPANIC ISSUES • Volume 41 in the Series
Nicholas Spadaccini,
Editor-in-Chief

HISPANIC ISSUES ONLINE
hispanicissues.umn.edu

November 2014

336 pages, 6 x 9 inches
notes, index

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paper \$34.95s ISBN 978-0-8265-2030-2

ebook \$ 9.99 ISBN 978-0-8265-2031-9

What it meant to be Mediterranean in medieval and early modern Iberia

In and Of the Mediterranean Medieval and Early Modern Iberian Studies

Edited by MICHELLE M. HAMILTON and NÚRIA SILLERAS-FERNÁNDEZ

The Iberian Peninsula has always been an integral part of the Mediterranean world, from the age of Tartessos and the Phoenicians to our own era and the Union for the Mediterranean. The cutting-edge

essays in this volume examine what it means for medieval and early modern Iberia and its people to be considered as part of the Mediterranean.

Michelle M. Hamilton, Associate Professor of Spanish and Portuguese at the University of Minnesota, Twin Cities, is the author of *Representing Others in Medieval Iberian Literature*.

Núria Silleras-Fernández, Assistant Professor of Spanish and Portuguese at the University of Colorado at Boulder, is the author of *Power, Piety and Patronage in Late Medieval Queenship: Maria de Luna*.

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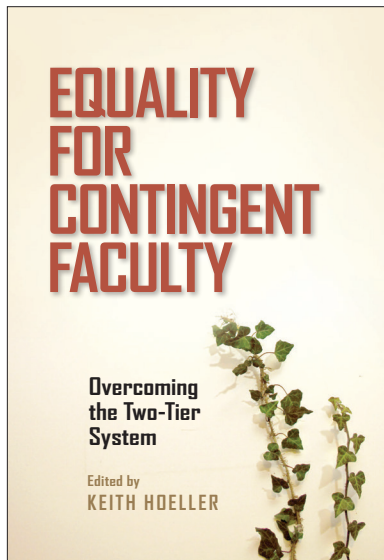
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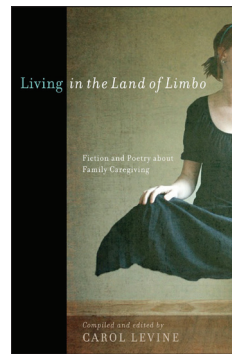
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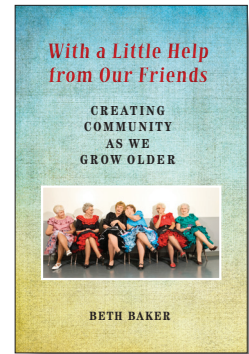
Keith Hoeller is an adjunct professor of philosophy at Green River Community College, where he became the first adjunct to win the college's Distinguished Faculty Award. He was also the first adjunct to win the Georgina Smith Award from the American Association of University Professors for improving the status of women and advancing collective bargaining. He is the cofounder of the Washington Part-Time Faculty Association and coorganizer of the New Faculty Majority. He has published more than two dozen opinion articles on adjunct faculty in the *Chronicle of Higher Education*, *Inside Higher Ed*, and elsewhere.

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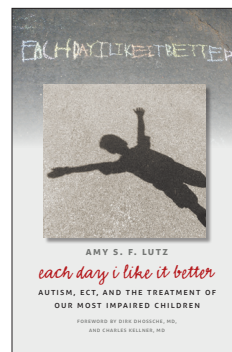
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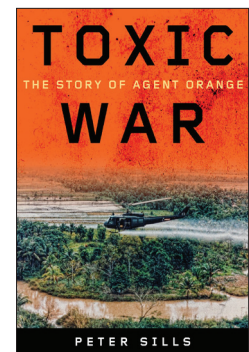
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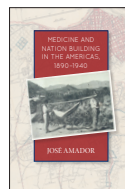
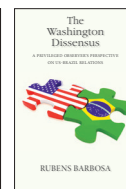
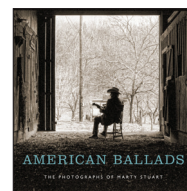
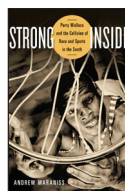
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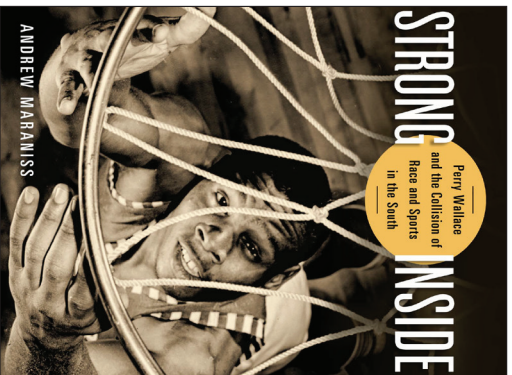


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