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He emphasizes monotheism and
sacred Scripture as the key
elements, inherited from
Judaism, that gave
Christianity the capacity to
triumph as the new state
religion in the fourth

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century, this in the face of its new need to accommodate aspects of civic imperial rituals that it had long opposed and "to promulgate that [Christian] identity through the active process of conversion" throughout the empire (225).

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+ 297 pp. \$39.95 cloth
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Eisner's thesis in this
deeply knowledgeable,
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Indeed, when pagans blamed
Christian impiety (meaning
negligence of the old gods)
for the barbarian sack of
Rome in 410 AD, one of the
foremost Christian
intellectuals of the time,
Augustine,...

Christianity and the Roman

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ending in the fifth with
Christian narrative and
liturgical cycles and the
pilgrimage arts, this book
explores the art of the
Roman Empire by tackling two
inter-related periods of
internal transformation: the
'Second Sophistic' (c. ad
100-300), and the era of
late antiquity (c. ad
250-450). For the first
time, these two themes are
treated together, throwing a
more penetrating light on
the ...

Western culture saw some of
the most significant and
innovative developments take

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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

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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

First edition published 1998

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

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

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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

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revolutionized art, music,
literature, philosophy,
ethics, economics, and law.

Religious Dissent in Late Antiquity reconsiders the religious history of the late Roman Empire, focusing on the shifting position of dissenting religious groups - conventionally called 'pagans' and 'heretics'. The period from the mid-fourth century until the mid-fifth century CE witnessed a significant transformation of late Roman society and a gradual shift from the world of polytheistic religions into the Christian Empire. This book challenges the many straightforward

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melodramatic narratives of the Christianisation of the Roman Empire, still prevalent both in academic research and in popular non-fiction works. Religious Dissent in Late Antiquity demonstrates that the narrative is much more nuanced than the simple Christian triumph over the classical world. It looks at everyday life, economic aspects, day-to-day practices, and conflicts of interest in the relations of religious groups. Religious Dissent in Late Antiquity addresses two aspects: rhetoric and realities, and consequently, delves into the interplay between the

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manifest ideologies and daily life found in late antique sources. It is a detailed analysis of selected themes and a close reading of selected texts, tracing key elements and developments in the treatment of dissident religious groups. The book focuses on specific themes, such as the limits of imperial legislation and ecclesiastical control, the end of sacrifices, and the label of magic. Religious Dissent in Late Antiquity examines the ways in which dissident religious groups were construed as religious outsiders, but also explores local rituals and beliefs in

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late Roman society as
creative applications and
expressions of the infinite
range of human
inventiveness.

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

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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

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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.

The opulence of Byzantine art, with its extravagant use of gold and silver, is well known. Highly skilled artists created powerful representations reflecting

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Art Of The Roman Empire
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and promoting this society and its values in icons, illuminated manuscripts, and mosaics and wallpaintings placed in domed churches and public buildings. This complete introduction to the whole period and range of Byzantine art combines immense breadth with interesting historical detail. Robin Cormack overturns the myth that Byzantine art remained constant from the inauguration of Constantinople, its artistic centre, in the year 330 until the fall of the city to the Ottomans in 1453. He shows how the many political and religious upheavals of

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this period produced a wide range of styles and developments in art. This updated, colour edition includes new discoveries, a revised bibliography, and, in a new epilogue, a rethinking of Byzantine Art for the present day.

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.

Art and the Roman Viewer

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Art Of The Roman Empire
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presents a fresh analysis of a major intellectual problem in the history of art: why did the arts of Late Antiquity move away from classical naturalism towards spiritual abstraction? Arguing from a close examination of ancient art images and texts, Jas Elsner shows how an understanding of Roman viewing practices greatly deepens our insight into this fundamental transformation. The sophisticated arts of the early empire, such as Pompeian painting, sculpted reliefs and silverware, entertain the potential for irony, parody, and deconstruction. By contrast,

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the symbolic arts of the
Christian empire, notably
the mosaics of Ravenna,
eschew irony, while
complexity remains, indeed
intensifies, as multiple
meanings compete to enrich a
fundamentally sacred truth.
By addressing the subtleties
inherent in ancient viewing,
this study embarks on a
quest to enrich our
understanding of an era of
profound artistic change.

A comprehensive and radical
new survey of religious life
in Rome over the course of a
millennium.

"A fascinating insight into
the mind of the Roman

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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

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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.

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