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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 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).

Imperial Rome and Christian Triumph: The Art of the Roman ...

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9780192842015 - Imperial Rome and Christian Triumph: The ...

Imperial Rome and Christian Triumph: The Art of the Roman Empire, AD 100-450. By Jas Eisner. Oxfor d History of Art. New York: Oxford University Press, 1998. xvii + 297 pp. \$39.95 cloth \$16.9; 5 paper. It is Eisner's thesis in this deeply knowledgeable, readable text that "the dynamics that motivated the great cultural changes of late antiquity ...

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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,...

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Beginning in the second century, with its rich revival of ancient learning and artistic practices, and 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 ...

Imperial Rome and Christian Triumph: The Art of the Roman ...

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 100300)two centuries of self-conscious and enthusiastic hellenism, and the era of late antiquity (c. ad 250450) 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

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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.

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.

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.

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.

A distinct perspective on the momentous religious change in the regionDiocletian (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.

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.

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.

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.