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Cover image: Painting by Stanley Greaves
entitled '6. Dialectic of Progress'
From book cover of *The Caribbean*, p.22



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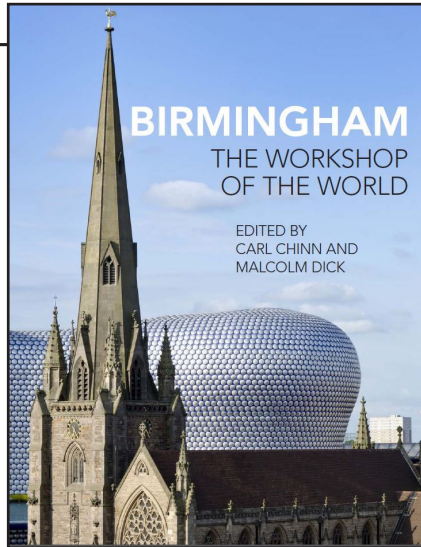
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400pp, 246x189mm
HB ISBN 9781781382462
PB ISBN 9781781382479
210 colour and b&w images
October 2016

Birmingham

The Workshop of the World

Edited by Carl Chinn and Malcolm Dick

Birmingham is a city with an extraordinarily diverse achievement in fields as varied as science, industry, politics, education, medicine, printing and the arts. Labels such as the ‘first industrial city’, ‘city of a thousand trades’, ‘the best governed city in the world’ and ‘the youngest city in Europe’ have been applied to the town.

This new publication, the first major history of Birmingham since the 1970s, is published to commemorate the 850th anniversary of Birmingham’s market charter in 1166, an event which marked the first step in the rise of Birmingham as

a commercial and industrial powerhouse.

Authored by scholars, but written for general readership, this detailed, accessible and richly illustrated book is both a definitive, reference work and a readable account of a diverse, culturally rich and high-achieving city.

Many aspects of the history of Birmingham are presented for the first time outside of academic publications: its diverse people’s history, a rich prehistoric and Roman past, the rise of Birmingham in medieval and early modern times, the evolution of an innovative system of

Published in partnership with Birmingham City Council,
University of Birmingham and West Midlands History.

AUTUMN 2016 - NEW TITLES

education, a varied experience in art and design and an extraordinary printing history.

The book covers economic and political themes and new approaches to the history of society and culture. It is illustrated with many images which have never before been published either in books or on the web. The result is a visually stunning and factually illuminating book which will appeal to many kinds of people.

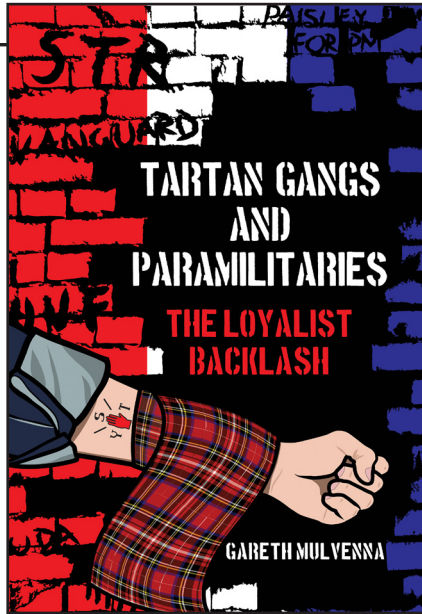


About the editors:

Carl Chinn is Professor of Community History at the University of Birmingham, his work draws a focus on women, the working classes and ethnic minorities. His research interests are based in the democratisation of history, urban life in Birmingham and the Black Country.

Malcolm Dick is a lecturer in Regional and Local History at the University of Birmingham. His research interests include the development of Birmingham, and the history of ethnic minority communities.





Hardback, c.£75.00
 Paperback, c.£16.99
 256pp, 234x156mm
 HB ISBN 9781781383254
 PB ISBN 9781781383261
 EBOOK - see p.2

September 2016

Tartan Gangs and Paramilitaries

The Loyalist Backlash

Gareth Mulvenna

Tartan Gangs and Paramilitaries is a new oral history of the loyalist backlash of the early 1970s in Northern Ireland. In the violent maelstrom of Belfast in 1971 and 1972 many young members of loyalist youth gangs known as ‘Tartans’ converged with fledgling paramilitary groups such as the Red Hand Commando, Ulster Volunteer Force and Young Citizen Volunteers. This fresh account focuses on the manner in which the loyalist community in Belfast reacted to an increasingly vicious Provisional IRA campaign and explores the violent role that young loyalist men played in the period from 1970 – 1975.

Through the use of unique one-on-one interviews former members of Tartan

gangs and loyalist paramilitaries explain what motivated them to cross the Rubicon from gang activity to paramilitaries. The book utilises a wide range of sources such as newspaper articles, loyalist newsheets, coroners’ inquest reports and government memorandums to provide the context for a dynamic new study of the emergence of loyalist paramilitarism.

A well written and convincing study of a neglected aspect of loyalist formation and identity, this book makes a valuable contribution to the literature on loyalism.

Dr Graham Spencer, University of Portsmouth

Gareth Mulvenna has previously worked as a parliamentary researcher in the Northern Ireland Assembly and during the writing of ‘Tartan Gangs and Paramilitaries’ he held a Visiting Research Fellowship at Queen’s University Belfast School of Politics, International Studies and Philosophy.

The Quest for Gold

Andrew Fekete

The Quest for Gold is an edited version of writings by visionary Andrew Fekete – a painter, architect, poet and writer. This anthology, collated by his brother Peter, comprises key works from Andrew Fekete's opus, and deals with his development as an artist, his visions and his experiment in Jungian alchemy – the intentional creation of visionary experiences to manifest unconscious archetypes to consciousness.

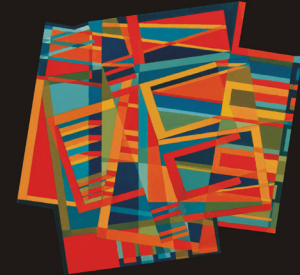
The title is taken from an autobiographical novella that Andrew wrote in 1982, with extracts from his diaries also provided. The culmination of the anthology is the poem *Punishment for the Transgressors*

in which Andrew confronts his impending death, thereby illustrating the connection between art and life. The work, which is open to multiple interpretations, is witty and entertaining, dramatic and engaging, full of deep sentiment and self-reflection.

We journey with Andrew in his *Quest for Gold* that occurs against the background of his membership of the gay community. We see into the mind of a man undertaking an experiment in the exploration of what Jung calls the contents of the collective unconscious in an attempt at self-healing and expansion of consciousness.

Andrew Fekete was an abstract expressionist artist, architect, poet and diarist who died from an Aids related illness in 1986, aged just thirty-two. A practicing Jungian alchemist, Andrew Fekete painted and wrote from trances, dreams and intense visions. His art and writings explore an inner psychic landscape populated with faces, forms and images that express a heightened awareness of religious values.

The Quest for Gold



Andrew Fekete

Paperback, **£14.99**
192pp, 198x129mm
ISBN 9781781383315
EBOOK - see p.2

October 2016

DOES TORTURE PREVENTION WORK?

RICHARD CARVER
AND LISA HANDLEY



Paperback, c. £20.00
580pp, 239x163mm
ISBN 9781781383308
EBOOK - see p.2

July 2016

Does Torture Prevention Work?

Edited by Richard Carver and Lisa Handley

In the past three decades, international and regional human rights bodies have developed an ever-lengthening list of measures that states are required to adopt in order to prevent torture. But do any of these mechanisms actually work? This study is the first systematic analysis of the effectiveness of torture prevention. Primary research was conducted in 16 countries, looking at their experience of torture and prevention mechanisms over a 30-year period. Data was analysed using a combination of quantitative and qualitative techniques.

Prevention measures do work, although some are much more effective than others. Most important of all are the safeguards

that should be applied in the first hours and days after a person is taken into custody. Notification of family and access to an independent lawyer and doctor have a significant impact in reducing torture. The investigation and prosecution of torturers and the creation of independent monitoring bodies are also important in reducing torture. An important caveat to the conclusion that prevention works is that is actual practice in police stations and detention centres that matters – not treaties ratified or laws on the statute book.

**Published in collaboration with the
Association for the Prevention of
Torture.**

*Richard Carver is Senior Lecturer in Human Rights and Governance at Oxford Brookes University.
Lisa Handley is President of Frontier International Consulting and was formerly professor of political sciences at George Washington University and University of Virginia.*

NEW IN
PAPERBACK

Heroes or Traitors?

Experiences of Southern Irish Soldiers Returning
from the Great War 1919–1939

Paul Taylor

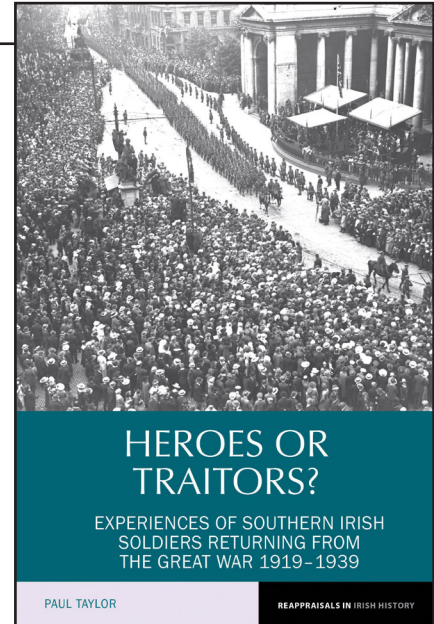
Covering the period from the Armistice to 1939, the book examines the experiences of Irish soldiers who had fought in the British army in the First World War on returning home to what became the Irish Free State. At the onset of the War, southern Irishmen volunteered in large numbers and marched off accompanied by cheering crowds and the promise of a hero's welcome home. In 1916, while its soldiers fought in the British army, Ireland witnessed an insurrection against British rule, the Easter Rising. Ireland's soldiers returned to a much-changed country, which no longer recognised their motives for fighting and which was at war with the country in whose army they had served. It has long been believed that the returning soldiers were subject to intimidation by the IRA, some killed as a retrospective punishment for their service with the imperial power, and

that they formed a marginalised group in Irish society. Using new sources, this enlightening book argues otherwise and examines their successful integration into Irish society in the interwar years and the generous support given to them by the British Government. Far from being British loyalists, many served in the IRA and the Free State army, and became republican supporters.

An incredibly important book. In the scale of his research he has gone very far beyond the scope and depth of previous studies to produce a volume which will change our view of how First World War veterans fared in the south of Ireland.

*Professor Richard Grayson, Goldsmiths,
University of London*

Paul Taylor received his doctorate from the University of Oxford, and an MA with distinction from University College London.



Reappraisals in Irish History
Paperback, c. £19.99
304pp, 234x156mm
PB ISBN 9781781383384
EBOOK - see p.2

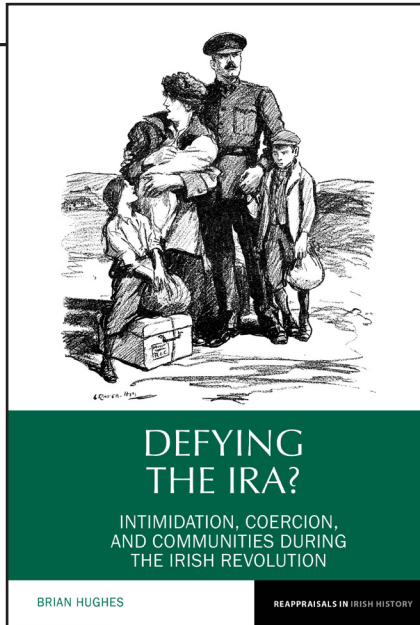
September 2016

AUTUMN 2016 - NEW TITLES

Defying the IRA

Intimidation, Coercion, and Communities During the Irish Revolution

Brian Hughes



Reappraisals in Irish History
Hardback, c.£75.00
256pp, 234x156mm
ISBN 9781781382974
EBOOK - see p.2

December 2016

This book examines the relationship between the Irish Republican Army (IRA) and the civilian population during the Irish Revolution. It is primarily concerned with the attempts of the militant revolutionaries to discourage, stifle, and punish dissent among the local populations in which they operated, and the actions or inactions by which dissent was expressed or implied.

Focusing on the period of guerilla war against British rule from c. 1917 to 1922, it uncovers the acts of ‘everyday’ violence, threat, and harm that characterized much of the revolutionary activity of this period. This book explores low-level violent and non-violent agitation in the Irish town or parish, exploring the nature of civilian defiance and IRA punishment in communities across the

island before turning its attention specifically to the year that followed the ‘Truce’ of July 1921.

This study argues that civilians rarely operated at either extreme of a spectrum of support but, rather, in a large and fluid middle ground. IRA punishment was dictated by community conditions and usually suited to the nature of the perceived defiance. Overall, violence and intimidation in Ireland was persistent, but, by some contemporary standards, relatively restrained.

Intellectually serious, impressively researched, and very well written, this book will significantly enhance our understanding of the grassroots dynamics of the Irish Revolution.

Tim Wilson

Brian Hughes is Associate Lecturer in Modern History at the University of Exeter.

Essays In Romanticism

Volume 23.2

Edited by Alan Vardy

Essays in Romanticism, a peer-reviewed journal edited by Alan Vardy, is the official journal of the International Conference on Romanticism, succeeding Prism(s): Essays in Romanticism.

Available to purchase as a single issue, *EiR* continues the tradition of its predecessor in encouraging contributions within an interdisciplinary and comparative framework. More broadly, it welcomes submissions on any aspect of Romanticism, and especially work using emergent or innovative perspectives and approaches.

Volume 23.2 Contents include:

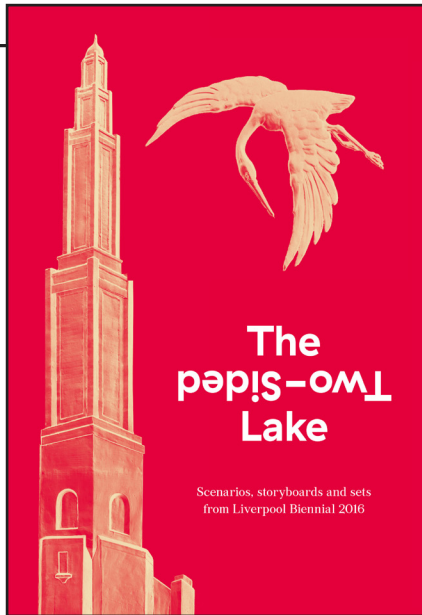
“The Production of Transparency: Hölderlinian Practices” by Daniel Whistler
“Limpid Waves and Good Vibrations: Charlotte Smith’s New Materialist Affect” by Kate Singer
“Forms of Living Death: Mockery, Marronage, and Sovereignty in Percy Shelley and John Gareth Stedman” by Lenora Hanson.



Essays in Romanticism
Paperback, c. **£60.00**
256pp 245x174mm
ISSN 20496699

October 2016

Alan Vardy teaches at Hunter College and the Graduate Center, CUNY.



The Two-Sided Lake

Scenarios, storyboards and sets from Liverpool Biennial 2016

Edited by Rosie Cooper, Sandeep Parmar, and Dominic Willson

Published as part of Liverpool Biennial 2016, *The Two-Sided Lake* brings together a wide range of contributors to explore the idea of the 'episode' in film, literature and computation. The book reflects the multiple ways that stories can be told, and how thinking differently about space and time can open up new conversations about the past, the present, race, migration, trauma – and exhibition-making.

Including texts by Zian Chen (TW), Mark Z Danielewski (US), Denise Ferreira da Silva (BR), Matthew Garrett (US) Xiaolu Guo

(CN), Ranjit Hoskote (IN), Joasia Krysa (PL), Lars Bang Larsen (DK), Francesco Manacorda (IT), Andrew Pickering (UK), Denise Riley (UK), Will Slocombe (UK), Juliana Spahr/C.O. Grossman (US) and Jocelyn Penny Small (US) alongside contributions by all of Liverpool Biennial 2016's artists, *The Two-Sided Lake* is the essential companion to the UK's largest contemporary art festival.

Paperback, **£9.99**
320pp, 250x210mm
ISBN 9781781383407

July 2016

Rosie Cooper is Head of Programmes at Liverpool Biennial.

*Sandeep Parmar teaches twentieth-century literature and creative writing at the University of Liverpool. She is also the Reviews Editor of *The Wolf* magazine.*

Dominic Willson is Leanne & George Roberts Curator of Education and Public Programs at the San Francisco Museum of Modern Art and Professor in Curatorial Practice at the California College of the Arts.

The Anarchy

War and Status in 12th-Century Landscapes of Conflict

Edited by Oliver Creighton and Duncan Wright

The turbulent reign of Stephen, King of England (1135–54), has been styled since the late 19th century as ‘the Anarchy’, although the extent of political breakdown during the period has since been vigorously debated. Rebellion and bitter civil war characterised Stephen’s protracted struggle with rival claimant Empress Matilda and her Angevin supporters over ‘nineteen long winters’ when, according to the Anglo-Saxon Chronicle, ‘Christ and his Saints slept’.

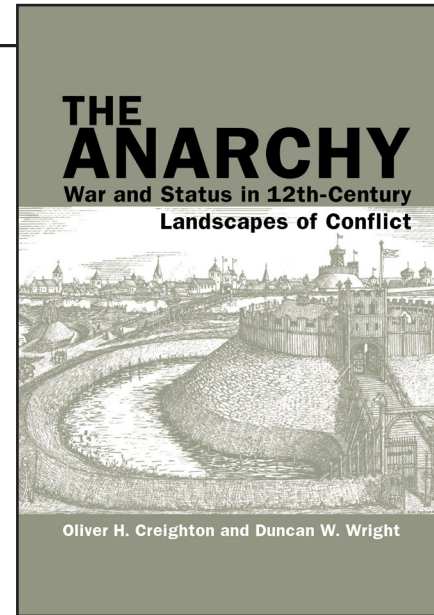
Drawing on new research and fieldwork, this innovative volume offers the first ever overview and synthesis of the archaeological and material record for this controversial period. It presents and interrogates many

different types of evidence at a variety of scales, ranging from nationwide mapping of historical events through to conflict landscapes of battlefields and sieges.

The volume considers archaeological sites such as castles and other fortifications, alongside material culture including coins, pottery, seals and arms and armour. This approach challenges historical narratives, questioning the ‘real’ impact of Stephen’s troubled reign on society, settlement, church and the landscape, and opens up new perspectives on the conduct of Anglo-Norman warfare.

Oliver Creighton is Professor of Archaeology at the University of Exeter.

Duncan Wright is an Honorary Research Fellow in the Department of Archaeology at the University of Exeter.



Exeter Studies in Medieval Europe

Hardback, c.£75.00

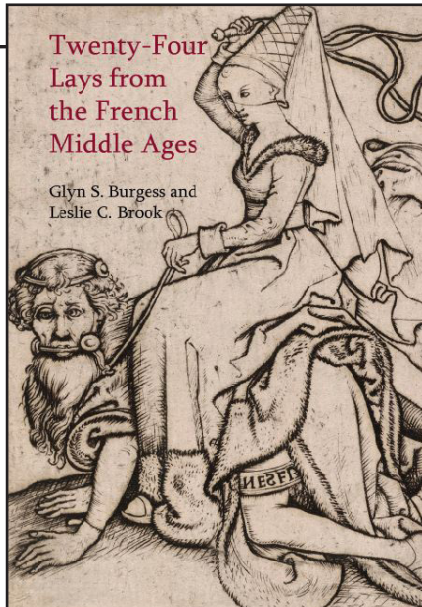
288pp, 234x156mm

ISBN 9781781382424

EBOOK - see p.2

November 2016

AUTUMN 2016



Twenty-Four
Lays from
the French
Middle Ages

Glyn S. Burgess and
Leslie C. Brook

Twenty-Four Lays from the French Middle Ages

Edited by Glyn S. Burgess and Leslie C. Brook

This prose translation of twenty-four lays from the French Middle Ages brings to the general reader as well as to scholars a complement to the twelve well-known lays by Marie de France, the possible creator of the genre. These lays are mostly anonymous, and the majority, but by no means all of them, are, like Marie's lays, centred on a love interest of some kind in a variety of settings. But, unlike Marie's lays, their treatment varies from the courtly and sophisticated to the comic or the tragic, thereby illustrating the range of poems covered by the term *lai* in twelfth- and thirteenth-century France. A significant number of these lays, based in the courtly world, contain supernatural elements or magic

objects that are fundamental to the story as it is related, and sometimes the heroes leave the real world to dwell forever in an otherworldly domain. Other lays have a more mundane feel to them and seem closer to the *fabliau* in tone. In one instance, the lay of *Haveloc*, the tale owes more to legendary history than to pure fantasy. Overall, this collection stakes a claim to make an important contribution to the Medieval French lay within the wider European tradition of the short story and the literature of love.

Exeter Studies in Medieval Europe

Hardback, c.£80.00

Paperback, c.£25.00

288pp, 234x156mm

HB ISBN 9781781383360

PB ISBN 9781781383377

EBOOK - see p.2

December 2016

*Glyn S. Burgess is Emeritus Professor of French at the University of Liverpool. His Penguin Classics Edition of *The Lais of Marie De France* has sold more than 150,000 copies.*

Leslie Brook is Honorary Senior Research Fellow at the University of Birmingham.

Imperial Invectives Against Constantius II

Translation with Commentary by Richard Flower

The Roman emperor Constantius II (337–361) has frequently been maligned as a heretic. This reputation is the result of the overwhelming negative presentation of Constantius in the surviving literature of orthodox Christians. This volume presents new translations of texts that were central to the shaping of this hostile legacy by three bishops (Athanasius of Alexandria, Hilary of Poitiers and Lucifer of Cagliari), all of whom opposed Constantius' religious policies and were exiled during the 350s. By constructing polemical accounts of their sufferings at the hands of the emperor, these authors cast Constantius as imitating villains such as Ahab, Judas and Nero, while presenting themselves

as fearless opponents of impious tyranny. The writings of these three bishops offer a unique opportunity to understand the place of polemical literature in the political culture of the later Roman Empire. The translations are accompanied by a substantial introduction and notes which provide a clear guide to the historical and theological context of the period, as well as literary analysis of the texts themselves. This volume will therefore be valuable both to those studying the religious and political history of Late Antiquity and the Early Middle Ages and also to anyone interested in the development of Roman rhetoric and early Christian literature.



Translated Texts for Historians
Hardback, c.£75.00
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PB ISBN 9781781383285

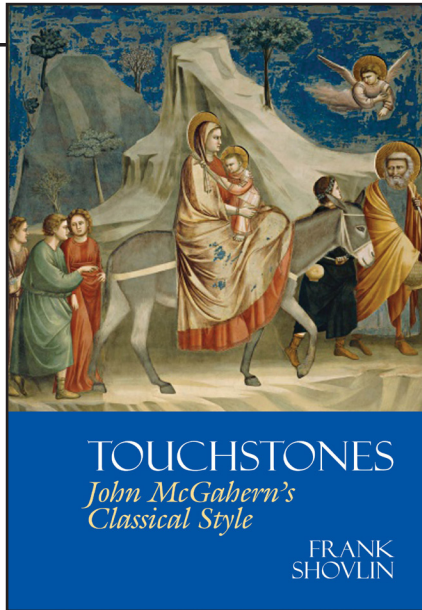
Richard Flower is Senior Lecturer in Classics and Ancient History, University of Exeter.

December 2016

Touchstones

John McGahern's Classical Style

Frank Shovlin



Liverpool English Texts and Studies

Hardback, c.£75.00

224pp, 234x156mm

ISBN 9781781383216

EBOOK - see p.2

November 2016

Touchstones examines the ways in which John McGahern became a writer through his reading. This reading, it is shown, was both extensive and intensive, and tended towards immersion in the classics. As such, new insights are provided into McGahern's admiration and use of writers as diverse as Dante Alighieri, William Blake, James Joyce, Albert Camus and several others. Evidence for these claims is found both through close reading of McGahern's published texts as well as unprecedented sleuthing in his extensive archive of papers held at the National University of Ireland, Galway. The ultimate intention of the book is to draw attention to the very literary and writerly

nature of McGahern as an artist, and to place him, not just as a great Irish writer, but as part of a long and venerable European tradition.

Well-organized, well-written, passionate when needed, and intensely readable... I was thrilled to find so much that is new in Shovlin's study.

Eamonn Wall, Smurfit-Stone Professor of Irish Studies, University of Missouri-St. Louis

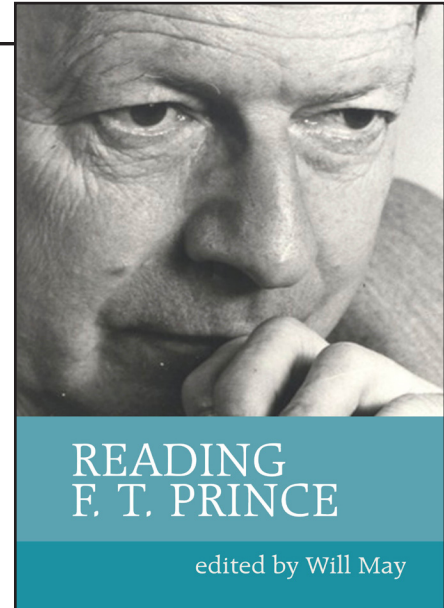
Frank Shovlin is a Professor of Irish Studies at the University of Liverpool and the author of Journey Westward Joyce, Dubliners and the Literary Revival (LUP, 2012).

Reading F.T. Prince

Edited by Will May

F.T. Prince (1912-2003) is now emerging as one of the most distinctive voices of twentieth-century Anglophone poetry. Born in South Africa, he came to England in the 1930s, where he studied alongside Stephen Spender and W.H. Auden. First published by T.S. Eliot, and celebrated in his day by poets as various as Siegfried Sassoon and John Ashbery, his poems have long intrigued readers with their formal experiments, Baroque influences, and intellectual puzzles. During his own lifetime, he found fame with the war poem 'Soldiers Bathing' (1942), and was known chiefly as a Milton scholar. However, this collection of specially commissioned essays sheds new light on his

achievements and reveals his central place in the story of modern poetry. Enthralled by the canon, yet embraced by the avant-garde, he has influenced poets from Geoffrey Hill to Susan Howe, a unique conduit between the modernism and the Movement, British regionalism and American cosmopolitanism. Yet his poetry is not merely of interest for its continuing influence on wider tradition. Subtle, original, and various, F.T. Prince's poetry asks important questions about power, responsibility, and collective memory.



Liverpool English Texts and Studies
Hardback, c.£75.00
256pp, 234x156mm
ISBN 9781781383339
EBOOK - see p.2

October 2016

Will May is Senior Lecturer in English at the University of Southampton and the author of 'Stevie Smith and Authorship' (Oxford University Press, 2010).

Value : Art : Politics

Avant-garde Art and Criticism in Francoist Spain

PAULA BARREIRO LÓPEZ



Value: Art: Politics
Hardback, c.£80.00
368pp, 234x156mm
24 b&w illustrations
ISBN 9781781383223

October 2016

Avant-garde Art and Criticism in Francoist Spain

Paula Barreiro López

This groundbreaking book surveys the shifts in the aesthetic discourse and artistic practises that decisively influenced the shaping of the avant-garde during Franco's dictatorship (1939-1975). On the basis of extensive, so far unpublished, archival material, it discusses the intellectual and cultural field as an important battlefield for fighting the regime from within.

López discusses the creation of a new discourse that linked culture and ethics/politics and analyses its impact on the intellectual and artistic landscape (visual, print and exhibition culture) during the last decades of Franco's regime. It is indebted to a cultural historic approach that takes high culture, popular culture, politics as well as the history of ideas in account studying the reciprocal

transfer processes within these fields and across European and American geographies. This study and its interdisciplinary approach will be of interest to scholars in art history, visual, cultural and museum studies of modern Spain in particular and Europe in general.

A major contribution to Spanish art history scholarship, filling an important gap in the history of Spanish art, criticism, exhibitions and international networks of exchange during Late Francoism.

*Dr. Miriam M. Basilio Gaztambide,
Associate Professor of Art History and
Museum Studies, New York University*

Paula Barreiro López is Lecturer in Art History at the University of Barcelona.

Dramatized Societies

Quality Television in Spain and Mexico

Paul Julian Smith

Over the last decade Spain and Mexico have both produced an extraordinary wealth of television drama. Drawing on both national practices of production and reception and international theories of textual analysis this book offers the first study of contemporary quality TV drama in two countries where television has displaced cinema as the creative medium that shapes the national narrative. As dramatized societies, Spain and Mexico are thus at once reflected and refracted by the new series on the small screen.

A groundbreaking contribution to Hispanic cultural and media studies. Highly readable and well structured, the volume is a unique comparative transitional study of the two principal Spanish-language television markets/ industries/ cultures. Such comparative scholarship requires expertise on many levels in the two media cultures as well as a grasp of conceptual and theoretic underpinnings of mass media in the context of cultural studies, all of which Smith has in abundance. He uses his knowledge to provide a richly detailed and stimulated reading.

Professor Mervin D'Lugo, Clark University.

Paul Julian Smith FBA is Distinguished Professor in the Hispanic and Luso-Brazilian Program at the Graduate Center in City University of New York, and was formerly Professor of Spanish at the University of Cambridge. He is the author of Spanish Screen Fiction; Between Cinema and Television (LUP, 2009) among many other books.



contemporary hispanic and lusophone cultures

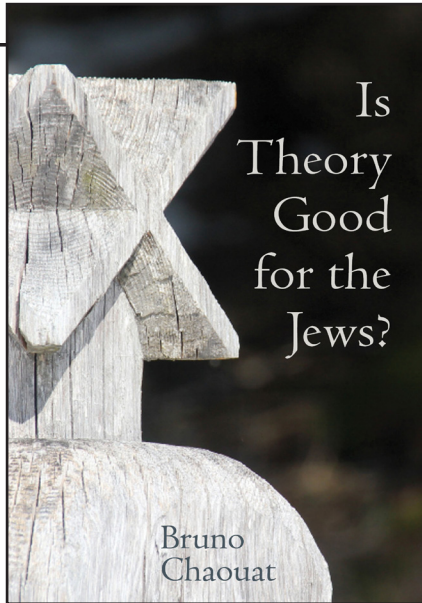
dramatized societies

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paul julian smith

Contemporary Hispanic and Lusophone Cultures
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EBOOK - see p.2

November 2016



Contemporary French and Francophone Studies
Hardback, c.£75.00
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EBOOK - see p.2

December 2016

Is Theory Good for the Jews?

Bruno Chaouat

Is Theory Good for the Jews? is the first attempt at exploring the cultural, intellectual, literary, and ideological roots of French engagement with the global and local upsurge of antisemitism in the 21st century. It is also the first attempt at analyzing the French responses to this new crisis.

Chaouat endeavors to understand phenomena of repression, distortion, perversion, or outright denial, within the specific context of French intellectual and cultural history. By looking back to the 1960s and the emergence of a theoretical discourse on trauma, victims and suffering, the Holocaust and the Jews in literature, philosophy,

and literary theory, he offers the first in-depth exploration of the cultural roots of French responses to the new antisemitism.

Engaging with the work of major thinkers such as Maurice Blanchot, Jacques Derrida, and Jean-François Lyotard, *Is Theory Good for the Jews?* is an essential text for scholars of contemporary French and contemporary Jewish Studies.

Bruno Chaouat is Professor of French at the University of Minnesota.

Biopunk Dystopias

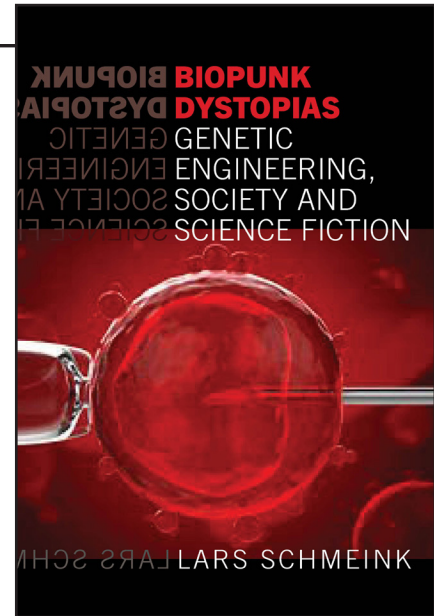
Genetic Engineering, Society and Science Fiction

Lars Schmeink

'Biopunk Dystopias' contends that we find ourselves at a historical nexus, defined by the rise of biology as the driving force of scientific progress, a strongly grown mainstream attention given to genetic engineering in the wake of the Human Genome Project (1990-2003), the changing sociological view of a liquid modern society, and shifting discourses on the posthuman, including a critical posthumanism that decenters the privileged subject of humanism. The book argues that this historical nexus produces a specific cultural formation in the form of "biopunk", a subgenre evolved from the cyberpunk of the 1980s. The analysis deals with dystopian science fiction artifacts of

different media from the year 2000 onwards that project a posthuman intervention into contemporary socio-political discourse based in liquid modernity in the cultural formation of biopunk. Biopunk makes use of current posthumanist conceptions in order to criticize contemporary reality as already dystopian, warning that a future will only get worse, and that society needs to reverse its path. As Rosi Braidotti argues, "there is a posthuman agreement that contemporary science and biotechnologies affect the very fibre and structure of the living and have altered dramatically our understanding of what counts as the basic frame of reference for the human today".

Lars Schmeink is Professor of Media Studies at the Institut für Kultur-und-Medienmanagement of the Hochschule für Musik und Theater in Hamburg and the editor of Realities: Establishing Research on the Fantastic in Europe. (Berlin:DeGruyter, 2012).



Liverpool Science Fiction Texts and Studies

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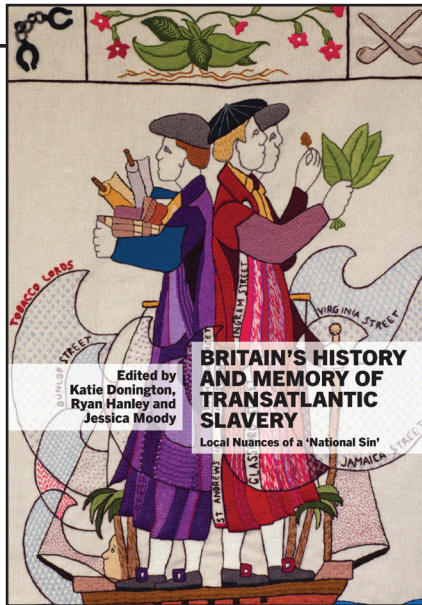
EBOOK - see p.2

December 2016

Britain's History and Memory of Transatlantic Slavery

Local Nuances of a 'National Sin'

Edited by Katie Donington, Ryan Hanley and Jessica Moody



Liverpool Studies in International Slavery

Hardback, c.£75.00

288pp, 234x156mm

4 colour illustrations and 13 B&W illustrations

ISBN 9781781382776

EBOOK - see p.2

October 2016

Transatlantic slavery, just like the abolition movements, affected every space and community in Britain, from Cornwall to the Clyde, from dockyard alehouses to country estates. Today, its financial, architectural and societal legacies remain, scattered across the country in museums and memorials, philanthropic institutions and civic buildings, empty spaces and unmarked graves. Just as they did in the eighteenth and nineteenth centuries, British people continue to make sense of this 'national sin' by looking close to home, drawing on local histories and myths to negotiate their relationship to the distant horrors of the 'Middle Passage', and the Caribbean plantation. For the first time,

this collection brings together localised case studies of Britain's history and memory of its involvement in the transatlantic slave trade, and slavery. These essays, ranging in focus from eighteenth-century Liverpool to twenty-first-century rural Cambridgeshire, from racist ideologues to Methodist preachers, examine how transatlantic slavery impacted on, and continues to impact, people and places across Britain.

This comprehensive book is an important and very welcome contribution to scholarship in the field.

*Professor Ana Lucia Araujo,
Howard University*

Katie Donington is a Research Fellow with the Antislavery Usable Past Project, Centre for Research in Race and Rights, University of Nottingham.

Ryan Hanley is Salvessen Junior Fellow in History at New College, Oxford.

Jessica Moody is a Lecturer in Modern History and Heritage at Portsmouth University.

The First World Festival of Negro Arts, Dakar 1966

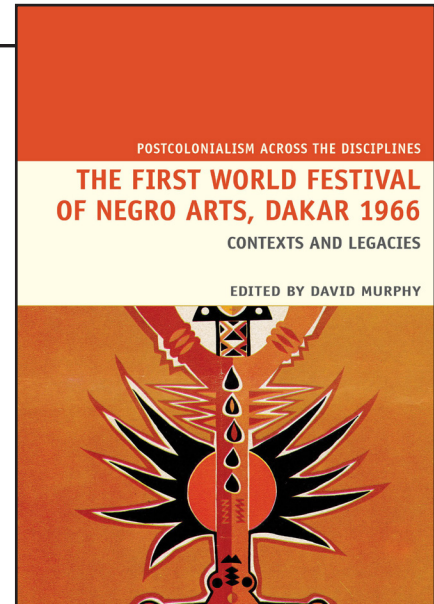
Contexts and Legacies

Edited by David Murphy

In April 1966, thousands of artists, musicians, performers and writers from across Africa and its diaspora gathered in the Senegalese capital, Dakar, to take part in the First World Festival of Negro Arts (Premier Festival Mondial des arts nègres). The international forum provided by the Dakar Festival showcased a wide array of arts and was attended by such celebrated luminaries as Duke Ellington, Josephine Baker, Aimé Césaire, André Malraux and Wole Soyinka. Described by Senegalese President Léopold Sédar Senghor, as 'the elaboration of a new humanism which this time will include all of humanity on the whole of our planet earth', the festival constituted a highly symbolic moment in the era of

decolonization and the push for civil rights for black people in the United States. In essence, the festival sought to perform an emerging Pan-African culture, that is, to give concrete cultural expression to the ties that would bind the newly liberated African 'homeland' to black people in the diaspora. This volume is the first sustained attempt to provide not only an overview of the festival itself but also of its multiple legacies, which will help us better to understand the 'festivalization' of Africa that has occurred in recent decades with most African countries now hosting a number of festivals as part of a national tourism and cultural development strategy.

David Murphy is Professor of Postcolonial Studies at the University of Stirling.



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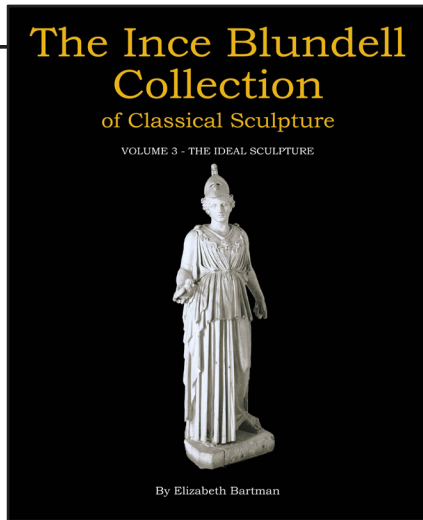
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16 b&w illustrations

ISBN 9781781383162

EBOOK - see p.2

September 2016



Hardback, c.£75.00
 272pp, 313x240mm
 400 b&w illustrations
 ISBN 9781781383100

December 2016

The Ince Blundell Collection of Classical Sculpture

Volume 3 - The Ideal Sculpture

Elizabeth Bartman

This book investigates the important antiquities collection formed by Henry Blundell of Ince Blundell Hall outside Liverpool in the late 18th century. As ancient statues were the pre-eminent souvenir of Blundell's Grand Tour, the collection faced strong competition from other collectors, including European aristocrats, and the Pope. His statues represent a typical cross-section of sculptures that would have decorated ancient Roman houses, villas, public spaces, and tombs. Many of these are of Roman origin with at least one found at Hadrian's Villa at Tivoli.

Although most of the works are likely to have been broken when found, the extensive reworking of the statues mean they are not

simply archaeological specimens but rather, artistic palimpsests that are as much a product of the 18th century as of antiquity. Through them we can learn what antiquarians of the 18th century thought about antiquity. Bartman rehabilitates the reputation of a collection that has been largely ignored by scholars in post-war Britain, paying close attention to the aims and methods by which the Ince restorations advanced an 18th century vision of the "classical." The image of antiquity formed at this time has continued to exert a profound effect on how we see these pieces today.

Elizabeth Bartman was President of the Archaeological Institute of America between 2011-2014 and is a Fellow of the Society of the American Academy in Rome. Elizabeth is also a Paul Mellon Visiting Senior Fellow at the Center for the Advanced Study of Visual Arts, National Gallery of Art, Washington DC and a Corresponding Member for the Deutsches Archäologisches Institut.

Knights Across the Atlantic

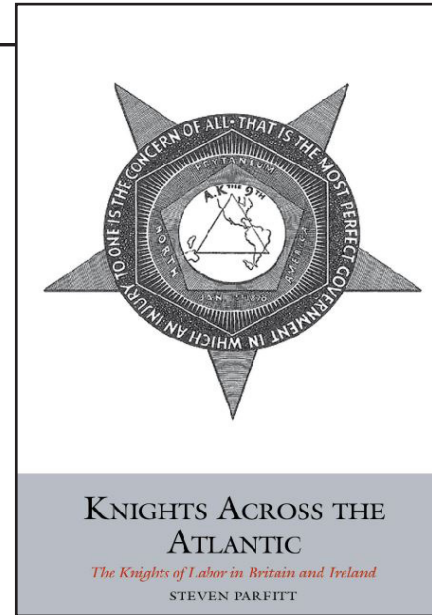
The Knights of Labor in Britain and Ireland

Steven Parfitt

The Noble and Holy Order of the Knights of Labor, the first national movement of the American working class, began in Philadelphia in 1869. Millions of Americans, white and black, men and women, became Knights between 1869 and 1917. *Knights Across the Atlantic* tells for the first time the full story of the Knights of Labor in Britain and Ireland, where they operated from 1883. British and Irish Knights established a chain of branches throughout Britain that numbered more than 10,000 members at its peak. They drew on the fraternal ritual, industrial tactics, organisational models, and political concerns of their American Order, interpreting them in British and Irish conditions. They faced

many of the same enemies, including hostile employers and rival trade unions. But British and Irish Knights left a profound imprint on British labour history. They helped inspire the British “New Unionists” of the 1890s and influenced the movement for working-class politics, independent of Liberals and Conservatives alike, leading to the British Labour Party. *Knights Across the Atlantic* collates these themes, providing new insights into relationships between class and gender, and placing the Knights of Labor squarely at the heart of British, Irish and American history.

Steven Parfitt is Seminar Tutor at the University of Nottingham, University Teacher at the University of Loughborough, and Lecturer at the University of Derby.



Studies in Labour History
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EBOOK - see p.2

October 2016

Avant-Folk

Small Press Poetry Networks from 1950 to the Present

Ross Hair



Avant-Folk

Small Press Poetry Networks
from 1950 to the Present

ROSS HAIR

Hardback, c.£75.00
256pp, 234x156mm
ISBN 9781781383292
EBOOK - see p.2

November 2016

Avant-Folk is the first comprehensive study of a loose collective of important British and American poets, publishers, and artists (Lorine Niedecker, Ian Hamilton Finlay, and Jonathan Williams) and the intersection of folk and modernist, concrete and lyric poetics within the small press poetry networks that developed around these figures from the 1950s up to the present day. *Avant-Folk* argues that the merging of the demotic with the avant-garde is but one of the many consequences of a particularly vibrant period of creative exchange when this network of poets, publishers, and artists expanded considerably the possibilities of small press publishing. *Avant-Folk* explores how, from this still

largely unexplored body of work, emerge new critical relations to place, space, and locale. Paying close attention to the transmission of demotic cultural expressions, this study of small press poetry networks also revises current assessments regarding the relationship between the cosmopolitan and the regional and between avant-garde and vernacular, folk aesthetics. Readers of *Avant-Folk* will gain an understanding of how small press publishing practices have revised these familiar terms and how they reconceive the broader field of twentieth-century British and American poetry.

Ross Hair is a faculty member at the School of Art, Media and American Studies, University of East Anglia.

The World is Charged

Poetic Engagements with Gerard Manley Hopkins

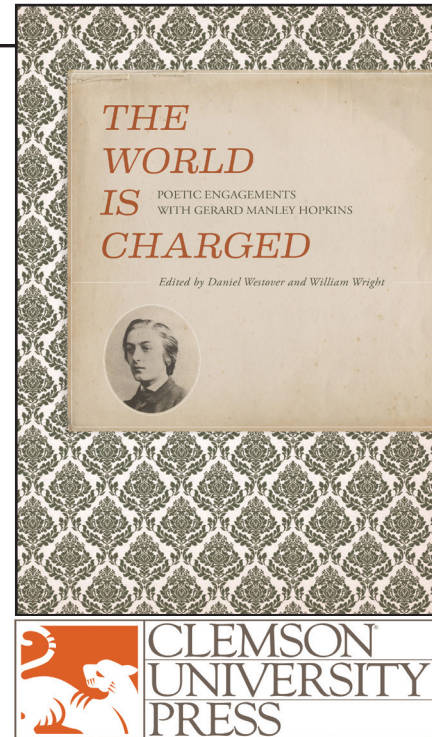
Edited by Daniel Westover and William Wright

The discovery of Gerard Manley Hopkins's poetry in the twentieth century was a revelation for postwar poets, who discovered in both Hopkins' style and subject matter a voice seemingly bottled for their own time. This influence has grown all the more pervasive in the 21st century, as poets from many backgrounds and nations have found, in the voice of this 19th century Jesuit, a revolutionary way of addressing contemporary concerns relating to human imagination, the role of art, and individual spirituality. The poets collected in *The World Is Charged: Poetic Engagements with Gerard Manley Hopkins* engage with Hopkins in diverse ways. Some address some aspect of

Hopkins' life. Others channel his innovative poetics or address Hopkinsian themes. All demonstrate the centrality of his influence in contemporary poetry. Unfortunately, critics often neglected the importance of Hopkins as a contemporary model, instead pinning his influence to the 20th century. In a climate where high modernism and the confessional lyric are often held up as contemporary poetry's dominant forerunners, this book proposes a more complex genealogy, tracing back to Hopkins and his influential early admirers current strands of emotional and spiritual openness, pleasure in word play and sonic textures, and veneration of the dynamic material world.

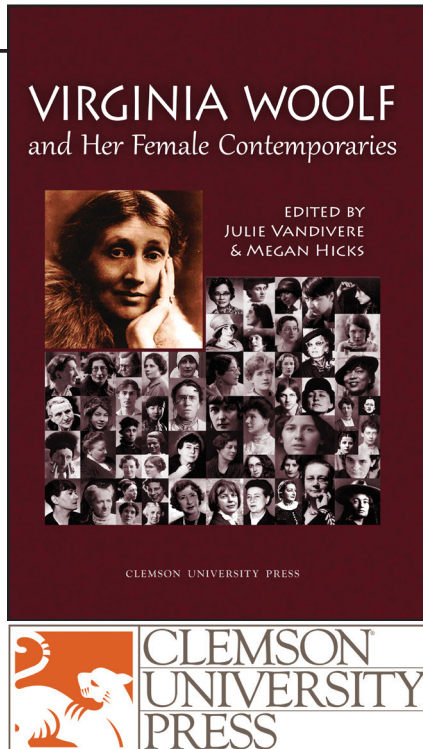
Daniel Westover is Associate Professor and Director of Graduate Studies in English, East Tennessee State University.

William Wright is Writer in Residence, University of Tennessee.



Paperback, c. £14.99
164pp, 239x163mm
ISBN 9781942954200
EBOOK - see p.2

June 2016



Virginia Woolf and Her Female Contemporaries

Edited by Julie Vandivere and Megan Hicks

Virginia Woolf and Her Female Contemporaries, seeks to contextualize Virginia Woolf's writing alongside the work of other women writers during the first decades of the twentieth-century. This volume expands our understanding of the unprecedented number of female writers and helps us comprehend the ways that these writers contributed and complicated modernist literature. It explores how burgeoning communities and enclaves of women writers intersected with and coexisted alongside Virginia Woolf and emphasizes both the development of enclaves and specific female subcultures or individual writers who were contemporaneous with Virginia Woolf. The essays in the first section, "Who Are

Virginia Woolf's Female Contemporaries," explore the boundaries of contemporaneity by considering women across nation, time, and class. The second section, "Cultural Contexts," explores Woolf's connections to early twentieth-century culture such as film and book societies. The two final sections, "Recovery and Recuperation," and "Connections Between Canonical Writers," illuminate the interlocking network of women writers and artists, the latter through women who have been bereft of scholarly attention and the former through women who have received more scholarly attention.

Hardback, c.£75.00
237pp, 234x156mm
ISBN 9781942954088
EBOOK - see p.2

June 2016

*Julie Vandivere is Professor of English, Bloomsburg University of Pennsylvania.
Megan Hicks is an independent scholar.*

Rewriting The Hour-Glass

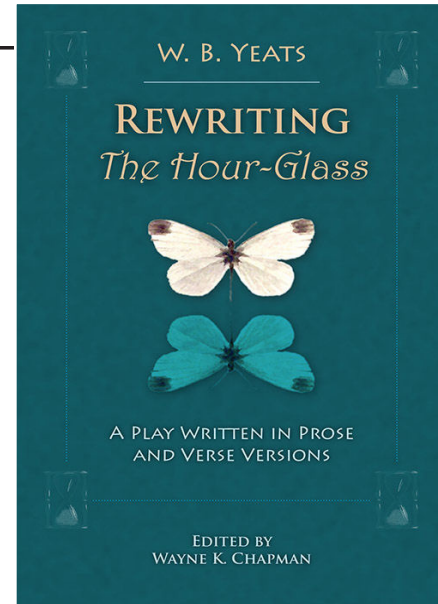
A Play Written in Prose and Verse Versions

Edited by Wayne K. Chapman

Rewriting "The Hour-Glass" presents the complete prose text of Yeats's one-act morality play of 1903, the complete "mixed" poetry and prose text of 1913, and all variants between and after these as both states were maintained in his lifetime. As a breakthrough play for Yeats, *The Hour-Glass* was commended in his manifesto "The Reform of the Theatre" (1903) and became, with significant rewriting, his first play to employ masks, by analogy to the Renaissance-era court masque, prior to his own adaptation of Japanese form and Irish content in his "plays for dancers." Like any critical edition, this book engages with and acknowledges all of the relevant texts, including Yeats's own

corrected copies of the play. Consequently, the book unpacks and unwinds convolutions of the notoriously dual presentations of prose and verse versions in the Variorum Edition, reversing the procedure of the latter and permitting a more linear presentation of first and last states of the play, much to the benefit of students.

Wayne K. Chapman is Professor in Modern British, Anglo-Irish, & American Literature at Clemson University.



Hardback, c. £75.00
157pp, 239x163mm
ISBN 9781942954163
EBOOK - see p.2

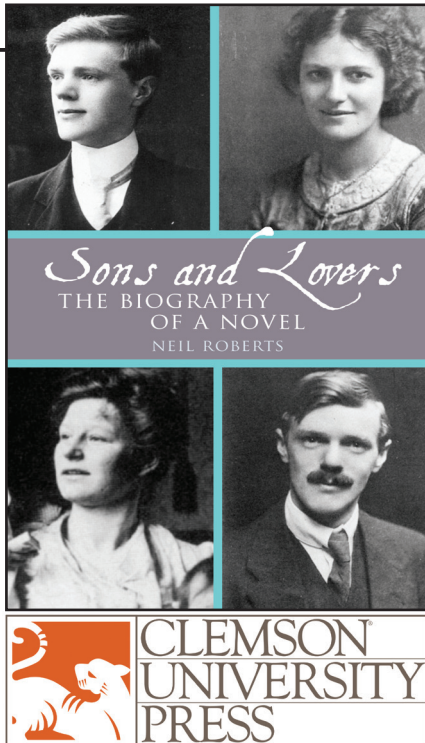
June 2016

AUTUMN 2016 - NEW TITLES

Sons and Lovers

The Biography of a Novel

Neil Roberts



Hardback, c.£75.00
237pp, 234x156mm
ISBN 9781942954187
EBOOK - see p.2

September 2016

Lawrence's autobiographical novel *Sons and Lovers* was written in four drafts between August 1910 and November 1912. During that period Lawrence's mother died, he broke for the final time with Jessie Chambers, the original of Miriam, had an affair with Alice Dax, the main model for Clara, had a year-long engagement to Louie Burrows, nearly died of pneumonia, gave up teaching, met Frieda Weekley who was to be his wife and life-companion, and lived abroad with her in Germany and Italy. When he began *Sons and Lovers* he was a schoolteacher in Croydon, South London. Writing after work in the evenings; when he completed it he was a full-time professional writer living with Frieda on

the shores of Lake Garda. The writing of the novel and the life on which it was based were closely intertwined. Moreover, Frieda and Jessie crucially influenced the writing of the book. In Jessie's case she wrote sections of it herself as well as encouraging Lawrence to make it more directly autobiographical. In many ways the book is the result of dialogues with Jessie and Frieda. Jessie was devastated by the outcome, which she considered a slander and a betrayal. But Lawrence incorporated her answering voice, as well as Frieda's, in the text. This book combines biography and textual scholarship to bring to life the dramatic story of the writing of *Sons and Lovers*.

Neil Roberts is Emeritus Professor of English Literature, University of Sheffield.

The Paintings and Drawings of John Dos Passos

A Collection and Study

Edited by Donald Pizer, Lisa Nanney, and Richard Layman

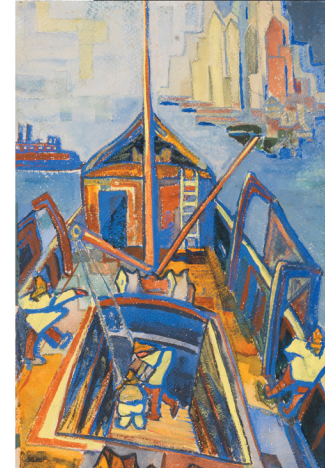
In addition to being a major twentieth-century author, John Dos Passos painted, principally in watercolor, throughout his career. This book reproduces 68 examples of Dos Passos's art, almost all in full color, presented in two parts containing 13 sections. In Part One, each section is devoted to a similar kind of art work produced within a specific time frame; in Part Two, each section consists of work in a specific genre. The book also includes essays devoted to the history and nature of Dos Passos' work as a pictorial artist and to the relationship of this work to his novels. It concludes with a survey of Dos Passos art collections, exhibitions, and pre-

vious published illustrations and paintings. The book as a whole seeks to demonstrate that Dos Passos's lifelong commitment to and practice of pictorial representation are vital aspects of his career because they confirm and manifest in both verbal and visual stylistics such modernist tendencies as Fauvism, Cubism, and Expressionism. Both the essays and illustrations in this book argue for the importance of Dos Passos's paintings as keys to fully understanding the writer's complex body of work and, in their striking compositions and vibrant colors, as challenging objects of visual pleasure in their own right.

Donald Pizer, Pierce Butler Professor of English Emeritus, Tulane University. Lisa Nanney is an independent scholar. She is the author of John Dos Passos Revisited (Macmillan Press, 1998). Richard Layman, President, Bruccoli Clark Layman; Managing Director, Layman Poupard Publishing, LLP.

The Paintings
and Drawings of
John Dos Passos

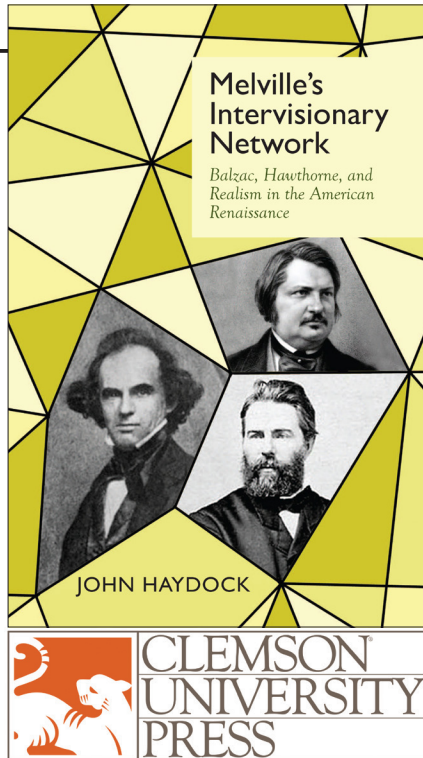
Donald Pizer,
Lisa Nanney, and Richard Layman



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EBOOK - see p.2

October 2016



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EBOOK - see p.2

October 2016

Melville's Intervisionary Network

Balzac, Hawthorne, and Realism in the American
Renaissance

John Haydock

The romances of Herman Melville, author of *Moby-Dick* are usually examined from an almost exclusively American setting. But while this isolated approach plays well in an arena constructed on American exclusiveness, it does not express the reality of the literary processes swirling around Melville in the middle of the 19th century. A series of expanding literary and technological networks was active that made his writing part of a global complex. Honoré de Balzac, popular French writer and creator of realism in the novel, was also in the web of these networks, during the height of Melville's creativity. There developed an almost inevitable attraction that brought their works together. Until recently,

however, Balzac was not recognized as a significant influence on Melville during his most creative period. Over the last decade, scholars began to explore literary networks by new methodologies, and the criticism developed out of these strategies pertains usually to modernist, postcolonial, contemporary situations. Remarkably, however, the intertextuality of Melville with Balzac is almost a case-book study in transcultural comparativism. *Intervisionary Network* explores a range of such connections and reveals that Melville was dependent on Balzac and his universal vision in much of his prose writing.

John Haydock is Associate Professor of English, Georgia Gwinnett College, Lawrenceville GA USA.

Yeats, Philosophy and the Occult

Edited by Matthew Gibson and Neil Mann

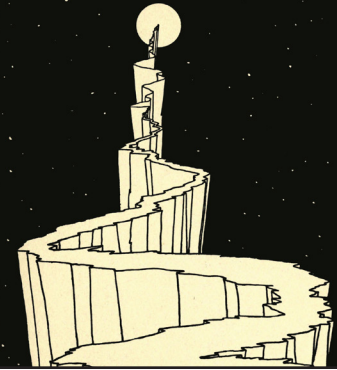
Yeats, Philosophy, and the Occult is a collection of essays examining the thought of the poet W. B. Yeats and particularly his philosophical reading and explorations of older systems of thought, where philosophy, mysticism, and the supernatural blend. It opens with an observation of the current state of Yeats scholarship, including an examination of Yeats's poetic practice through a manuscript of the original core of a poem that became a work of philosophical thought, "The Phases of the Moon." The following essay examines an area where spiritualism, eugenic theory, and criminology cross paths in the writings of Cesare Lombroso, and Yeats's response to his work. The third paper considers Yeats's

debts to the East, especially Buddhist and Hindu thought, while the fourth discusses his ideas about the dream-state, the nature of reality, and contact with the dead. The fifth essay explores Yeats's understanding of the concept of the Great Year from classical astronomy and philosophy, and its role in the system of his work *A Vision*, and the sixth paper studies that work's theory of "contemporaneous periods" affecting each other across history in the light of Oswald Spengler's *The Decline of the West*. This book explores how Yeats's mind and thought relate to his poetry, drama, and prose, and how his reading informs all of them.

Matthew Gibson is Associate Lecturer in Translation for the University of Hull. Neil Mann has written a number of articles dedicated to aspects of 'A Vision' and Yeats's Hermetic interests. He created and maintains the website YeatsVision.com, a resource for students and scholars.

Yeats, Philosophy, and the Occult

Edited by Matthew Gibson
and Neil Mann



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EBOOK - see p.2

November 2016



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EBOOK - see p.2

September 2016

The T.S. Eliot Studies Annual

Volume I

Edited by John D. Morgenstern

This work draws extensively on new editions of Eliot's letters, complete prose and poems alongside observations and discussions based on still unpublished archival material. Featuring research notes alongside full length articles, this book offers a breadth of fresh criticism and discussion on the work of Eliot, including an essay cluster reassessing "The Love Song of J. Alfred Prufrock" 100 years after its publication.

The T. S. Eliot Studies Annual strives to be the leading venue for the critical reassessment of Eliot's life and work in light of the ongoing publication of his letters, critical volumes of his complete prose, the

new edition of his complete poems, and the forthcoming critical edition of his plays. All critical approaches are welcome, as are essays pertaining to any aspect of Eliot's work as a poet, critic, playwright, editor, or foremost exemplar of literary modernism.

John D. Morgenstern is Lecturer in English at Clemson University. He is the general editor of The T.S. Eliot Studies Annual and the Historian of the T.S. Eliot Society.

FORTHCOMING IN 2017

Jonas of Bobbio

Life of Columbanus, Life of John of Reome, Life of
Vedast

Translated and Edited by Alexander O'Hara and Ian Wood

Jonas of Bobbio was an Italian monk, author, and abbot, active in Lombard Italy and Merovingian Gaul during the seventh century. He is best known as the author of the *Life of Columbanus* and *His Disciples*, one of the most important works of hagiography from the early medieval period, that charts the remarkable journey of the Irish exile and monastic founder, Columbanus (d. 615), through Western Europe, as well as the monastic movement initiated by him and his Frankish successors in the Merovingian kingdoms. In the years following Columbanus's death numerous new monasteries were built by his successors and their elite patrons in Francia that decisively transformed the inter-relationship between monasteries and secular authorities in the Early Middle Ages. Jonas also wrote two other, occa-

sional works set in the late fifth and sixth centuries: the *Life of John*, the abbot and founder of the monastery of Réomé in Burgundy, and the *Life of Vedast*, the first bishop of Arras and a contemporary of Clovis. Both works provide perspectives on how the past Gallic monastic tradition, the role of bishops, and the Christianization of the Franks were perceived in Jonas's time. Jonas's hagiography also provides important evidence for the reception of classical and late antique texts as well as the works of Gregory the Great and Gregory of Tours. This volume presents the first complete English translation of all of Jonas of Bobbio's saints' Lives with detailed notes and scholarly introduction that will be of value to all those interested in this period.

Dr Alexander O'Hara currently holds a research post at the Institut für Mittelalterforschung in Vienna. Professor Ian Wood is Professor of Early Medieval History in the Institute for Medieval Studies at the University of Leeds.

Jonas of Bobbio
Life of Columbanus, Life of John
of Réomé, and Life of Vedast

*Translated with introduction and commentary
by Alexander O'Hara and Ian Wood*

TH



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March 2017

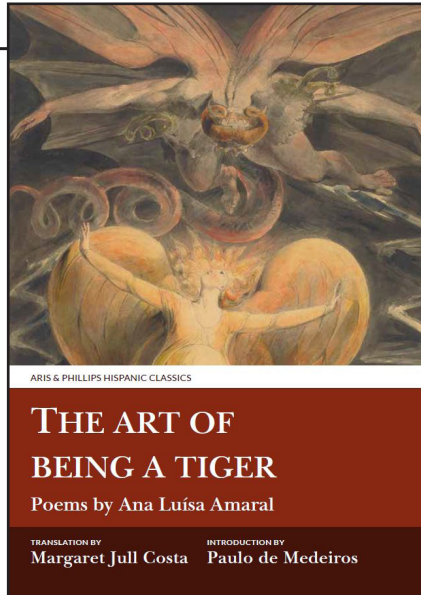
Announcement

Liverpool University Press is delighted to announce the acquisition of the Aris & Phillips publishing list.

Boasting hundreds of titles in the Classical Texts and Hispanics Classics series Aris & Phillips represents a high quality addition to areas of existing editorial strength for LUP.

For further details please visit our website www.liverpooluniversitypress.co.uk





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September 2016

The Art of Being a Tiger

Poems by Ana Luisa Amaral

Edited by Margaret Jull Costa and Paulo de Medeiros

Ana Luisa Amaral is considered to be one of the foremost Portuguese poets of her day, and although her poetry has been translated into many other languages, this is the first major collection of her poems to be published in English. Ana Luisa Amaral published her first collection of poems, *Minha Senhora de Que*, in 1990, and has since published many more, along with plays, children's literature, and a novel. Her work has brought her many prizes both in Portugal and elsewhere. Her poems are resolutely female, but she casts her net very wide in terms of subject matter, from tender poems about her daughter to thoughts provoked by finding a crumb lodged in the pages of a second-hand book to musings

about Galileo, the theory of relativity and the larger themes of loneliness, loss, and death. She is a writer immersed in her own culture, but steeped, too, in the poetry, for example, of Emily Dickinson and Shakespeare, and in the world of the Bible and the Greek myths. The result is a poetry that takes equal pleasure in the physical and metaphysical, playing with words and ideas, a poetry that is always refreshingly oblique, taking the reader down unexpected intellectual and linguistic paths. Her poetry invites readers to share her own wonder and perplexity at life's joys and griefs.

Paulo de Medeiros is Professor of Modern and Contemporary World Literatures at the University of Warwick. Margaret Jull Costa is a Fellow of the Royal Society of Literature, in 2014, she was awarded an OBE for services to literature.

Sender: Requiem for a Spanish Peasant

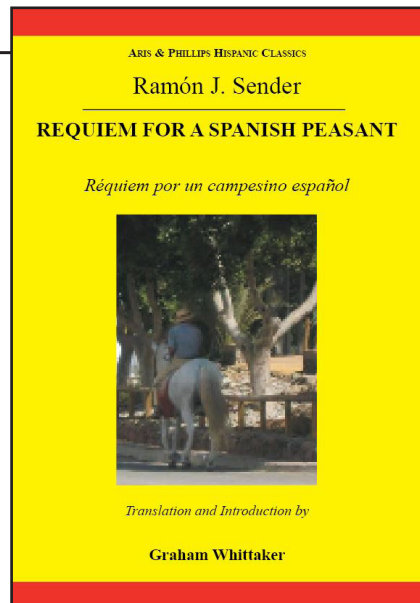
BESTSELLER

Edited by Graham Whittaker

Ramón José Sender Gracias was born on 3rd February 1901. He was a prolific writer, who published a vast quantity of novels, stories, plays, essays, poetry and articles throughout his life. He wrote *Requiem por un campesino español* during one week in 1952, with the intention that it be part of a collection of short stories. That book never materialised, but Sender's novella was published by Aquelarre in Mexico in 1953 under the title *Mosen Millan*. The title was changed in 1960 by New York publisher Las Americas to something that could be meaningfully translated into English. The political message conveyed within the book meant that it was not published in Spain until 1974. *Requiem*

for a Spanish Peasant relates the thoughts and memories of Mosen Millan, the parish priest, as he sits in the vestry of the church in a nameless Aragonese village, preparing to conduct a Requiem Mass to celebrate the life of a young peasant, Paco el del Molino, killed by the Nationalist army a year earlier, at the outbreak of the Spanish Civil War. As he waits, his thoughts are interrupted by the occasional comings and goings of an altar boy, who hums to himself an anonymous ballad. This ballad, along with Millan's thoughts and the voice of an omniscient narrator, creates three strands of narration for the reader to follow.

Graham Whittaker has written on various aspects of traditional Spanish literature.



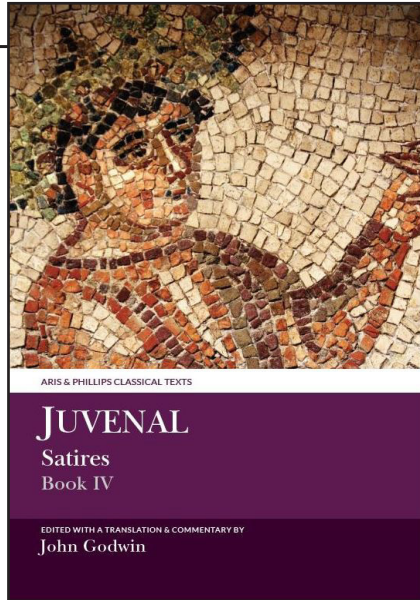
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April 2007

Juvenal

Satires: Book IV

Edited by John Godwin



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September 2016

Juvenal's fourth book of Satires is concerned with contentment. The poet adopts a resigned and philosophical tone, unlike the brash anger of the earlier books. These poems use humour to puncture the pretensions of the wicked, urging an acceptance of our lives and a more positive stance towards life and death by mockery of the pompous and comic description of the rich and famous. In Satire 10 Juvenal examines the human desire to be rich, famous, attractive and powerful and dismisses all these goals as not worth striving for - we are in fact happier as we are. In Satires 11 and 12 he argues that the simple life can deliver genuine happiness rather than risking the decadence of luxury and legacy-hunting.

These poems are complex literary constructs in which the figure of the speaker can be elusive and the ironic tone can cast doubt on the message being imparted. The introduction explores the style of the poems as well as the degree to which they can be read as in any sense documents of real life. The text is accompanied by a literal English translation and the commentary is keyed to important words in the translation and aims to be accessible to readers with little or no Latin. It seeks to explain both the factual background to the poems and also the literary qualities which make this poetry exciting and moving to a modern audience.

John Godwin is the Head of Classics at Shrewsbury School. He has written six books in the field of Roman Poetry and edited the complete works of Catullus in two volumes.

Plautus

Aulularia

Edited by Keith MacLennan and Walter Stockert

The *Aulularia* is a comedy by the early poet Plautus (about 200 BCE) who transformed plays of Greek New Comedy, especially Menander, into typical Roman plays. Great interest lies in the imaginative metre and the archaic language of Plautus' work, whose 20 plays are the oldest substantial surviving documents in this language. This book focuses on the *Aulularia*, a brilliant piece of writing, containing comic scenes of great variety and one character (the old man Euclio), unmatched in surviving Latin drama for vivid presentation and effective development. The play raises very interesting questions about the relation of Roman comedy to the Greek theatrical tradition which lies behind it and its unfinished

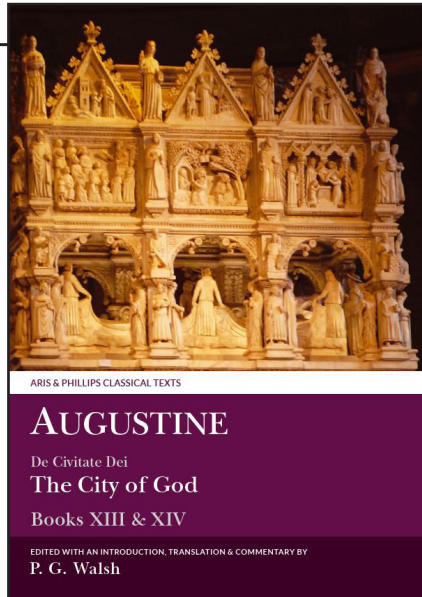
state has provoked much discussion about how it could have been completed. The *Aulularia* has given inspiration to a host of works in later European literature from the fifteenth to the twentieth centuries, yet no new edition or commentary has been published in English since 1913. With an introduction that will be of interest to students of literature and classics, there is also a substantial chapter on the rich reception of the play in modern literature as well as a chapter on the Greek original.

*Keith MacLennan is Head of Classics at Rugby School.
Walter Stockert is a Lecturer in Classical Philology at the University of Vienna.*



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Augustine De Civitate Dei

Books XIII and XIV

Edited by P. G. Walsh

After completing the first ten books of *De Civitate Dei*, in which Augustine sought to refute the claim that pagan deities had ensured that Rome enjoyed unbroken success and prosperity in this life and guaranteed its citizens a blessed life after death, Augustine devoted the remaining twelve books to discuss the origins, development and destiny of the two cities of Babylon and Jerusalem, with the predominant emphasis on the city of God. In this volume, the seventh in Peter Walsh's series, Augustine turns to the problem of death as punishment for the sin of disobedience, resumes his attack

on the Platonists and pursues a range of topics which emerge from consideration of Adam's sin. This is the only edition of these books in English which provides not only a text but also a detailed commentary on one of the most influential documents in the history of western Christianity.

P.G. Walsh was Senior Research Fellow and Emeritus Professor of Humanity at the University of Glasgow.

Euripides

Iphigenia at Aulis

Edited by Christopher Collard & James Morwood

This is the first English edition with commentary of the play since 1891. Euripides died before completing this late masterpiece and it was prepared for its enthusiastically received first performance by his son or nephew. Over the centuries other hands have contributed to the text we now have but even so for the most part it shows Euripides at his finest. After Agamemnon has discovered that the Trojan War can only be fought if he sacrifices his daughter Iphigenia, we witness the break-down of the most dysfunctional family in Greek mythology. The characters are expressively

and movingly etched; their confrontations are charted with unsurpassed dramatic power; their shifts and changes can take the breath away, especially Iphigenia's transformation from desperate pleading to a heroic acceptance of her tragic destiny.

James Morwood is Dean of Wadham College, Oxford, translator of eleven of Euripides' plays in the World Classics Series, author of numerous Greek and Latin language books.

Christopher Collard was Professor of Classics at the University of Swansea and has published widely on tragedy and scholars of tragedy.



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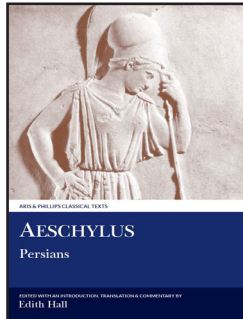
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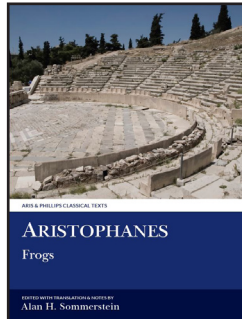
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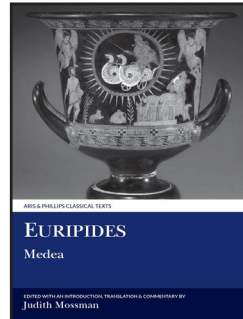
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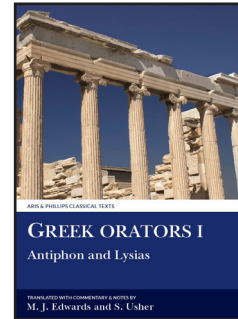
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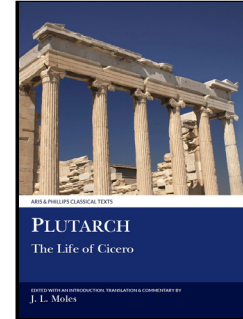
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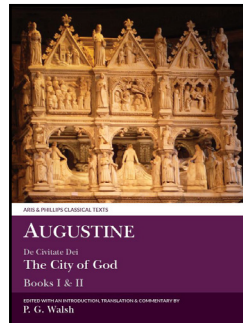
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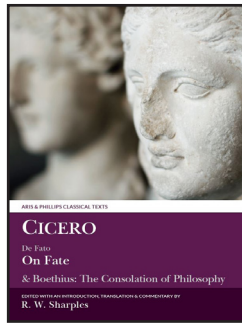
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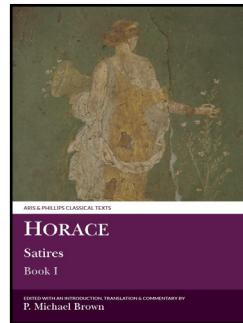
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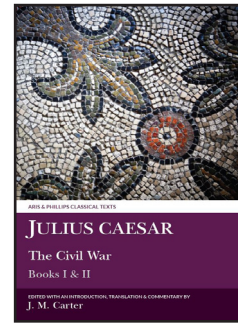
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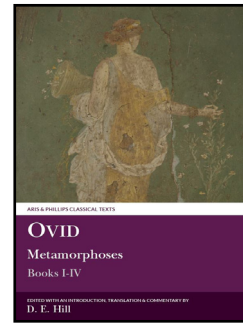
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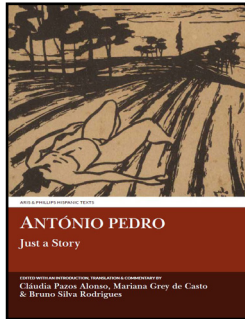
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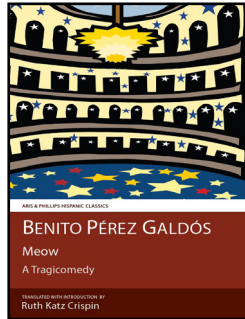


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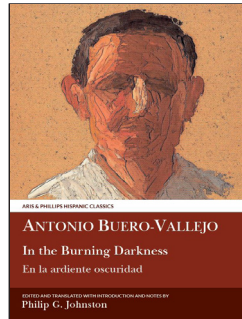
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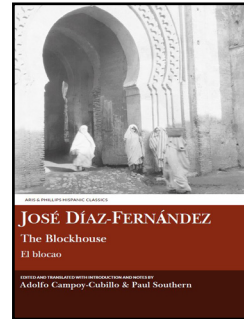
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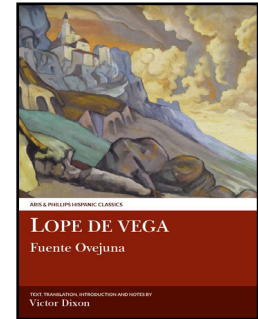
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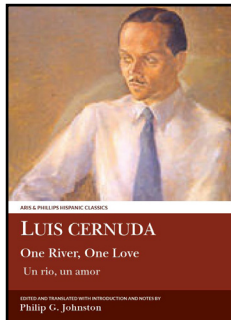
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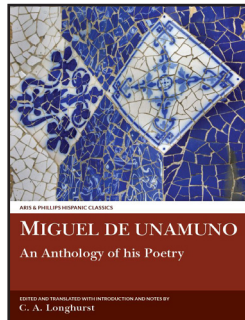
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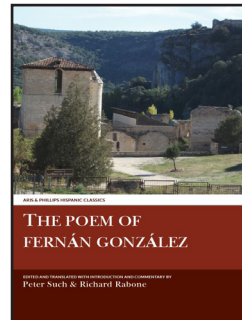
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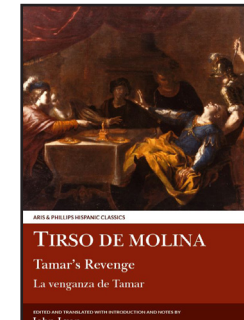
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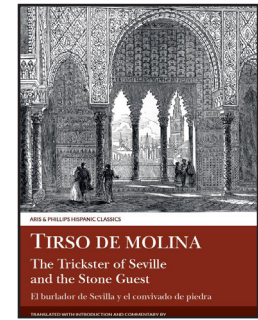
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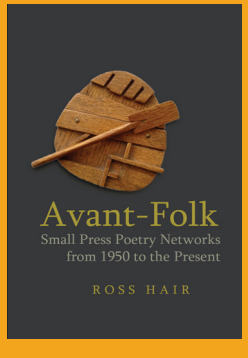
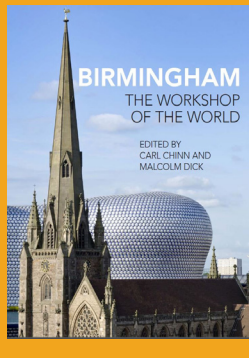
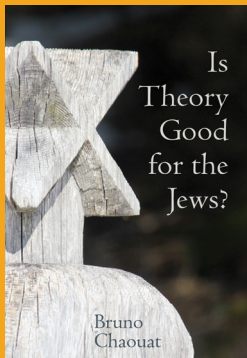
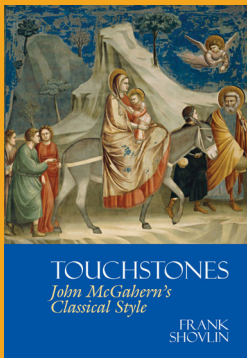
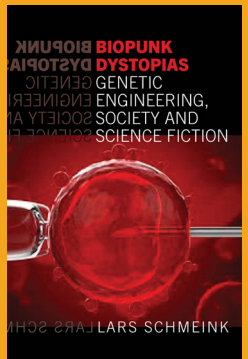
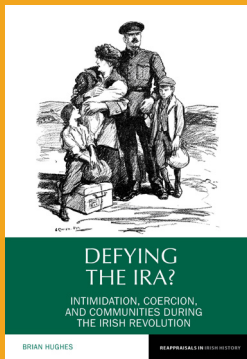
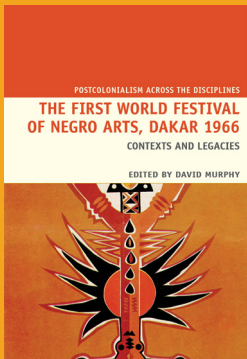
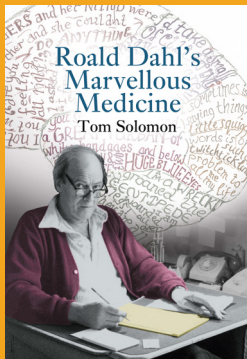
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