

Imperial Rome And Christian Triumph The Art Of The Roman Empire Ad 100 450

The study of Greco-Roman civilisation is as exciting and innovative today as it has ever been. This intriguing collection of essays by contemporary classicists reveals new discoveries, new interpretations and new ways of exploring the experiences of the ancient world. Through one and a half millennia of literature, politics, philosophy, law, religion and art, the classical world formed the origin of western culture and thought. This book emphasises the many ways in which it continues to engage with contemporary life. Offering a wide variety of authorial style, the chapters range in subject matter from contemporary poets' exploitation of Greek and Latin authors, via newly discovered literary texts and art works, to modern arguments about ancient democracy and slavery, and close readings of the great poets and philosophers of antiquity. This engaging book reflects the current rejuvenation of classical studies and will fascinate anyone with an interest in western history.

The Oxford Handbook of Early Christian Studies responds to and celebrates the explosion of research in this inter-disciplinary field over recent decades. As a one-volume reference work, it provides an introduction to the academic study of early Christianity (c. 100-600 AD) and examines the vast geographical area impacted by the early church, in western and eastern late antiquity. It is thematically arranged to encompass history, literature, thought, practices, and material culture. It contains authoritative and up-to-date surveys of current thinking and research in the various sub-specialties of early Christian studies, written by leading figures in the discipline. The essays orientate readers to a given topic, as well as to the trajectory of research developments over the past 30-50 years within the scholarship itself. Guidance for future research is also given. Each essay points the reader towards relevant forms of extant evidence (texts, documents, or examples of material culture), as well as to the appropriate research tools available for the area. This volume will be useful to advanced undergraduate and post-graduate students, as well as to specialists in any area who wish to consult a brief review of the 'state of the question' in a particular area or sub-specialty of early Christian studies, especially one different from their own.

A groundbreaking book exploring the discovery of sameness in otherness. Recuperating a topic once central to philosophy, theology, rhetoric, and aesthetics, this groundbreaking book explores the discovery of sameness in otherness. Analogy poses an intriguingly ancient and modern conundrum. How, in the face of cultural diversity, can a unique someone or something be perceived as like what it is not? This book is for anyone puzzled by why today, as Barbara Maria Stafford claims, "we possess no language for talking about resemblance, only an exaggerated awareness of difference." Well-designed images, Stafford argues, reveal the mind's intuitive leaps to connect known with unknown experience. The first of four wide-ranging chapters paints a challenging overview of several pressing contemporary issues. Cloning, legal controversies about social inequity, identity politics, electronic copying, and the mimicry of virtual reality expose the need for a nuanced theory of similitude. The second examines the historical tug-of-war between analogy and allegory, or disanalogy. Stafford provocatively suggests that, since the Romantic Era, we have been living in polarizingly allegorical times. The third roots this divisiveness within the momentous shift from a magical universe, modeled on sexual bonds, to an engineered world built of discrete automated units. Finally, recent developments in computational brain research notwithstanding, major phenomenological questions about memory, emotion, intelligence, and awareness beckon. In the fourth chapter, Stafford intervenes in the consciousness debates to propose a humanistic cognitive science with bridging/analogy at its artful core.

Surveys the Severan period's many developments in literature, philosophy, religion, art, archaeology and culture.

Seeing the Gods

Presence

Roman Art

The Oxford Dictionary of Late Antiquity

Augustus to Constantine

The Tragedy of Empire

This remarkable account by an award-winning historian details the responses to the fall of Rome by the church fathers, who set the pattern for interpreting this momentous event for all succeeding centuries. "To speak about the decline and fall of the Roman empire as 'the social triumph of the ancient church' is to look at the events associated with that 'memorable revolution' . . . through the eyes of the victors," writes the author. "The thoroughness of the victors has often seen to it that there remains no other way for us to view those events. Not only are we--for this period as for so many others throughout most of human history--denied access to the mind of the common people as they watched this history in the making, such that we are forced to depend on the documents provided by various of the elites of the fourth and fifth centuries; but among the documents of those elites, only some have been permitted to survive." Jerome, Christian humanist and translator of the Bible into Latin, represents an apocalyptic view of the crisis. Eusebius, court theologian and founder of church history, saw the fall of Rome as the sign of a new order, the "Christian Empire." And Augustine, fountainhead of much of Western thought during the millennium that followed, used it as the basis for his City of God. The unifying theme in this historical panorama is the final revisionist view of the fall by its greatest historian, Edward Gibbon. All of these interpretations of the fall of Rome continue to live today and deeply influence our understanding of Western culture.

This book is about the reinvention of the Roman Empire during the eighty years between the accession of Diocletian and the death of Julian.

A distinct perspective on the momentous religious change in the region Diocletian (284-305) and his principal successor, Constantine (306-337), would rule the Roman world for over half a century and Constantine's sons would build on their legacy. Administrative reform encouraged the rise of a bureaucratic culture, provincial government was reshaped and became more hierarchical and the court became more structured. The period was also one of momentous religious change. With Constantine's adoption of Christianity as the favoured recipient of imperial patronage, the religious landscape would, over time, be radically reshaped. Jill Harries combines the administrative reform and religious change with accounts of war, women and imperial cities to offer a new and revealing view of the region. Key features: Focuses on the Emperor Constantine as a major figure and offers a context to his achievement Addresses the role of imperial women, often ignored for this period Studies the control of empires and how rulers fashion their claims to legitimacy Keywords: Roman history; Late Antiquity; Later Roman Empire; History of Christianity; Diocletian; Constantine; Emperor Julian.

GARDNER'S ART THROUGH THE AGES: A CONCISE GLOBAL HISTORY, 4th Edition provides you with a comprehensive, beautifully illustrated tour of the world's great artistic traditions, and, with MindTap, all of the online study tools you need to excel in your art history course! Easy to read and understand, the fourth edition includes new artists and provides a rich cultural

backdrop for each of the covered periods and geographical locations. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The New Empire

Essays on Ancient Greece and Rome

Art and Rhetoric in Roman Culture

Hadrian and the Triumph of Rome

Religions of Rome: Volume 1, A History

Christianity in the Later Roman Empire: A Sourcebook

In *Roman Eyes*, Jas Elsner seeks to understand the multiple ways that art in ancient Rome formulated the very conditions for its own viewing, and as a result was complicit in the construction of subjectivity in the Roman Empire. Elsner draws upon a wide variety of visual material, from sculpture and wall paintings to coins and terra-cotta statuettes. He examines the different contexts in which images were used, from the religious to the voyeuristic, from the domestic to the subversive. He reads images alongside and against the rich literary tradition of the Greco-Roman world, including travel writing, prose fiction, satire, poetry, mythology, and pilgrimage accounts. The astonishing picture that emerges reveals the mindsets Romans had when they viewed art--their preoccupations and theories, their cultural biases and loosely held beliefs. *Roman Eyes* is not a history of official public art--the monumental sculptures, arches, and buildings we typically associate with ancient Rome, and that tend to dominate the field. Rather, Elsner looks at smaller objects used or displayed in private settings and closed religious rituals, including tapestries, ivories, altars, jewelry, and even silverware. In many cases, he focuses on works of art that no longer exist, providing a rare window into the aesthetic and religious lives of the ancient Romans.

In this paradigm changing study of art and thought from antiquity to the Italian Renaissance Clare Lapraik Guest re-evaluates the central role and theoretical dignity of ornament in pre-modern art and literature.

A complete introduction to the rich cultural legacy of Rome through the study of Roman art ... It includes a discussion of the relevance of Rome to the modern world, a short historical overview, and descriptions of forty-five works of art in the Roman collection organized in three thematic sections: Power and Authority in Roman Portraiture; Myth, Religion, and the Afterlife; and Daily Life in Ancient Rome. This resource also provides lesson plans and classroom activities."--Publisher website.

Laura Nasrallah argues that early Christian literature is best understood when read alongside the archaeological remains of Roman antiquity.

From Constantine to the Destruction of Roman Italy

Pilgrimage in Graeco-Roman and Early Christian Antiquity

Ancient Rome

From Constantine's Empire to the Destruction of Roman Italy AD 363-568

The Rise and Triumph of Christianity in the Roman World

The Triumph of Christianity

Pauline Christianity sprang to life in a world of imperial imagery. In the streets and at the thoroughfares, in the market places and on its public buildings and monuments, and especially on its coins the Roman Empire's imperial iconographers displayed imagery that aimed to persuade the Empire's diverse and mostly illiterate inhabitants that Rome had a divinely appointed right to rule the world and to be honoured and celebrated for its dominion. Harry O. Maier places the later, often contested, letters and theology associated with Paul in the social and political context of the Roman Empire's visual culture of politics and persuasion to show how followers of the apostle visualized the reign of Christ in ways consistent with central themes of imperial iconography. They drew on the Empire's picture language to celebrate the dominion and victory of the divine Son, Jesus, to persuade their audiences to honour his dominion with praise and thanksgiving. Key to this imperial embrace were Colossians, Ephesians, and the Pastoral Epistles. Yet these letters remain neglected territory in consideration of engagement with and reflection of imperial political ideals and goals amongst Paul and his followers. This book fills a gap in scholarly work on Paul and Empire by taking up each contested letter in turn to investigate how several of its main themes reflect motifs found in imperial images.

Ancient Rome masterfully synthesizes the vast period from the second millennium BCE to the sixth century CE, carrying readers through the succession of fateful steps and agonizing crises that marked Roman evolution from an early village settlement to the capital of an extraordinary realm extending from northern Britain to the deserts of Arabia. A host of world-famous figures come to life in these pages, including Alexander the Great, Hannibal, Julius Caesar, Cleopatra, Augustus, Livia, Cicero, Nero, Hadrian, Diocletian, Constantine, Justinian, and Theodora. Filled with chilling narratives of violence, lust, and political expediency,

this book not only describes empire-shaping political and military events but also treats social and cultural developments as integral to Roman history. William E. Dunstan highlights such key topics as the physical environment, women, law, the roles of slaves and freedmen, the plight of unprivileged free people, the composition and power of the ruling class, education, popular entertainment, food and clothing, marriage and divorce, sex, death and burial, finance and trade, scientific and medical achievements, religious institutions and practices, and artistic and literary masterpieces. All readers interested in the classical world will find this a fascinating and compelling history.

For centuries, Rome was one of the world's largest imperial powers, its influence spread across Europe, North Africa, and the Middle-East, its military force successfully fighting off attacks by the Parthians, Germans, Persians and Goths. Then came the definitive split, the Vandal sack of Rome, and the crumbling of the West from Empire into kingdoms first nominally under Imperial rule and then, one by one, beyond it. Imperial Tragedy tells the story of Rome's gradual collapse. Full of palace intrigue, religious conflicts and military history, as well as details of the shifts in social, religious and political structures, Imperial Tragedy contests the idea that Rome fell due to external invasions. Instead, it focuses on how the choices and conditions of those living within the empire led to its fall. For it was not a single catastrophic moment that broke the Empire but a creeping process; by the time people understood that Rome had fallen, the west of the Empire had long since broken the Imperial yoke. A comprehensive and radical new survey of religious life in Rome over the course of a millennium.

An Early Christian Response to Roman Imperial Propaganda

Poetry, Visual Culture, and the Cult of Martyrs

Christian Identity in the Jewish and Graeco-Roman World

Imperial Triumph

Imperial Image, Text and Persuasion in Colossians, Ephesians and the Pastoral Epistles

Classics in Progress

Moderate revision of the author's thesis (doctoral)--Fuller Theological Seminary, 2007.

The Oxford Encyclopedia of Ancient Greece and Rome is the clearest and most accessible guide to the world of classical antiquity ever produced. This multivolume reference work is a comprehensive overview of the major cultures of the classical Mediterranean world--Greek, Hellenistic, and Roman--from the Bronze Age to the fifth century CE. It also covers the legacy of the classical world and its interpretation and influence in subsequent centuries. The Encyclopedia brings the work of the best classical scholars, archaeologists, and historians together in an easy-to-use format. The articles, written by leading scholars in the field, seek to convey the significance of the people, places, and historical events of classical antiquity, together with its intellectual and material culture. Broad overviews of literature, history, archaeology, art, philosophy, science, and religion are complimented by articles on authors and their works, literary genres and periods, historical figures and events, archaeologists and archaeological sites, artists and artistic themes and materials, philosophers and philosophical schools, scientists and scientific areas, gods, heroes, and myths. Areas covered include: · Greek and Latin Literature · Authors and Their Works · Historical Figures and Events · Religion and Mythology · Art, Artists, Artistic Themes, and Materials · Archaeology, Philosophers, and Philosophical Schools · Science and Technology · Politics, Economics, and Society · Material Culture and Everyday Life

Imperial Triumph presents the history of Rome at the height of its imperial power. Beginning with the reign of Hadrian in Rome and ending with the death of Julian the Apostate on campaign in Persia, it offers an intimate account of the twists and often deadly turns of imperial politics in which successive emperors rose and fell with sometimes bewildering rapidity. Yet, despite this volatility, the Romans were able to see off successive attacks by Parthians, Germans, Persians and Goths and to extend and entrench their position as masters of Europe and the Mediterranean. Imperial Triumph shows how they managed to do it. Michael Kulikowski describes the empire's cultural integration in the second century, the political crises of the third when Rome's Mediterranean world became subject to the larger forces of Eurasian history, and the remaking of Roman imperial institutions in the fourth century under Constantine and his son Constantius II. The Constantinian revolution, Professor Kulikowski argues, was the pivot on which imperial fortunes turned - the beginning of the parting of ways between the eastern and western empires. This sweeping account of one of the world's greatest empires is incisive, readable and authoritative.

A sweeping intellectual history of the role of wealth in the church in the last days of the Roman Empire Jesus taught his followers that it is easier for a camel to go through the eye of a needle than for a rich man to enter heaven. Yet by the fall of Rome, the church was becoming rich beyond measure. Through the

Eye of a Needle is a sweeping intellectual and social history of the vexing problem of wealth in Christianity in the waning days of the Roman Empire, written by the world's foremost scholar of late antiquity. Peter Brown examines the rise of the church through the lens of money and the challenges it posed to an institution that espoused the virtue of poverty and called avarice the root of all evil. Drawing on the writings of major Christian thinkers such as Augustine, Ambrose, and Jerome, Brown examines the controversies and changing attitudes toward money caused by the influx of new wealth into church coffers, and describes the spectacular acts of divestment by rich donors and their growing influence in an empire beset with crisis. He shows how the use of wealth for the care of the poor competed with older forms of philanthropy deeply rooted in the Roman world, and sheds light on the ordinary people who gave away their money in hopes of treasure in heaven. Through the Eye of a Needle challenges the widely held notion that Christianity's growing wealth sapped Rome of its ability to resist the barbarian invasions, and offers a fresh perspective on the social history of the church in late antiquity.

The Roman World from Hadrian to Constantine
Empire

Gardner's Art through the Ages: A Concise Global History

Wealth, the Fall of Rome, and the Making of Christianity in the West, 350-550 AD

The Excellent Empire

Consciousness as the Art of Connecting

"May Steven Saylor's Roman empire never fall. A modern master of historical fiction, Saylor convincingly transports us into the ancient world...enthralling!" –USA Today on Roma Continuing the saga begun in his New York Times bestselling novel Roma, Steven Saylor charts the destinies of the aristocratic Pinarius family, from the reign of Augustus to height of Rome's empire. The Pinarii, generation after generation, are witness to greatest empire in the ancient world and of the emperors that ruled it—from the machinations of Tiberius and the madness of Caligula, to the decadence of Nero and the golden age of Trajan and Hadrian and more. Empire is filled with the dramatic, defining moments of the age, including the Great Fire, the persecution of the Christians, and the astounding opening games of the Colosseum. But at the novel's heart are the choices and temptations faced by each generation of the Pinarii. Steven Saylor once again brings the ancient world to vivid life in a novel that tells the story of a city and a people that has endured in the world's imagination like no other.

Rhetoric was fundamental to education and to cultural aspiration in the Greek and Roman worlds. It was one of the key aspects of antiquity that slipped under the line between the ancient world and Christianity erected by the early Church in late antiquity. Ancient rhetorical theory is obsessed with examples and discussions drawn from visual material. This book mines this rich seam of theoretical analysis from within Roman culture to present an internalist model for some aspects of how the Romans understood, made and appreciated their art. The understanding of public monuments like the Arch of Titus or Trajan's Column or of imperial statuary, domestic wall painting, funerary altars and sarcophagi, as well as of intimate items like children's dolls, is greatly enriched by being placed in relevant rhetorical contexts created by the Roman world.

Judith Lieu's study explores how a sense of being a Christian was shaped within the setting of the Jewish and Graeco-Roman world. By exploring this theme she reveals what made early Christianity so distinctive and separate.

Images and artistic representations were of significant value to the early Christian communities. In Christ the Miracle Worker in Early Christian Art, Lee Jefferson argues, in fact, that images provided visual representations of vital religious and theological truths crucial to the faithful, by which art possessed the power to project concepts and claims beyond the limitations of the written and spoken word. Images of Christ performing miracles or healings, as demonstrated in this volume, functioned as advertisements for Christianity and illustrated explications of the nature of Christ. These images of Christ as worker of miracles and healing form the nucleus of an extensive examination of this power of art, its role in fostering devotion, and the deep connection between art and its underwriting and elucidation of pivotal theological claims and developments. (back cover).

Cambridge History of Christianity: Volume 1, Origins to Constantine

Visual Analogy

Through the Eye of a Needle

A Resource for Educators

Imperial Rome and Christian Triumph

Christ the Miracle Worker in Early Christian Art

Historians who viewed imperial Rome in terms of a conflict between pagans and Christians have often regarded Constantine's conversion as the triumph of Christianity over paganism.

Here Drake offers a fresh understanding of Constantine's rule.

Michael Kulikowski takes readers into the political heart of imperial Rome, beginning with the reign of Hadrian, who visited the farthest reaches of his domain and created stable frontiers, to the decades after Constantine the Great, who overhauled the government, introduced a new state religion, and founded a second Rome.

Presence reconsiders the notion of 'presence' in objects. The first book to address the issue directly, it contains a series of case studies covering a broad geographical and chronological range from ancient Greece and the Incas to industrial America and contemporary India, as well as examples from the canon of western European art. The studies reveal the widespread evidence for this striking form of response and allow readers to see how 'presence' is evoked and either embraced or repressed in differing historical and cultural contexts.

This masterful study of the early centuries of Christianity vividly brings to life the religious, political, and cultural developments through which the faith that began as a sect within Judaism became finally the religion of the Roman empire. First published in 1970, Grant's classic is enhanced with a new foreword by Margaret M. Mitchell, which assesses its importance and puts the reader in touch with the advances of current research.

Imperial Rome AD 284 to 363

Severan Culture

Constantine and the Bishops

The Understanding of Ornament in the Italian Renaissance

Imperial Tragedy

"A fascinating insight into the mind of the Roman emperor."—Sunday Telegraph (London) Born in A.D. 76, Hadrian lived through and ruled during a tempestuous era, a time when the Colosseum was opened to the public and Pompeii was buried under a mountain of lava and ash. Acclaimed author Anthony Everitt vividly recounts Hadrian's thrilling life, in which the emperor brings a century of disorder and costly warfare to a peaceful conclusion while demonstrating how a monarchy can be compatible with good governance. What distinguished Hadrian's rule, according to Everitt, were two insights that inevitably ensured the empire's long and prosperous future: He ended Rome's territorial expansion, which had become strategically and economically untenable, by fortifying her boundaries (the many famed Walls of Hadrian), and he effectively "Hellenized" Rome by anointing Athens the empire's cultural center, thereby making Greek learning and art vastly more prominent in Roman life. By making splendid use of recently discovered archaeological materials and his own exhaustive research, Everitt sheds new light on one of the most important figures of the ancient world.

This sourcebook gathers into a single collection the writings that illuminate one of the most fundamental periods in the history of Christian Europe.

Beginning from the Great Persecution of Diocletian and the conversion of Constantine the first Christian Roman emperor, the volume explores Christianity's rise as the dominant religion of the Later Roman empire and how the Church survived the decline and fall of Roman power in the west and converted the Germanic tribes who swept into the western empire. These years of crisis and transformation inspired generations of great writers, among them Eusebius of Caesarea, Ammianus Marcellinus, Julian 'the Apostate', Ambrose of Milan, John Chrysostom, Jerome and Augustine of Hippo. They were also years which saw Christianity face huge challenges on many crucial questions, from the evolution of Christian doctrine and the rise of asceticism to the place of women in the early Church and the emerging relationship between Church and state. All these themes will be made accessible to specialists and general readers alike, and the sourcebook will be invaluable for students and teachers of courses in history and church history, the world of late antiquity, and religious studies.

The "marvelous" (Reza Aslan, bestselling author of *Zealot*), New York Times bestselling story of how Christianity became the dominant religion in the West. How did a religion whose first believers were twenty or so illiterate day laborers in a remote part of the empire become the official religion of Rome, converting some thirty million people in just four centuries? In *The Triumph of Christianity*, early Christian historian Bart D. Ehrman weaves the rigorously-researched answer to this question "into a vivid, nuanced, and enormously readable narrative" (Elaine Pagels, National Book Award-winning author of *The Gnostic Gospels*), showing how a handful of charismatic characters used a brilliant social strategy and an irresistible message to win over hearts and minds one at a time. This "humane, thoughtful and intelligent" book (The New York Times Book Review) upends the way we think about the single most important cultural transformation our world has ever seen—one that revolutionized art, music, literature, philosophy, ethics, economics, and law. An interdisciplinary study of the practice and purpose of early Christian baptism as it is depicted in pictorial art and as it was practiced in-built structures, this book integrates physical remains with literary evidence for the early Christian initiation rite.

Roman Eyes

The Novel of Imperial Rome

Prudentius, Spain, and Late Antique Christianity

Picturing Paul in Empire

How a Forbidden Religion Swept the World

Living Water: Images, Symbols, and Settings of Early Christian Baptism

The Oxford Dictionary of Late Antiquity is the first comprehensive reference book covering every aspect of history, culture, religion, and life in Europe, the Mediterranean,

and the Near East (including the Persian Empire and Central Asia) between the mid-3rd and the mid-8th centuries AD, the era now generally known as Late Antiquity. This period saw the re-establishment of the Roman Empire, its conversion to Christianity and its replacement in the West by Germanic kingdoms, the continuing Roman Empire in the Eastern Mediterranean, the Persian Sassanian Empire, and the rise of Islam. Consisting of over 1.5 million words in more than 5,000 A-Z entries, and written by more than 400 contributors, it is the long-awaited middle volume of a series, bridging a significant period of history between those covered by the acclaimed Oxford Classical Dictionary and The Oxford Dictionary of the Middle Ages. The scope of the Dictionary is broad and multi-disciplinary; across the wide geographical span covered (from Western Europe and the Mediterranean as far as the Near East and Central Asia), it provides succinct and pertinent information on political history, law, and administration; military history; religion and philosophy; education; social and economic history; material culture; art and architecture; science; literature; and many other areas. Drawing on the latest scholarship, and with a formidable international team of advisers and contributors, The Oxford Dictionary of Late Antiquity aims to establish itself as the essential reference companion to a period that is attracting increasing attention from scholars and students worldwide.

Michael Kulikowski traces two hundred years of Roman history during which the Empire became ungovernable and succumbed to turbulence and change. A sweeping political narrative, *The Tragedy of Empire* tells the story of the Western Roman Empire's downfall, even as the Eastern Empire remained politically strong and culturally vibrant.

Western culture saw some of the most significant and innovative developments take place during the passage from antiquity to the middle ages. This stimulating new book investigates the role of the visual arts as both reflections and agents of those changes. It tackles two inter-related periods of internal transformation within the Roman Empire: the phenomenon known as the 'Second Sophistic' (c. ad 100-300) two centuries of self-conscious and enthusiastic Hellenism, and the era of late antiquity (c. ad 250-450) when the empire underwent a religious conversion to Christianity. Vases, murals, statues, and masonry are explored in relation to such issues as power, death, society, acculturation, and religion. By examining questions of reception, viewing, and the culture of spectacle alongside the more traditional art-historical themes of imperial patronage and stylistic change, Jas Elsner presents a fresh and challenging account of an extraordinarily rich cultural crucible in which many fundamental developments of later European art had their origins. 'a highly individual work . . . wonderful visual and comparative analysis . . . I can think of no other general book on Roman art that deals so elegantly and informatively with the theme of visuality and visual desire.' Professor Natalie Boymel Kampen, Barnard College, New York 'exciting and original . . . a vibrant impression of creative energy and innovation held in constant tension by the persistence of more traditional motifs and techniques. Elsner constantly surprises and intrigues the reader by approaching familiar material in new ways.' Professor Averil Cameron, Keble College, Oxford

This book provides an innovative approach to the Hispano-Roman Christian poet Prudentius and his poetry. It is a breakthrough in Prudentian scholarship which unifies the differing disciplines of history, archaeology, literature and art history in arguing that Prudentius and his envisaged Spanish audience cannot be fully understood in isolation from their environment in late fourth- and early fifth-century Spain. Paula Hershkowitz focuses on Prudentius' *Peristephanon*, his collection of verses celebrating the deaths of martyrs, and places these poems within the context of Prudentius' world, uniquely employing material, visual and textual remains as evidence for its religious, social and cultural affiliations. It also draws on this material evidence to contextualise Prudentius' awareness of the significance of the visual as a means of promoting beliefs against the background of this crucial formative period in religious history when many of his Spanish audience were not yet fully committed to the Christian faith.

The Fall of Rome and the Triumph of the Church

The Triumph of Empire

The Second-Century Church Amid the Spaces of Empire

Visuality and Subjectivity in Art and Text

The Oxford Encyclopedia of Ancient Greece and Rome

The Purpose of Mark's Gospel

Imperial Rome and Christian Triumph
The Art of the Roman Empire AD 100-450
Imperial Rome and Christian Triumph
The Art of the Roman Empire AD 100-450
Oxford University Press, USA

First edition published 1998 by Oxford University Press with the title: **Imperial Rome and Christian triumph: the art of the Roman Empire AD 100-450.**

This book presents a range of case-studies of pilgrimage in Graeco-Roman antiquity, drawing on a wide variety of evidence. It rejects the usual reluctance to accept the category of pilgrimage in pagan polytheism and affirms the significance of sacred mobility not only as an important factor in understanding ancient religion and its topographies but also as vitally ancestral to later Christian practice.

The Oxford Handbook of Early Christian Studies

The Politics of Intolerance

The Inherence of the Prototype Within Images and Other Objects
Christian Responses to Roman Art and Architecture
The Art of the Roman Empire AD 100-450