A ROMAN ROADS MEDIA Video Course

Old Western Culture

A Christian Approach to the Great Books

THE ROMANS

EARLY CHRISTIANITY

Apostolic Fathers and the Age of Persecution

3

Wesley Callihan

Guide to the Art

About Roman Roads Media

ROMAN ROADS MEDIA

Roman Roads Media combines its technical expertise with the experience of established authorities in the field of classical education to create quality video resources tailored to the homeschooler. Just as the first century roads of the Roman Empire were the physical means by which the early church spread the gospel far and wide, so Roman Roads Media uses today's technology to bring timeless truth, goodness, and beauty into your home. By combining clear instruction with visual aids and examples, we help inspire in your children a lifelong love of learning. As homeschool graduates themselves, our producers know the value of excellent educational tools, and strive to ensure that Roman Roads' materials are of the highest caliber.

About Old Western Culture

Old Western Culture: A Christian Approach to the Great Books is an integrated humanities course designed to give students an overview of Western culture by studying the great books from a Christian perspective. The video series consists of four courses, designed to be completed over four years:

Year 1: *The Greeks*
Year 2: *The Romans*
Year 3: *Christendom*
Year 4: *Early Moderns*

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Introduction and Overview

How to Use This Course

Old Western Culture is a four-year curriculum covering the Great Books of Western Civilization. The four years are divided into *The Greeks*, *The Romans*, *Christendom*, and *Early Moderns*. For centuries, study of the Great Books lay at the heart of what it meant to be educated. It was the education of the Church Fathers, of the Medieval Church, of the Reformers, and of the Founding Fathers of the United States. It is a classical and Christian integrated humanities curriculum created with the purpose of preserving a knowledge of the books and ideas that shaped Western Civilization. *Old Western Culture* is a high-school curriculum intended for grades 9–12.

Recommended Schedule

Old Western Culture is designed to accommodate a traditional nine-week term (for a thirty-six–week school year). A recommended schedule is provided below. We expect the average student to spend one to three hours per day on this course: first completing the assigned readings and answering the workbook questions under the "Reading" header, and then watching the lectures and answering the video questions under the "Lecture" header.

Materials

- **DVD Lessons.** Instructor Wes Callihan's deep knowledge of the classics and decades of teaching experience are a rich resource for homeschool families. Each unit is divided into twelve lectures presented on four DVDs.
- **The Great Books.** *Old Western Culture* immerses students in reading the classics themselves rather than just reading about them. Families have several options for acquiring the texts:
    1. Purchase the recommended translations. A list, including Amazon links, can be found at www.romanroadsmedia.com.
    2. Use copies you already own, even if they're not the recommended translations. Wes Callihan frequently emphasizes the benefit of referencing multiple translations.
    3. Download ebook versions of the original source texts at romanroadsmedia.com/materials. These digital text versions are not the recommended translations, but they are satisfactory.

- **The Student Workbook.** Purchase a hard copy, or download a free PDF at romanroadsmedia.com/materials. The workbook questions allow students to test their understanding of the reading assignments and the lectures.
- **Guide to the Art.** This insert, included with every DVD, extends the curriculum into an exploration of both ancient art and more recent artistic responses to the literature.
- **Additional Resources.** Visit romanroadsmedia.com/materials for an up-to-date list of additional resources.

Note: *Throughout all materials, we have avoided referencing original works by edition-specific page numbers. We instead provide the book/chapter or section or line number where applicable in order to maintain the flexibility to use multiple translation options.*

Additional Assignments

In addition to the reading, lectures, and workbook questions, students will complete the following:

- **Term Paper.** Students may choose a paper topic from the list provided at www.romanroadsmedia.com/materials. The term paper should be 750–1,200 words long and should persuasively articulate a thesis while drawing on examples from the original works.
- **Final Exam.** Visit www.romanroadsmedia.com/materials to download the most recent final exams. Two options, Exam A and Exam B, are provided. The exams are similar in style and difficulty, but the content varies. Students who score lower than 90 percent on Exam A should take Exam B two days later to help reinforce subject mastery.

Age Level

In Old Western Culture students will encounter mature themes such as paganism, sexual immorality, detailed battle descriptions (mostly in actual reading), and nudity in classical painting and sculpture. We recommend the series for ages fourteen and above, but of course parents will want to consider the maturity levels of their own children and discuss these issues with them.

Recommended Nine-Week Schedule

Key: Watch Lectures · Answer Workbook Questions · Read Texts · Complete Additional Assignments

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	Lecture 1 Workbook Questions	Lecture 2 Workbook Questions	The *Didache*	Lecture 3 Workbook Questions	First Letter of Clement (1st half)
2	First Letter of Clement (2nd half)	Lecture 4 Workbook Questions	Lecture 5 Workbook Questions	Letters of Ignatius and Polycarp	Lecture 6 Workbook Questions
3	Epistle to Diognetus	Letter of Athenagoras	Lecture 7 Workbook Questions	First Apology of Justin Martyr (1st half)	First Apology of Justin Martyr (2nd half)
4	Lecture 8 Workbook Questions	*Against Heresies* (Book 3 Chs. I–XII)	*Against Heresies* (Book 3, Chs. XIII–XXV)	*Against Heresies* (Book 5, Chs. I–XVII)	*Against Heresies* (Book 5, Chs. XVIII-XXXVI)
5	Lecture 9	Workbook Questions	Exhortations to the Greeks (1st Half)	Exhortations to the Greeks (2nd Half)	Lecture 10 Workbook Questions
6	Eusebius's *Church History*, Book I	Eusebius's *Church History*, Book II	Eusebius's *Church History*, Book III	Lecture 11 Workbook Questions	Eusebius's *Church History*, Book IV
7	Eusebius's *Church History*, Book V	Eusebius's *Church History*, Book VI	Eusebius's *Church History*, Book VII	Eusebius's *Church History*, Book VIII	Eusebius's *Church History*, Book IX
8	Eusebius's *Church History*, Book X	Lecture 12	Workbook Questions		Paper: Draft Due
9	Exam A		Exam B *(if Exam A score is below 90%)*		Paper: Final Due

Carved and Colored

Artwork from Lessons 4 and 10

Pheonix* illustration from *Bilderbuch für Kinder (Picturebook for Children)
Friedrich Justin Bertuch, AD 1806, engraving

The Fire of Alexandria* illustration from *Die Weisen und Gelehrten der Alterthums (The Wise and Learned of Antiquity)
Herman Göll, AD 1876, engraving

Until the late 19th century, engravings (prints made from a carved surface) could be mass-produced in just one color of ink. So the illustrations in Bertuch's *Bilderbuch für Kinder*, such as the phoenix reproduced above, had to be hand-colored in every copy of every book. The twelve-volume set was published in small monthly installments over the course of 40 years. According to legend, the phoenix dies in a burst of flames and then comes to life again from the ashes. The early Christians adopted the mythical bird as a symbol of the resurrection.

The Library of Aexandria, on the other hand, did not rise from the ashes. Julius Caesar accidentally burned the great repository of ancient scrolls and books in 48 BC. This woodcut of the fire in the city also depicts the Lighthouse of Alexandria, one of the Seven Wonders of the Ancient World. Information on the colorizing of Göll's work is unavailable, but woodcuts of that time may have been colored by hand, or each color may have been applied via an additional wood block.

The Art of Books

Lessons 2, 3, and 11

Septuagint Manuscript
Second Century AD

Codex Vaticanus
Fourth Century AD

Aramaic Targum Manuscript
Eleventh Century AD

Commentary on the Apostle's Creed
AD 1478

"Of the making of books there is no end." Although Solomon penned this sentiment as a caution (Ecclesiastes 12:12), it's good news for bibliophiles—we'll never run out of things to read! Book publishing has changed a lot over the millennia as scribes and then printers have figured out ways to improve legibility. These examples show how far we've come. Someone figured out that it's easier for readers to keep their place in the text if the columns are narrower. Someone finally hit upon the idea of putting spaces between words. And slowly, over many years, Latin type progressed from heavy calligraphic styles to the more legible book printing we have today. Modern book design still takes these factors into account: What size font will be most legible? How widely should lines be spaced? What is the optimal word count per line? What should the balance be between reader comfort and production costs? In the case of the *Old Western Culture* art booklets, we can't exceed 24 pages, so we squeeze in as much text and as many images as we can to give you the most bang for your buck. What book designs in your library do you like or dislike?

What a Relief

Artwork from Lessons 2, 7, and 10

Horus (Detail of from the tomb of Rameses IV)
Egyptian, twelfth century BC, limestone carving

Denarius with the Face of Tiberius
Roman, c AD 27, silver coin

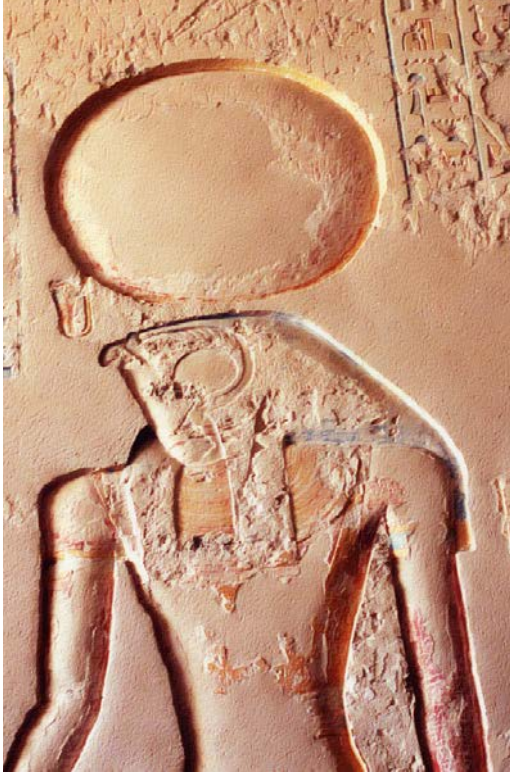
Pelops and Hippodamia Racing
Roman, c. 27 BC–AD 68, terra cotta plaque, 38.1 cm. high

I thought I was broke, but I just found a quarter in my pocket. That's a relief! Coins are the most common examples of reliefs—sculptures that use a variety of materials and techniques, but always incorporate a plane surface. Roman coins were made by sandwiching a blank metal disc between two dies and giving the assemblage a good whack with a heavy hammer to transfer the images. This Tiberian denarius would have been the coin Jesus said should be rendered unto Caesar. (Matt. 22:21).

The limestone depiction of Horus, Egyptian god of the sun and kingship, is an example of sunken relief. The highest parts of the image are flush with the background surface. As seen here, this technique often employed broad outlines to create deep shadows and a sense of greater depth. Horus's falcon head represents the literal meaning of his name and is emblematic of the sun, which traverses the sky like a bird of prey.

Pelops was the nineteenth suitor of Hippodamia, daughter of King Oenomaus of Pisa, the previous eighteen having met their demise after failing to best their intended father-in-law in a chariot race. When it came his time to race, Pelops made sure that he would not be the nineteenth casualty, and he chose cheating as the most expedient way to avoid this fate. He bribed the king's charioteer, who replaced the chariot axle's bronze linchpins with wax ones, which of course broke during the race, causing Oenomaus's death.

The sordid tales and shifting histories surrounding both Horus and Pelops were typical of the polytheistic religions they represent and give us reason to be grateful for our one true, pure, and immutable God.



Beloved Disciple

Artwork from Lessons 3, 6, and 9

John the Evangelist
Hans Memling, AD 1468, oil on panel, 71 × 30 cm.

St. John Leading Home His Adopted Mother
William Dyce, mid-nineteenth century AD, oil on panel, 36.8 × 31.4 cm.

Saint John the Evangelist
Domenico Zampieri AD 1625, oil on canvas, 259 × 199.4 cm.

The apostles have been among the most popular artistic subjects in Christendom. Here we see three painters' interpretations of John, one of the sons of Zebedee, who refers to himself in his Gospel as "the disciple whom Jesus loved." The first depicts a very youthful John, reflecting the tradition that he was the youngest of the Twelve. While this painting, part of the Donne Triptych altarpiece, shows the Renaissance shift toward greater realism, Memling doesn't quite get the perspective right on the floor. The second captures the pathos of the scene—a wan and weary Mary leans heavily on John's arm, and his expression reflects sadness and solicitude. Dyce was influenced by the Nazarene movement, which endeavored to depict true spirituality in painting. The third shows the apostle writing his Gospel in a fanciful composition, surrounded by putti and an eagle, which is a symbol of John.

Bust of Commodus as Hercules
Roman, 191–92 AD, Carrara marble

Do you remember the children's book about a little boy named Tikki Tikki Tembo-no Sa Rembo-chari Bari Ruchi-pip Peri Pembo? As the firstborn son of the family, he was given a very long name as a mark of honor. This custom never actually existed in China, where the tale is set, but perhaps the imaginative author had heard of Lucius Aelius Aurelius Commodus Augustus Herculeus Romanus Exsuperatorius Amazonius Invictus Felix Pius, the megalomaniac Roman emperor.

Commodus not only piled names on himself, he piled his name on everything around him. He renamed Rome *Colonia Lucia Annia Commodiana* and its people *Commodianus*. He renamed the Senate, the legions, the naval fleet, the palace, and a month after himself. Not content to have his name everywhere, he proliferated his image, as well. Countless statues were created or modified in his likeness. Having an excessively high opinion of his own physical prowess, he was particularly fond of those that depicted him as Hercules. This bust, garbed in a lion's skin and armed with a club, is a typical specimen. About the only difference between Commodus's penchant for propagandizing portraiture and that of the average modern dictator is that we are at least left with some fine examples of sculpture, such as this. It would have taken prodigious skill to craft that curly coif. Not many of these works survive, though. Commodus's arrogance, paranoia, and bloodthirstiness led to his assassination and a subsequent effort to expunge his memory from Rome's history and his visage from Rome's landscape.

The Roman Widow and the Emperor Trajan*, illustration from a nineteenth-century edition of Dante's *Purgatorio
Gustave Doré, c. AD 1868, etching

The Death of Spartacus
Hermann Vogel, AD 1882, etching

Typically, lighter colors make objects in an image appear to be closer to the viewer, while darker shades recede into the background. In this image, Doré deftly manages to put the darkest figures, Dante and Virgil, are in the foreground while the brightest highlights are on the background sculpture of the widow, the emperor, and the army.

Vogel's composition is arranged more expectedly, with the brightest figure being Spartacus in the foreground. Increasing his prominence by contrast, a dark-skinned African man is portrayed at the back of the doomed rebel leader. Perhaps the artist used that figure not only as a back shadow, but to foreshadow the end of slavery in the Americas. Toussaint Louverture, who led Haiti's successful slave revolt, was dubbed the Black Spartacus by a defeated opponent.

The Seed of the Church
Artwork from Lesson 6

Triumph of Faith: Christian Martyrs in the Time of Nero 65 A.D. **Eugène-Romain Thirion, nineteenth century AD 1849, oil on canvas, 89 x 146 cm.**

Ignatius of Antioch, **illustration from the *Menologion of Basil II* Byzantine, c. eleventh century AD, illuminated manuscript**

Tertullian famously wrote in his *Apologeticus* that "the blood of the martyrs is the seed of the church," meaning that, contrary to the intent of the persecutors, the church grows under oppression. One of the most vicious seasons of persecution took place under the reign of Nero in the seventh decade AD. Falsely accused of causing the Roman fire of 64, many Christians were executed in a variety of brutal ways, including crucifixion, burning alive, and *damnatia ad bestias* (condemnation to beasts).

Thirion's painting depicts a cluster of men, women, and children in the arena—some already slain and others awaiting their fate at the jaws of wild cats. Although the painting shows a large audience for the spectacle, popular opinion eventually turned against Nero's cruelties. Tacitus, who was a young boy in Rome at the time, later wrote that "a feeling of compassion arose towards the sufferers…because they seemed not to be cut off for the public good, but were victims of the ferocity of one man."

Ignatius was also martyred in the Colosseum via the teeth and claws of lions, but under the Emperor Trajan in 108. Possibly a disciple of John, Ignatius was the bishop of Antioch and is one of the Apostolic Fathers—five leaders whose writings were influential in the early church. The book that included this illustration was a collection of stories of saints' lives and noted the dates on which they were to be commemorated. It was prepared for Byzantine Emperor Basil II, which explains the richness of the illumination, unusual for this sort of book at the time.

Devils and Damnation

Artwork from Lessons 7, 8, and 12

***The Last Judgment* (detail)**
Michelangelo di Lodovico Buonarroti Simoni, AD 1536–41, fresco

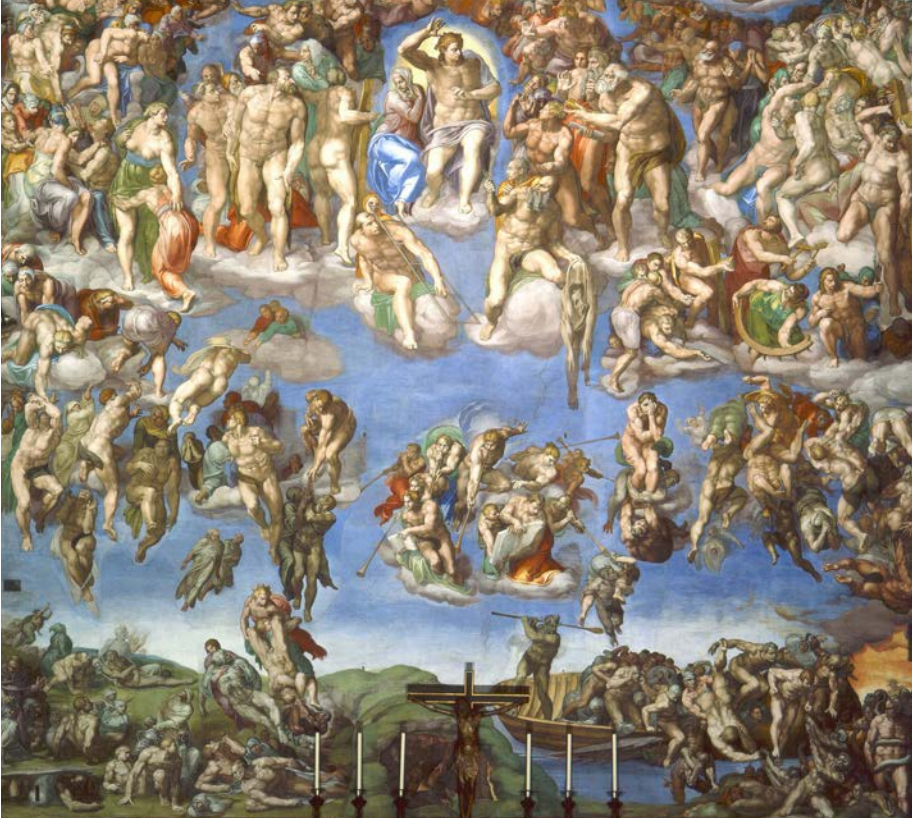
The Torment of Saint Anthony
Michelangelo di Lodovico Buonarroti Simoni, c. AD 1487–88, 47 × 33.7 cm., oil and tempera on panel

Tantalus
Gioacchino Assereto, c. AD 1630–49, 117 × 101 cm., oil on canvas

The Roman church's Counter-Reformation emphasis on judgment inspired the subject of Michelangelo's Sistine Chapel altar fresco, which he completed about thirty years after he painted the ceiling. The full painting depicts a tangle of nearly four hundred figures—Christ, angels, saints, sinners, and demons. On the bottom left (at Christ's right hand), we see the redeemed being raised by angels from their graves while devils try to pull them down. On the right (at Christ's left hand), the angels cast the damned into hell, where the demons eagerly receive them and begin their eternity of torments.

Athanasius described Anthony's temptations during his early years in quite prosaic terms—boredom, laziness, and lust. Later, he says, the desert ascetic who became known as the father of monks was tested by demons in the form of wild beasts. Anthony resisted with laughter, scorning their authority to tempt him. In this painting by Michelangelo and in the works of other artists, horrific fantastical creatures attack Anthony.

The ancient Greeks were imaginative in their depictions of damnation. The gods condemned Tantalus to an eternity of standing in a pool of water he could never reach to drink below a tree whose fruit he could never reach to eat. Assereto takes some liberties with the story, leaving out the water altogether and instead cleverly placing the figure of Tantalus in a contorted pose that seems constrained by the edges of the painting. His whole posture conveys frustration as he futilely strains to reach the fruit above him.



The Gospel Comes to the Gentiles

Artwork from Lessons 6 and 11

Vision of Cornelius the Centurion
Gerbrand van den Eeckhout, AD 1664, oil on canvas, 94.3 × 126.3 cm.

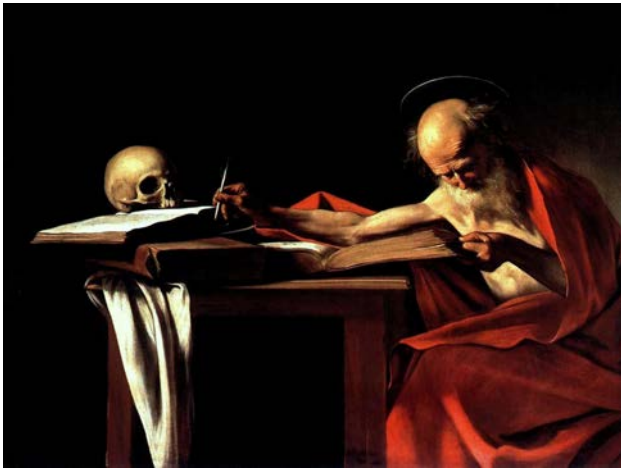
Saint Paul
Bartolomeo Montagna, AD 1482, oil(?) on panel, 112.3 × 50 cm.

In this work by Eeckhout we can see the influence of Rembrandt, who was his teacher, in his use of light and shadow. The angel appears to be lighted from above, indicating his heavenly origin, while the room and its furnishings are dark and drab. A little of the light illumines Cornelius, who humbly kneels to receive the divine message to seek out Peter, who, after a vision of his own, would lead him to Christ and call for his baptism.

Although Peter played a key role in Cornelius's conversion, it was Paul who became known as the apostle to the Gentiles and who was the great defender of their free inclusion in the church. In Montagna's painting, which is a panel from a larger polyptych (arrangement of panels), he is depicted holding a sword, a symbol of his martyrdom, and a Bible, a symbol of his authorship of the epistles that make up about half of the New Testament.

Saints in Shadows

Artwork from Lessons 10 and 11



Crucifixion of Saint Peter
Michelangelo Merisi da Caravaggio, c. AD 1600, oil on canvas, 230 × 175 cm.

Saint Jerome Writing
Michelangelo Merisi da Caravaggio, c. AD 1605, oil on canvas, 74.5 × 101 cm.

Here we have two fine examples of Caravaggio's chiaroscuro technique, the strong contrast between light and deep shadows for which he is renowned.

The Apostle Peter was another victim of Nero's persecutions. Caravaggio depicts the scene according to the tradition that Peter, declaring himself to be unfit to die in the same manner as his Lord, was crucified upside-down.

Jerome is best known for translating the Vulgate, which became the standard Bible for over a thousand years. Even when the Reformers translated the Scriptures into other languages, the Vulgate was still used for scholarly work. The skull in the painting is a *memento mori*—literally, "remember (that you have) to die"—a reminder to pay attention to spiritual matters, because this life is short.

The Hinge Point of History
Artwork from Lessons 2 and 9

***The Age of Augustus, the Birth of Christ* (detail)**
Jean-Léon Gérôme, c. AD 1852–54, oil on canvas, 37.1 × 55.2 cm

Annunciation
Bartolomé Esteban Murillo, c. 1655–60, oil on canvas, 183 × 225 cm

Nativity with Sts. Francis and Lawrence
Michelangelo Merisi da Caravaggio, c. AD 1609, oil on canvas, 268 cm × 197 cm.

It is ironic that secularists attempt to deny Christ honor in using CE and BCE to denote eras, because, regardless of what acronyms they use, they can't erase the fact that the dividing point for all of history was the birth of Jesus Christ.

Gérôme (left) conveys a similar irony as he depicts the birth of the King of kings, quiet and unobserved amidst the pomp of Augustus's reign. The emperor is seated in the temple of Janus, the Roman god of transitions. Of course the real God of new beginnings is the tiny infant in the hay.

Murillo's depiction of the annunciation (center) captures the quiet humility of Mary—an obscure young woman from an obscure town— as she accepts her role in the pivotal story of the incarnation. While the putti (winged babies) are a little fanciful, the image of the dove descending in a golden cloud conveys the intrusion of heaven into a human home. The lily in Gabriel's hand represents Mary's purity.

Caravaggio's take on the nativity (right) was unusual for his time. His Mary actually looks like an exhausted woman who just gave birth. He takes a break from realism, though, when he anachronistically includes the eleventh-century Francis and third-century Lawrence in the scene. Sadly, this painting was stolen in 1969 and has never been recovered. The theft remains on the FBI's top-ten art crimes list.

Comprehensive List of Artwork in
The Romans: Early Christianity

Delve deeper into art history by exploring more of the works used to illustrate the lectures in Old Western Culture. The list below reflects the sequence in which the images are presented in the lessons. (All dates unless otherwise noted.)

Lecture 1

The Death of Julius Caesar, Vincenzo Camuccini, 1804
The Battle of Actium, Lorenzo A. Castro, 1672
The Meeting of Dido and Aeneas, Nathaniel Dance-Holland, 1766
Romans During the Decadence, Thomas Couture, 1847
Death of Caligula, Bartolomeo Pinelli, c. 1810
Proclaiming Claudius Emperor, Lawrence Alma-Tadema, 1867
The Conquest of Jerusalem by Emperor Titus, Nicholas Poussin, 1638
The Destruction of the Temple of Jerusalem, Francesco Hayez, 1867
Zliten Mosaic detail; Gladiators, Unknown, c. 200

Lecture 2

The Age of Augustus, the Birth of Christ, Jean-Léon Gérôme, c. 1852
Denarius with the Face of Tiberius, c. 27
Nicodemus and Jesus, Alexandre Bida, 1874
Simeon the Righteous, Alexei Egorov, c. 1830
King David Playing the Harp, Gerard van Honthorst, 1622
Statue of King David, Nicolas Cordier, c. 1600
The Visit of the Queen of Sheba to King Solomon, Edward Poynter, 1890
Judas Maccabeus Pursues Timotheus, Gustave Doré, 1866
Pompey enters the Jerusalem Temple, Jean Fouquet, c. 1470
The Way to Emmaus, Robert Zünd, 1877
Aramaic Targum Manuscript, 11th century
Page of a Septuagint Manuscript, 2nd century

Lecture 3

Portrait of René Descartes, Frans Hals, c. 1650
Saint John the Evangelist, Domenico Zampieri, c. 1625
*Page of a Didache Manuscript*c. 2nd century
Page from Commentary on the Apostle's Cree, Printed 1478

Lecture 4

Phoenix **illustration from** *Bilderbuch für Kinder (Picturebook for Children),* Friedrich Justin Bertuch, 1806
Rhetorica Herrenium and De Inventione, Sebastian Gryphius, 1555

Lecture 5

Marcus Aurelius Meditations, 1811
Imaginary Portrait of Epictetus, 1715
Bust of Commodus as Hercules, Unknown, c. 191
King George III in coronation robes, Allan Ramsay, c.1765
The Christian Martyrs' Last Prayer, Jean-Léon Gérôme, c. 1883
The Twelve Tables of Roman Law, source and artist unknown
The Roman Widow and the Emperor Trajan, **illustration from a nineteenth-century edition of Dante's** *Purgatorio,* Gustave Doré, c. 1868
Relief of Praetorian Guards
Soldier of the Praetorian Guard, 2nd century

Lecture 6

The Death of Spartacus, Hermann Vogel, 1882
Saint Paul, Bartolomeo Montagna, 1482
Saint James the Just, artist and date unknown

Ignatius of Antioch, Unknown, c. 11th century
St. John Leading Home His Adopted Mother, William Dyce, 19th century
Triumph of Faith: Christian Martyrs in the Time of Nero, 65 A.D., Eugene Romain Thirion, c. 19th century

Lecture 7
Martyrdom of Polycarp, fresco in St. Polycarp Church, Imzir (Smyrna), Turkey, Raymond Charles Péré, 1895
Statue of Tacitus
The Adoration of the Golden Calf, Nicholas Poussin, 1633
The Last Supper, Leonardo da Vinci, c. 1496
Tantalus, Gioacchino Assereto, c. 1630
Pelops and Hippodamia Racing, Unknown
Atreus Kills Thyestes' children, Unknown
The Murder of Agamemnon, Pierre-Narcisse Guérin, 1817

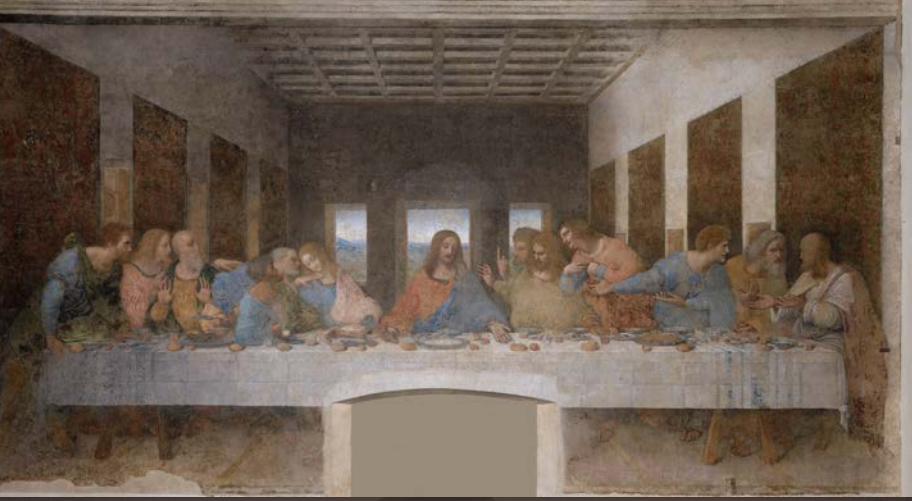
Lecture 8
Pythagoreans Celebrate the Sunrise, Fyodor Bronnikov, 1869
The School of Athens, Raphael, 1511
The Torment of Saint Anthony, Michelangelo, c. 1480
Death of Justin Martyr mosaic in pavement at the Church of the Beatitudes, Tabgha, Israel, c. 1938
Speusippus, Thomas Stanley, c. 1655
The Council of Gods, Raphael, c. 1518

Lecture 9
John the Evangelist, Hans Memling, c. 1468
Gnostic Codices from Nag Hammadi, c 1945
The Gnostic *Apocalypse of St. Peter,* c. 2nd century
Calling of the Apostles, Domenico Ghirlandaio, 1481
Nativity with Sts. Francis and Lawrence, Michelangelo Merisi da Caravaggio, 1609
Christ on the Cross between the Two Thieves, Peter Paul Rubens, c. 1619
The Annunciation, Bartolomé Esteban Murillo, c. 1650

Lecture 10
Horus and Amun Ra, detail of from the tomb of Rameses IV, Egyptian, 12th century BC
*Caesar Augustus as Jove*c. 1st century
Orpheus Mosaic Pavement at Sepphoris, Israel, c. late 3rd century
Orpheus Leading Eurydice from the Underworld, Jean-Baptiste-Camille Corot, 1861

Lecture 11
Vision of Cornelius the Centurion, Gerbrand van den Eeckhout, 1664
1 Chronicles 9:27-10:11 from *Codex Sinaiticus*, 1862
Page from *Codex Vaticanus,* c. 4th century
Council of Nicea 325, unknown, 1590
Crucifixion of Saint Peter, Michelangelo Merisi da Caravaggio, c. 1600
The Conquest of Jerusalem by Emperor Titus, Nicholas Poussin, 1638
Saint James the Just, artist and date unknown
The Crucifixion of St. Peter, Jan Luyken, 1865
Christian Martyrs in the Colloseum, Konstantin Flavitsky, 1862
The Four Holy Men (detail: John the Evangelist and Peter), Albrecht Durer, 1526
John the Evangelist, Russian, early 18th century

Lecture 12
The Martyrdom of Saint Blandina, Jan Luyken, c. 1660
The Christian Martyrs' Last Prayer, Jean-Léon Gérôme, c. 1870
Libellus scroll, Roman, c. 250
Origen, Artist and date unknown
The Battle of the Milvian Bridge, Giulio Romano, c. 1520
The Death of Socrates, Jacques-Louis David, 1787
The Last Judgment, Michelangelo, 1536–41
Ptolemy in the Library of Alexandria, Vincenzo Camuccini, 1813
The Pharos of Alexandria, Robert von Spalart, c. 1804



The Last Supper
Leonardo da Vinci, AD 1494–99, tempera on gesso, pitch, and mastic, 460 × 880 cm.

Early Christianity is the third unit of *The Romans*, year two in the *Old Western Culture* curriculum. Wesley Callihan introduces students to the apostolic fathers and provides historical context for their writings. Learn about the persecutions of the early Christians and how they held fast to the faith, as chronicled by the historian Eusebius. Discover how early theologians such as Irenaeus, Bishop of Lyon, defended the faith against various false doctrines and heresies. Study the writings of the apologists, including Clement of Alexandria and Justin Martyr, and the *Didache*, one of the earliest Christian texts after the close of the canon. These writings serve as a window for students to observe the growth of the early church.

A ROMAN ROADS MEDIA *Video Course*