
Bookmark File PDF Imperial Rome And Christian Triumph The Art Of The Roman Empire Ad 100 45

Thank you certainly much for downloading **Imperial Rome And Christian Triumph The Art Of The Roman Empire Ad 100 45**. Maybe you have knowledge that, people have see numerous times for their favorite books later than this Imperial Rome And Christian Triumph The Art Of The Roman Empire Ad 100 45, but end stirring in harmful downloads.

Rather than enjoying a good ebook taking into account a mug of coffee in the afternoon, instead they juggled past some harmful virus inside their computer. **Imperial Rome And Christian Triumph The Art Of The Roman Empire Ad 100 45** is available in our digital library an online entrance to it is set as public hence you can download it instantly. Our digital library saves in combined countries, allowing you to acquire the most less latency period to download any of our books with this one. Merely said, the Imperial Rome And Christian Triumph The Art Of The Roman Empire Ad 100 45 is universally compatible as soon as any devices to read.

H7IDRM - FRANCIS SANIYA

Gaifman explores the phenomenon aniconism - the adoption of aniconic monuments, objects such as pillars and poles, to designate the presence of the divine. Shifting our attention from the well-known territories of Greek anthropomorphism and naturalism, it casts new light on the realm of non-figural objects in Greek religious art.

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.

A much-needed contribution to the expanding interest in the history of travel and travel writing, *Voyages and Visions* is the first attempt to sketch a cultural history of travel from the sixteenth century to the present day. The essays address the theme of travel as a historical, literary and imaginative process, focusing on significant episodes and encounters in world history. The contributors to this collection include historians of art and of science, anthropologists, literary critics and mainstream cultural historians. Their essays encompass a challenging range of subjects, including the explorations of South America, India and Mexico; mountaineering in the Himalayas; space travel; science fiction; and American post-war travel fiction. *Voyages and Visions* is truly interdisciplinary, and essential reading for anyone interested in travel writing. With essays by Kasia Boddy, Michael Bravo, Peter Burke, Melissa Calaresu, Jesus Maria Carillo Castillo, Peter Hansen, Edward James, Nigel Leask, Joan-Pau Rubies and Wes Williams.

Explores the problems for studying art and religion in Eurasia arising from ancestral, colonial and post-colonial biases in historiography.

No one has been more influential in the contemporary practice of art history than Erwin Panofsky, yet many of his early seminal papers remain virtually unknown to art historians. As a result, Michael Ann Holly maintains, art historians today do not have access to the full range of methodological considerations and possibilities that Panofsky's thought offers, and they often remain unaware of the significant role art history played in the development of modern humanistic thought. Placing Panofsky's theoretical work first in the context of the major historical paradigms generated by Hegel, Burckhardt, and Dilthey, Holly shows how these paradigms themselves became the grounds for creative controversy among Panofsky's predecessors--Riegl, W Ifflin, Warburg, and Dvor k, among others. She also discusses how Panofsky's struggle with the terms and concepts of neo-Kantianism produced in his work remarkable parallels with the philosophy of Ernst Cassirer. Finally, she evaluates Panofsky's better known and later "iconological" studies by reading them against the earlier essays and by comparing his earlier ideas with the vision that has inspired recent work in the philosophy of history, semiotics, and the philosophy of science.

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.

This sixth and final volume in John Pocock's acclaimed sequence of works on Barbarism and Religion examines Volumes II and III of Edward Gibbon's *Decline and Fall of the Roman Empire*, carrying Gibbon's narrative to the end of empire in the west. It makes two general assertions: first, that this is in reality a mosaic of narratives, written on diverse premises and never fully synthesized with one another; and second, that these chapters assert a progress of both barbarism and religion from east to west, leaving much history behind as they do so. The magnitude of Barbarism and Religion is already apparent. Barbarism: Triumph in the West represents the culmination of a remarkable attempt to discover and present what Gibbon was saying, what he meant by it, and why he said it in the ways that he did, as well as an unparalleled contribution to the historiography of Enlightened Europe.

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.

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.

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

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

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.

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.

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 work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this

work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

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

Explores how artists and patrons at all social levels helped form and evolve the visual language of the Roman Empire.

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

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.

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.

This book asks how the inhabitants and neighbours of the Eastern Roman Empire understand their identity as Romans in the centuries following the emergence of Islam as a world-religion. Its answers lie in exploring the nature of change and continuity of social structures, self-representation, and boundaries as markers of belonging to the Roman group in the period from circa AD 650 to 850. Early medieval Romaness was integral to the Roman imperial project; its local utility as an identifier was shaped by a given community's relationship with Constantinople, the capital of the Roman state. This volume argues that there was fundamental continuity of Roman identity from Late Antiquity through these centuries into later periods. Many transformations which are ascribed to the Romans of this era have been subjectively assigned by outsiders, separated by time or space, and are not born out by the sources. This finding dovetails with other recent historical works re-evaluating the early medieval Eastern Roman polity and its ideology.

Understanding Early Christian Art is designed for students of both religion and of art history. It makes the critical tools of art historians accessible to students of religion, to help them understand better the visual representations of Christianity. It will also aid art historians in comprehending the complex theology, history and context of Christian art. This interdisciplinary and boundary-breaking approach will enable students in several fields to further their understanding and knowledge of the art of the early Christian era. Understanding Early Christian Art contains over fifty images with parallel text.

This book, first published in 2004, develops a theoretical concept for understanding the Roman art of images.

The pompa circensis was a political pageant and a religious ritual that produced a republican, imperial, and even Christian image of the city. In this book, Jacob A. Latham explores the play between performance and itinerary, tracing the transformations of the circus procession from the late Republic to late antiquity.

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.

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.

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.

A radical reexamination of the most extraordinary of ancient ceremonies, this book explores the magnificence of the Roman Triumph--but also its darker side, as it prompted the Romans to question as well as celebrate military glory. This richly illustrated work is a testament to the profound importance of the triumph in Roman culture--and for monarchs and generals ever since.

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

This book offers a radical new survey of more than a thousand years of religious life at Rome. It sets religion in its full cultural context, between the primitive hamlet of the eighth century BC and the cosmopolitan, multicultural society of the first centuries of the Christian era. The narrative account is structured around a series of broad themes: how to interpret the Romans' own theories of their religious system and its origins; the relationship of religion and the changing politics of Rome; the religious importance of the layout and monuments of the city itself; changing ideas of religious identity and community; religious innovation - and, ultimately, revolution. The companion volume, *Religions of Rome: A Sourcebook*, sets out a wide range of documents richly illustrating the religious life in the Roman world.

How did Christianity become the dominant religion in the West? In the early first century, a small group of peasants from the backwaters of the Roman Empire proclaimed that an executed enemy of the state was God's messiah. Less than four hundred years later it had become the official religion of Rome with some thirty million followers. It could so easily have been a forgotten sect of Judaism. Through meticulous research, Bart Ehrman, an expert on Christian history, texts and traditions, explores the way we think about one of the most important cultural transformations the world has ever seen, one that has shaped the art, music, literature, philosophy, ethics and economics of modern Western civilisation.

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

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.

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.

In AD 312, Constantine - one of four Roman emperors ruling a divided empire - marched on Rome to establish his sole control of its western half. On the eve of the decisive battle he later claimed to have seen a 'Cross-shaped trophy of light' in the heavens, a sign that the Christian God was his patron, ensuring his victory. But Constantine's conversion was not a momentary revelation inspired by a vision. It was a lifelong process inspired by his own mother and aligned with radical developments in the later Roman world. During Constantine's lifetime, Christianity emerged from the shadows and under his rule, its adherents were no longer persecuted. Constantine the victorious general advanced a new triumphalist brand of Christianity, which became the empire's dominant faith and entrenched an institutional Church that could propagate and sustain the imperial religion. Constantine

would go on to unite the eastern and western halves of the empire, establishing a new ceremonial stage, his eponymous victory city, Constantinople. This was not a new capital to replace Rome, nor was it an exclusively Christian construction. Yet it became the greatest Christian city in the world, the capital of Byzantium even as Rome itself fell to barbarian hordes. Paul Stephenson offers a nuanced and deeply satisfying account of a man whose cultural and spiritual renewal of the Roman empire gave birth to the idea of a unified Christian empire from which Europe would emerge. In Constantine: Unconquered Emperor, Christian Victor, a seminal figure in political and cultural history has found the biographer he deserves.

'A searingly passionate book' - Bettany Hughes In *The Darkening Age*, Catherine Nixey tells the little-known - and deeply shocking - story of how a militant religion deliberately tried to extinguish the teachings of the Classical world, ushering in unquestioning adherence to the 'one true faith'. The Roman Empire had been generous in embracing and absorbing new creeds. But with the coming of Christianity, everything changed. This new faith, despite preaching peace, was violent, ruthless and intolerant. And once it became the religion of empire, its zealous adherents set about the destruction of the old gods. Their altars were upturned, their temples demolished and their statues hacked to pieces. Books, including great works of philosophy and science, were consigned to the pyre. It was an annihilation. A Book of the Year in the *Daily Telegraph*, the *Spectator*, the *Observer*, and *BBC History Magazine* A New York Times Book Review Editors' Choice Winner of the Royal Society of Literature Jerwood Award for Nonfiction

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. This book shows how they managed to do it. Professor 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 - and the beginning of the parting of ways between the eastern and western empires. This sweeping account of one of the world's greatest empires at its magnificent peak is incisive, authoritative and utterly gripping.

This tenth anniversary revised edition of the authoritative text on Christianity's first thousand years of history features a new preface, additional color images, and an updated bibliography. The essential general survey of medieval European Christendom, Brown's vivid prose charts the compelling and tumultuous rise of an institution that came to wield enormous religious and secular power. • Clear and vivid history of Christianity's rise and its pivotal role in the making of Europe • Written by the celebrated Princeton scholar who originated of the field of study known as 'late antiquity' • Includes a fully updated bibliography and index

Was Paul silent on the injustices of the Roman Empire? Or have his letters just been misread? The inclusion of anti-imperial rhetoric in Paul's writings has come under scrutiny in recent years. Pressing questions about just how much Paul critiques Rome in his letters and how publicly critical he could have afforded to be have led to high-profile debates—most notably between N. T. Wright and John M. G. Barclay. Having entered the conversation in 2015 with his book *Hidden Criticism?*, Christoph Heilig contributes further insight and new research in *The Apostle and the Empire*, reevaluating the case for Paul hiding his criticism of Rome in the subtext of his letters. Heilig argues that scholars have previously overlooked passages that openly denounce the empire—for instance, the “triumphal procession” in 2 Corinthians, which Heilig discusses in detail by drawing on a variety of archaeological data. Furthermore, Heilig takes on larger issues of theory and methodology in biblical studies, raising significant questions about how interpreters can move beyond outdated methods of reading the New Testament toward more robust understandings of the ways ancient texts convey meaning. His groundbreaking work is a must-read for Pauline scholars and for anyone interested in how one of Christianity's most important teachers communicated his unease with the global superpower of his day.