

Vanderbilt University Press



Latin American Studies

SUBJECT CATALOG

Ahora por primera vez en español, el clásico estudio de Ignacio Sánchez Prado sobre el cine mexicano y su proyección a nivel nacional e internacional

La proyección del neoliberalismo

Las transformaciones del cine mexicano (1988–2012)

IGNACIO M. SÁNCHEZ PRADO

Cavernosa, usualmente fría, siempre oscura, con un ligero olor a palomitas de maíz en el aire: la experiencia de ir al cine es universal. No es menos intensa en México, donde la experiencia ha evolucionado de formas complejas en años recientes. Películas como *Y tu mamá también*, *El Mariachi*, *Amores perros*, y las obras de los paradigmáticos Guillermo del Toro y Salma Hayek, reflejan mucho más un renovado interés por el cine en México. En *La proyección del neoliberalismo*, Ignacio Sánchez Prado explora precisamente los eventos que tuvieron lugar en la industria del cine mexicano durante las últimas décadas. Lejos de ser una simple historia del periodo, *La proyección del neoliberalismo* examina cuatro aspectos esenciales de las transformaciones ocurridas en la industria del cine mexicano: la caída del nacionalismo, un nuevo enfoque en audiencias de clase media, la redefinición del concepto de cine político, y el impacto de la globalización. Este análisis incluye a directores y películas que han alcanzado notoriedad internacional o relevancia en la construcción de un mercado nacional. *La proyección del neoliberalismo* expone las consecuencias de una industria del cine forzada a encontrar nuevas audiencias entre la clase media mexicana para poder alcanzar el ansiado éxito económico y la aprobación cultural.

IGNACIO M. SÁNCHEZ PRADO es profesor de español, estudios latinoamericanos, y estudios de cine y media. También es director de estudios de pregrado en el Programa de Estudios Latinoamericanos y es Jarvis Thurston y Mona Van Duyn Professor en Humanidades en el departamento de Artes y Ciencias de la Universidad de Washington en St. Louis. Su libro *Naciones intelectuales* ganó el premio de la Asociación de Estudios Latinoamericanos en la sección de estudios mexicanos en 2010.

"Of the recent spate of books about Mexican cinema, *Screening Neoliberalism* is the finest. . . . Essential."

CHOICE



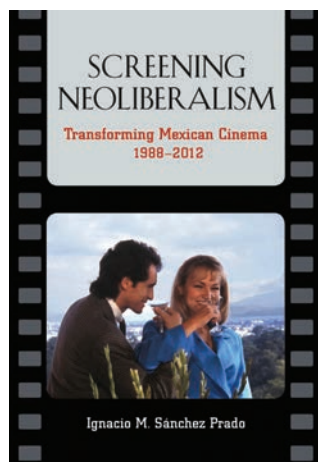
2019 | 332 pages, 6 × 9 inches

Paperback \$24.95x • 978-0-8265-2265-8

Hardcover \$49.95x • 978-0-8265-2264-1

e-book available

ENGLISH EDITION



2015 | 304 pages, 7 × 10 inches

Paperback \$39.95x • 978-0-8265-1966-5

e-book available

Writing is not a solitary feat—if we write,
we write with others

The Restless Dead

Necrowriting and Disappropriation

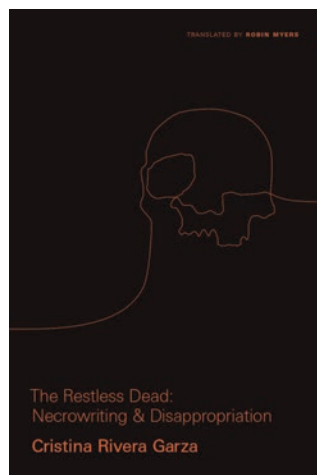
CRISTINA RIVERA GARZA

Based on comparative readings of contemporary books from Latin America, Spain, and the United States, the essays of this book present a radical critique against strategies of literary appropriation that were once thought of as neutral, and even concomitant, components of the writing process. Debunking the position of the author as center of analysis, Cristina Rivera Garza argues for the communality—a term used by anthropologist Floriberto Díaz to describe modes of life of Indigenous peoples of Oaxaca based on notions of collaborative labor—permeating all writing processes.

Disappropriating is a political operation at the core of projects acknowledging, both at ethical and aesthetic levels, that writers always work with materials that are not their own. Writers borrow from the practitioners of a language, entering in a debt relationship that can only be covered by ushering the text back to the communities in which it grew. In an increasingly violent world, where the experiences of many are erased by pillage and extraction, writing among and for the dead is a form of necrowriting that may well become a life-affirming act of decolonization and resistance.

Author, translator, and critic **CRISTINA RIVERA GARZA** is the author of six novels, three of which have been translated into English: *No One Will See Me Cry*, *The Illiac Crest*, and *The Taiga Syndrome*. She is the founder of the PhD Program in Creative Writing in Spanish and distinguished professor at the University of Houston.

ROBIN MYERS is a Mexico City–based translator and poet.



2020 | 194 pages, 6 × 9 inches

Paperback \$27.95s • 978-0-8265-0121-9

Hardcover \$99.95x • 978-0-8265-0122-6

e-book available



CRITICAL
MEXICAN STUDIES

A decade-by-decade look at literary depictions of revolution in Latin America from the 1960s to the present

Writing Revolution in Latin America

From Martí to García Márquez to Bolaño

JUAN E. DE CASTRO

2020 PROSE AWARDS CATEGORY EXCELLENCE
WINNER IN LITERATURE

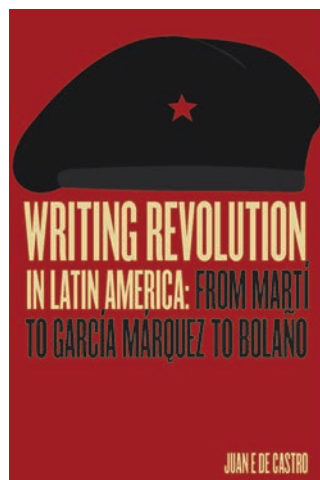
In the politically volatile period from the 1960s through the end of the twentieth century, Latin American authors were in direct dialogue with the violent realities of their time and place. *Writing Revolution in Latin America* is a chronological study of the way revolution and revolutionary thinking is depicted in the fiction composed from the eye of the storm.

From Mexico to Chile, the gradual ideological evolution from a revolutionary to a neoliberal mainstream was a consequence of, on the one hand, the political hardening of the Cuban Revolution beginning in the late 1960s, and, on the other, the repression, dictatorships, and economic crises of the 1970s and beyond. Not only was socialist revolution far from the utopia many believed, but the notion that guerilla uprisings would lead to an easy socialism proved to be unfounded. Similarly, the repressive Pinochet dictatorship in Chile led to unfathomable tragedy and social mutation.

This double-edged phenomenon of revolutionary disillusionment became highly personal for Latin American authors inside and outside Castro's and Pinochet's dominion. Revolution was more than a foreign affair, it was the stuff of everyday life and, therefore, of fiction.

Juan De Castro's expansive study begins ahead of the century with José Martí in Cuba and continues through the likes of Mario Vargas Llosa in Peru, Gabriel García Márquez in Colombia, and Roberto Bolaño in Mexico (by way of Chile). The various, often contradictory ways the authors convey this precarious historical moment speaks in equal measure to the social circumstances into which these authors were thrust and to the fundamental differences in the ways they themselves witnessed history.

JUAN E. DE CASTRO is associate professor and chair of literary studies at Eugene Lang College of Liberal Arts, The New School. He is the author of several books, including *Mario Vargas Llosa: Public Intellectual in Neoliberal Latin America*.



2019 | 272 pages, 6 × 9 inches

Paperback \$24.95x • 978-0-8265-2259-7

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e-book available

The brilliant life of the Brazilian Bombshell

Creating Carmen Miranda

Race, Camp, and Transnational Stardom

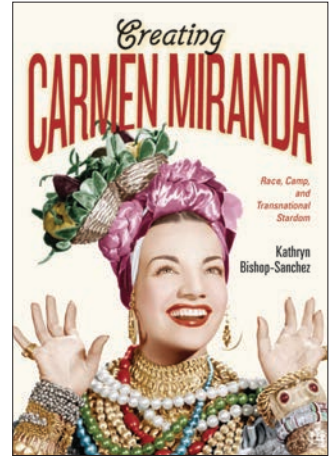
KATHRYN BISHOP-SANCHEZ

Carmen Miranda got knocked down and kept going. Filming an appearance on *The Jimmy Durante Show* on August 4, 1955, the “ambassadors of samba” suddenly took a knee during a dance number, clearly in distress. Durante covered without missing a beat, and Miranda was back on her feet in a matter of moments to continue with what she did best: performing. By the next morning, she was dead from heart failure at age 46.

This final performance in many ways exemplified the power of Carmen Miranda. The actress, singer, and dancer pursued a relentless mission to demonstrate the provocative theatrical force of her cultural roots in Brazil. Armed with bare-midriff dresses, platform shoes, and her iconic fruit-basket head-dresses, Miranda stole the show in films like *That Night in Rio* and *The Gang’s All Here*. For American film audiences, her life was an example of the exoticism of a mysterious, sensual South America. For Brazilian and Latin American audiences, she was an icon. For the gay community, she became a work of art personified and a symbol of courage and charisma.

In *Creating Carmen Miranda*, Kathryn Bishop-Sanchez takes the reader through the myriad methods Miranda consciously used to shape her performance of race, gender, and camp culture, all to further her journey down the road to becoming a legend.

KATHRYN BISHOP-SANCHEZ is professor of Portuguese and gender and women’s studies at the University of Wisconsin-Madison. She is coeditor of *Performing Brazil: Essays on Culture, Identity, and the Performing Arts*.



2016 | 304 pages, 7 × 10 inches

Hardcover \$79.95x • 978-0-8265-2112-5

e-book available



How the activists of the controversial popular uprising in Atenco, Mexico, use films as tools of social change

Atenco Lives!

Filmmaking and Popular Struggle in Mexico

LIVIA K. STONE

The People's Front in Defense of Land of Atenco (the "Frente") is an emblematic force in contemporary Mexican politics and in anti-capitalist, anti-neoliberal activist networks throughout the world. Best known for years of resistance against the encroachment of a government airport project on communal farmland, the Frente also became international news when its members were subject to state violence, rape, and intimidation in a brutal government crackdown in 2006. Through it all, documentary filmmaking has been one aspect of the Frente and its allies' efforts. The contradictions and difficulties of this moral and political project emerge in the day-to-day experiences of local, national, and international filmmakers and film distributors seeking to participate in the social movement.

Stone highlights the importance of how the circulation of the physical videos, and not just their content, promotes the social movement. More broadly she shows how videographers perform their activism, navigating the tensions between neoliberal personhood or ego and an ethos of *compañerismo* that privileges community. Grounded in the lived experiences of Atenco's activists and allied filmmakers, *Atenco Lives!* documents the making and circulating of films as an ethical and political practice purposefully used to transform human relationships.

LIVIA K. STONE is an assistant professor of anthropology at Illinois State University.



2019 | 212 pages, 6 × 9 inches

Paperback \$39.95x • 978-0-8265-2224-5

Hardcover \$99.95x • 978-0-8265-2223-8

e-book available



A thorough and in-depth look at Afro-Hispanic cultural life in Latin America

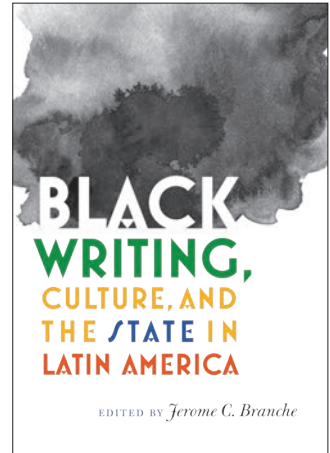
Black Writing, Culture, and the State in Latin America

edited by JEROME C. BRANCHE

Imagine the tension that existed between the emerging nations and governments throughout the Latin American world and the cultural life of former enslaved Africans and their descendants. A world of cultural production, in the form of literature, poetry, art, music, and eventually film, would often simultaneously contravene and cooperate with the newly established order of Latin American nations negotiating independence and a new political and cultural balance. In *Black Writing, Culture, and the State in Latin America*, Jerome Branche presents the reader with the complex landscape of art and literature among Afro-Hispanic and Latin artists. Branche and his contributors describe individuals such as Juan Francisco Manzano, who wrote an autobiography on the slave experience in Cuba during the nineteenth century. The reader finds a thriving Afro-Hispanic theatrical presence throughout Latin America and even across the Atlantic. The role of black women in poetry and literature comes to the forefront in the Caribbean, presenting a powerful reminder of the diversity that defines the region.

All too often, the disciplines of film studies, literary criticism, and art history ignore the opportunity to collaborate in a dialogue. Branche and his contributors present a unified approach, however, suggesting that cultural production should not be viewed narrowly, especially when studying the achievements of the Afro-Latin world.

JEROME C. BRANCHE is professor of Latin American literature and cultural studies at the University of Pittsburgh. He is author of *The Poetics and Politics of Diaspora: Transatlantic Musings* and editor of *Post/Colonialism and the Pursuit of Freedom in the Black Atlantic*.



2015 | 288 pages, 7 × 10 inches

Paperback \$39.95x • 978-0-8265-2063-0

e-book available

The life of Spanish America in the
nineteenth century

Nineteenth-Century Spanish America

A Cultural History

CHRISTOPHER CONWAY

Nineteenth-Century Spanish America: A Cultural History provides a panoramic and accessible introduction to the era in which Latin America took its first steps into the Modern Age. Including colorful characters like circus clowns, prostitutes, bullfighters, street puppeteers, and bestselling authors, this book maps vivid and often surprising combinations of the new and the old, the “high” and the “low,” and the political and the cultural. Christopher Conway shows that beneath the diversity of the New World there was a deeper structure of shared patterns of cultural creation and meaning. Whether it be the ways that people of refinement from different countries used the same rules of etiquette, or how commoners shared their stories through the same types of songs, Conway creates a multidisciplinary framework for understanding the culture of an entire hemisphere.

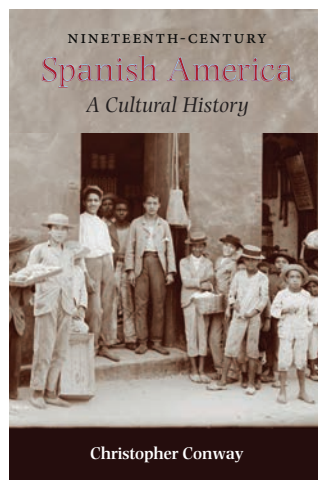
CHRISTOPHER CONWAY is professor of Spanish at the University of Texas at Arlington. He is author of *Heroes of the Borderlands: The Western in Mexican Film, Comics, and Music* and *The Cult of Bolívar in Latin American Culture*.

“Conway’s impressive knowledge of the era makes his book not only a useful tool for students and academics alike, but also a really good read. Simply put, *Nineteenth-Century Spanish America* makes history fun.”

STUDIES IN LATIN AMERICAN POPULAR CULTURE

“The book is eminently readable and peppered with engaging anecdotes and examples of the thoughts and activities of nineteenth-century folk, both famous and forgotten. . . . An impressive achievement.”

JOURNAL OF LATIN AMERICAN STUDIES



2015 | 288 pages, 6 × 9 inches

Paperback \$39.95x • 978-0-8265-2060-9

Hardcover \$99.95x • 978-0-8265-2059-3

e-book available

A fresh perspective on a Revolutionary era, focusing on the role of Afro-Caribbean privateers in the struggle for South American independence from Spain

No Limits to Their Sway

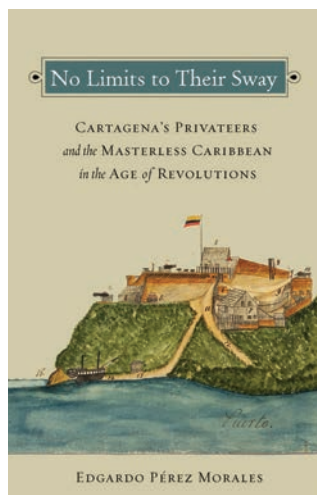
Cartagena's Privateers and the Masterless Caribbean in the Age of Revolutions

EDGARDO PÉREZ MORALES

Following the 1808 French invasion of the Iberian Peninsula, an unprecedented political crisis threw the Spanish Monarchy into turmoil. On the Caribbean coast of modern-day Colombia, the important port town of Cartagena rejected Spanish authority, finally declaring independence in 1811. With new leadership that included free people of color, Cartagena welcomed merchants, revolutionaries, and adventurers from Venezuela, the Antilles, the United States, and Europe. Most importantly, independent Cartagena opened its doors to privateers of color from the French Caribbean. Hired mercenaries of the sea, privateers defended Cartagena's claim to sovereignty, attacking Spanish ships and seizing Spanish property, especially near Cuba, and establishing vibrant maritime connections with Haiti.

Most of Cartagena's privateers were descendants of slaves who benefited from the relative freedom and flexibility of life at sea, but also faced kidnapping, enslavement, and brutality. Many came from Haiti and Guadeloupe; some had been directly involved in the Haitian Revolution. While their manpower proved crucial in the early anti-Spanish struggles, Afro-Caribbean privateers were also perceived as a threat, suspected of holding questionable loyalties, disorderly tendencies, and too strong a commitment to political and social privileges for people of color. Based on handwritten and printed sources in Spanish, English, and French, this book tells the story of Cartagena's multinational and multicultural seafarers, revealing the transatlantic and maritime dimensions of South American independence.

EDGARDO PÉREZ MORALES is assistant professor of history at the University of Southern California.



2018 | 248 pages, 5.5 × 8.5 inches

Paperback \$39.95x • 978-0-8265-2192-7

Hardcover \$99.95x • 978-0-8265-2191-0

e-book available

"Faber's excellent book provides not only a good narrative of events, but also keen analytical insights, and it should be required reading."

Journal of Spanish Cultural Studies

Exile and Cultural Hegemony

Spanish Intellectuals in Mexico, 1939–1975

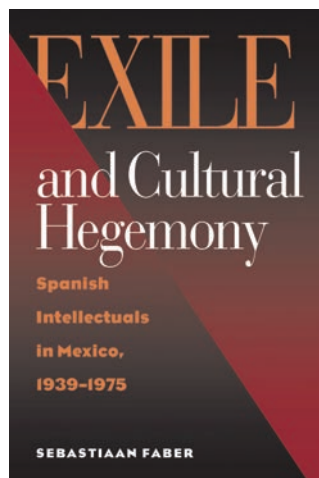
SEBASTIAAN FABER

After Francisco Franco's victory in the Spanish Civil War, a great many of the country's intellectuals went into exile in Mexico. During the three and a half decades of Francoist dictatorship, these exiles held that the Republic, not Francoism, represented the authentic culture of Spain. In this environment, as Sebastiaan Faber argues in *Exile and Cultural Hegemony*, the Spaniards' conception of their role as intellectuals changed markedly over time.

The first study of its kind to place the exiles' ideological evolution in a broad historical context, *Exile and Cultural Hegemony* takes into account developments in both Spanish and Mexican politics from the early 1930s through the 1970s. Faber pays particular attention to the intellectuals' persistent nationalism and misplaced illusions of pan-Hispanist grandeur, which included awkward and ironic overlaps with the rhetoric employed by their enemies on the Francoist right. This embrace of nationalism, together with the intellectuals' dependence on the increasingly authoritarian Mexican regime and the international climate of the Cold War, eventually caused them to abandon the Gramscian ideal of the intellectual as political activist in favor of a more liberal, apolitical stance preferred by, among others, the Spanish philosopher Jose Ortega y Gasset.

With its comprehensive approach to topics integral to Spanish culture, both students of and those with a general interest in twentieth-century Spanish literature, history, or culture will find *Exile and Cultural Hegemony* a fascinating and groundbreaking work.

SEBASTIAAN FABER, professor of Hispanic studies, Oberlin College, is the author of several books, including *Memory Battles of the Spanish Civil War: History, Fiction, Photography* (also published by Vanderbilt University Press).



2002 | 344 pages, 6 x 9 inches

Hardcover \$79.95x • 978-0-8265-1422-6

e-book available

A fresh and stimulating perspective on the relationship between literature and politics in Latin America

Gunshots at the Fiesta

Literature and Politics in Latin America

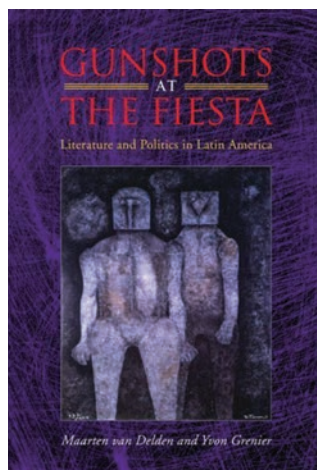
MAARTEN VAN DELDEN *and* YVON GRENIER

The product of a unique collaboration between a literary critic (van Delden) and a political scientist (Grenier), this book looks at the relationship between literature and politics in Latin America, a region where these two domains exist in closer proximity than perhaps anywhere else in the Western world. The apparently seamless blending of literature and politics is reflected in the explicitly political content of much of the continent's writing, as well as in the highly visible political roles played by many Latin American intellectuals.

The authors argue that one can understand the nature of the dialogue between literature and politics only if one begins by recognizing the different logics that operate in these different domains. Using this idea of the different logics of politics and literature as a guiding thread, van Delden and Grenier offer bold new readings of major authors such as José Martí, Octavio Paz, Carlos Fuentes, Gabriel García Márquez, and Mario Vargas Llosa, as well as compelling interpretations of works by less frequently discussed figures such as Claribel Alegria, Marisol Martín del Campo and Víctor Hugo Rascón Banda.

MAARTEN VAN DELDEN is a professor in the department of Spanish and Portuguese at UCLA.

YVON GRENIER is a professor in the department of political science at St. Francis Xavier University.



2009 | 312 pages, 7 × 10 inches

Paperback \$39.95x • 978-0-8265-1634-3

e-book available

"A hidden gem."

LITERAL

"Recommended."

CHOICE

Intrigue and artifice in eighteenth-century
Spanish America

Hierarchy, Commerce, and Fraud in Bourbon Spanish America

A Postal Inspector's Exposé

RUTH HILL

Using *El Lazarillo de ciegos caminantes* (The guide for blind rovers, by Alonso Carrió de la Vandra, the best-known work of the era) as a jumping-off point for a sprawling discussion of eighteenth-century Spanish America, Ruth Hill argues for a richer, more nuanced understanding of the relationship between Spain and its western colonies. Armed with primary sources including literature, maps, census data, letters, and diaries, Hill reveals a rich world of intrigue and artifice, where identity is surprisingly fluid and always in question. More importantly, Hill crafts a complex argument for reassessing our understanding of race and class distinctions at the time, with enormous implications for how we view conceptions of race and class today.

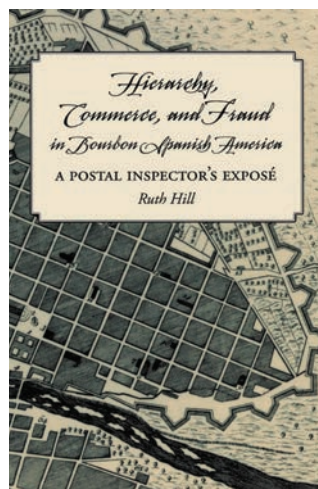
RUTH HILL is professor of Spanish and Andrew W. Mellon Chair in the Humanities at Vanderbilt University. She is the author of *Sceptres and Sciences in the Spains: Four Humanists and the New Philosophy, c. 1680–1740* as well as numerous articles.

“Richly detailed, amply documented, and wholly original, this book looks at eighteenth-century Spanish America through the dual prism of literature and history. The real focus, though, is race and class in the Spanish colonies. . . . The entire field is richer and more interesting because of [Hill’s] efforts.”

VIRGINIA QUARTERLY REVIEW

“A study of great scope, depth, and originality. It questions, challenges, and surprises, and it cannot be disregarded by any contemporary scholar of Bourbon Spanish-America or of *Lazarillo de ciegos caminantes*.”

BULLETIN OF SPANISH STUDIES



2006 | 408 pages, 7 × 10 inches

Hardcover \$99.95x • 978-0-8265-1492-9

e-book available

How the experiences of Indigenous Guatemalans at the US border must be understood within the context of violence, exclusion, and dislocation

In Search of Providence

Transnational Mayan Identities,

UPDATED EDITION

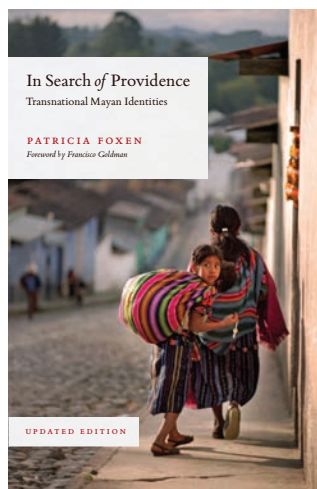
PATRICIA FOXEN

In the mid-1990s, Patricia Foxen traveled back and forth between the Guatemalan highlands and Providence, Rhode Island, to understand the migration paths of K'iche' Mayan Indians who had fled the Guatemalan civil war to work in the factories and fisheries of New England. More than two decades later, many Mayans are still migrating to the US, today part of the “border crisis” that prompted the Trump administration’s ruthless immigration and asylum policy backlash. As Foxen argues, the recent surge in Mayan border crossings must be contextualized within both the longer history of violence, marginality, and exclusion that has long led Guatemala’s Indigenous populations to be “survivors on the move,” as well as contemporary push factors such as climate change and growing inequality that have forced people from their communities.

And yet one of the most significant drivers of continued emigration today, ironically, is the very culture of migration (described in the book) that has accelerated social change within many Indigenous communities, setting in motion a complex series of economic and cultural shifts that have compelled a continuous movement of people and generations to the US. Reading this story in 2020—at a time of massive growth in flows of irregular migrations around the world—can help us better understand the highly complex set of factors that propel long-term migrations and that shape transnational communities on both sides of the border.

In Search of Providence offers a layered, historically grounded perspective that speaks to the local specificity behind the migration experience in order to point to the universal themes and contradictions of contemporary global displacements.

PATRICIA FOXEN a cultural anthropologist, is currently a visiting fellow at American University and the deputy director of research at Unidos US.



2020 | 376 pages, 6 × 9 inches

Paperback \$39.95x • 978-0-8265-0125-7

Hardcover \$99.95x • 978-0-8265-0136-3

e-book available

How history was saved in seventeenth-century Mexico

Alva Ixtlilxochitl's Native Archive and the Circulation of Knowledge in Colonial Mexico

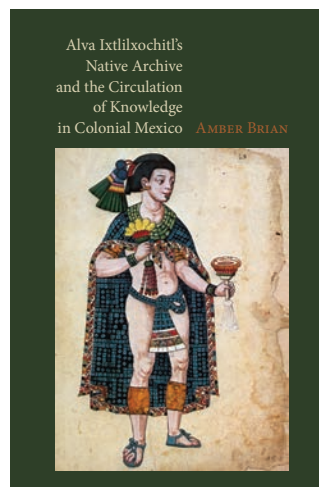
AMBER BRIAN

MODERN LANGUAGE ASSOCIATION'S KATHERINE SINGER KOVACS PRIZE, *Honorable Mention*, 2016

Born between 1568 and 1580, Alva Ixtlilxochitl was a direct descendant of Ixtlilxochitl I and Ixtlilxochitl II, who had been rulers of Texcoco, one of the major city-states in pre-Conquest Mesoamerica. After a distinguished education and introduction into the life of the empire of New Spain in Mexico, Ixtlilxochitl was employed by the viceroy to write histories of the Indigenous peoples in Mexico. Engaging with this history and delving deep into the resultant archives of this life's work, Amber Brian addresses the question of how knowledge and history came to be crafted in this era.

Brian takes the reader through not only the history of the archive itself, but also explores how its inheritors played as critical a role in shaping this Indigenous history as the author. The archive helped inspire an emerging nationalism at a crucial juncture in Latin American history, as Creoles and Indigenous peoples appropriated the history to give rise to a belief in Mexican exceptionalism. This belief, ultimately, shaped the modern state and impacted the course of history in the Americas. Without the work of Ixtlilxochitl, that history would look very different today.

AMBER BRIAN is associate professor of Spanish at the University of Iowa and coeditor of *The Native Conquistador: Alva Ixtlilxochitl's Account of the Conquest of New Spain*.



2016 | 208 pages, 6 × 9 inches

Hardcover \$79.95x • 978-0-8265-2097-5

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One of the first works to position Haitians as producers of meaningful intellectual and political thought

In the Shadow of Powers

Dantès Bellegarde in Haitian Social Thought

PATRICK BELLEGARDE-SMITH

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The Araucaniad

ALONSO DE ERCILLA Y ZÚÑIGA

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In a global world of revolution, no revolutionary is an island

Becoming the Tupamaros

Solidarity and Transnational Revolutionaries in Uruguay and the United States

LINDSEY CHURCHILL

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The challenges of culturally respectful birth for Indigenous women in Latin America

Changing Birth in the Andes

Culture, Policy, and Safe Motherhood in Peru

LUCIA GUERRA-REYES

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Dance Between Two Cultures

Latino Caribbean Literature Written in the United States

WILLIAM LUIS

1997 | 376 pages, 6 × 9 inches

Paperback \$39.95x • 978-0-8265-1395-3

Constructing and controlling women in colonial South America

Deviant and Useful Citizens

The Cultural Production of the Female Body in Eighteenth-Century Peru

MARISELLE MELÉNDEZ

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e-book available

Discovering the undefinable end of the Spanish Empire

Empire's End

Transnational Connections in the Hispanic World edited by **AKIKO TSUCHIYA** and

WILLIAM G. ACREE

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e-book available

The power of literacy in revolution and daily life

Everyday Reading

Print Culture and Collective Identity in the Río de la Plata, 1780–1910

WILLIAM G. ACREE

2011 | 264 pages, 6 × 9 inches

Hardcover \$99.95x • 978-0-8265-1789-0

e-book available

LASA Southern Cone Studies Section Book Prize in the Humanities, 2013

A collection examining not only video production, but a variety of other ways that Indigenous peoples engage with media across Latin America

From Filmmaker Warriors to Flash Drive Shamans

Indigenous Media Production and Engagement in Latin America

edited by **RICHARD PACE**

2018 | 256 pages, 6 × 9 inches

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Hardcover \$99.95x • 978-0-8265-2211-5

e-book available

History and Memory in the Two Souths

Recent Southern and Spanish American Fiction
DEBORAH COHN

1999 | 248 pages, 6 x 9 inches

Paperback \$39.95x • 978-0-8265-1337-3

e-book available

The untold story of a mestizo rebel as he helped change the course of Mexican history

Popular Politics and Rebellion in Mexico

Manuel Lozada and La Reforma, 1855-1876
ZACHARY BRITTSAN

2015 | 240 pages, 10 x 7 inches

Hardcover \$79.95x • 978-0-8265-2044-9

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