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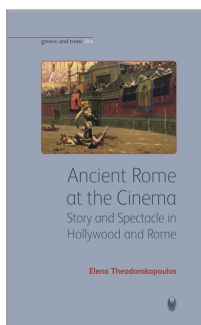
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This series introduces key figures and aspects of the ancient world in order to demonstrate that the legacy of Greece and Rome has both relevance and resonance in our world today.

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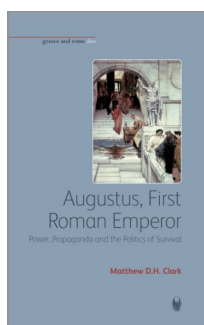
A lucid study of the worlds created in Roman historical epics. Based on analysis of the visual and narrative fabric of seven films set in Ancient Rome, *Ancient Rome at the Cinema* demonstrates how cinematic versions of Ancient Rome have been able to captivate us, and inscribe their versions of the city and its history onto our imagination.



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It is often assumed that the close relationship between power and presentation, popularly known as 'spin', is a modern phenomenon. However, through Clark's examination, Augustus emerges as consummate master of the political process, using propaganda to fashion his own historical legacy.



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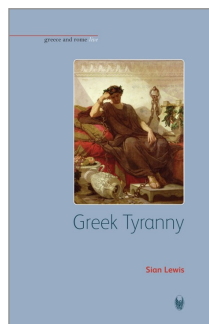
This book offers an illuminating re-appraisal of domestic space in classical Greece. Morgan's work gives an exciting new perspective on relations between men and women, between public and private, and between home and city in the ancient world. Employing textual analysis alongside archaeological scholarship, her book examines houses and households as both structural and cultural entities.



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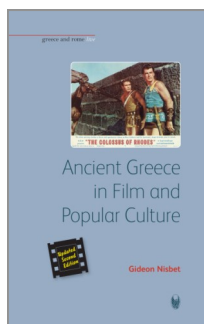
The tyrants of Greece are some of the most colourful figures in antiquity, notorious for their luxury, excess and violence, and provoking heated debates among political thinkers. *Greek Tyranny* examines the phenomenon of autocratic rule in archaic and classical Greece, offering a new interpretation of the nature of tyranny.



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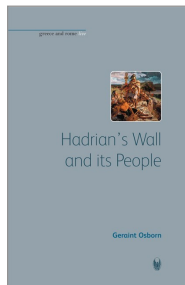
What is epic? Is it all kings and battles with no women? Is it about glorifying and validating the victors? These are the questions that Virgil's successors self-consciously explored through poetry in the 120 years after the Aeneid achieved instant classic status and set the standard for Roman epic.

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*Geraint Osborn*

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An exploration of the historical, social and economic perspective of Hadrian's wall, providing the general reader with an analysis of how it functioned and its impact on the lives of both Rome's soldiers and the native population. His book looks, too, at what happened in Christian communities of the Wall area after the Roman army's departure.

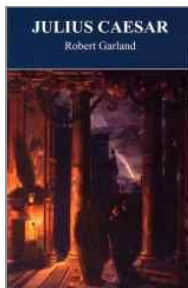


**JULIUS CAESAR**

*Robert Garland*

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In this introductory account Robert Garland seeks to explore the many facets of Caesar's complex character - his vanity and vitality, his charisma and his cruelty. His astounding career and accomplishments are here set against the background of late republican Rome in order to provide an understanding not just of Caesar himself but of the violent and destructive world in which he grew up.

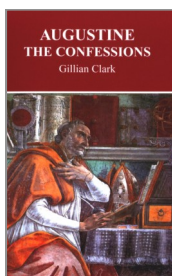


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*Gillian Clark*

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This introductory book sets Augustine's own experiences of religion philosophy and Christina faith against the long-standing political, cultural and religious traditions of the classical world.



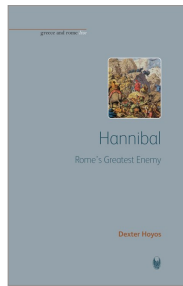
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*Dexter Hoyos*

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That Hannibal was a brilliant general is unquestioned; his political career is less appreciated and his achievements as civilian leader of Carthage in 196-5 BC have until now been virtually overlooked.

Here Hannibal's political and civilian achievements are explored as vigorously as the more frequently examined military questions

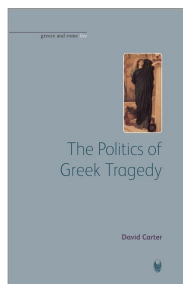


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*D.M. Carter*

2007 224pp.  
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This book addresses the political aspects of fifth-century Athenian tragedies, setting them in their immediate historical context. In it Carter sets out to elucidate to a student and general audience how and why Athenian tragedy should be read as a political art form, demonstrating that like the contemporary satirical comedy of Aristophanes, or indeed the sculptures of the Parthenon, tragedy involved a highly political dimension.

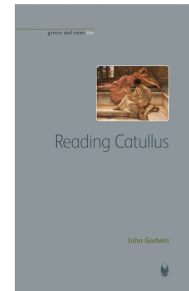


**READING CATULLUS**

*John Godwin*

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Of all the Roman poets Catullus is the most accessible for the modern reader. His poems range from the sublimely beautiful to the scatologically disgusting, from the world of heroic epic poetry to the dirt of the Roman streets.

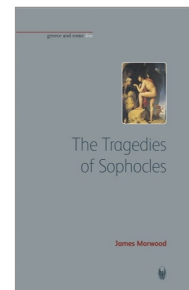


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*James Morwood*

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Intended for the general reader and students with or without Greek, this book sets separate discussion of Sophocles' seven plays between an essay that outlines modern approaches to Greek tragedy and a final chapter that spotlights a key moment in the reception of each work.

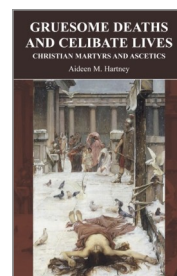


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*Aideen M. Hartney*

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