What does victory in war mean? How should we understand this concept? The existing literature offers us very little steer on this presumably significant question. Strategic Studies, for instance, offers us an answer that lacks texture as well as political and moral sensitivity. Other bodies of literature are equally disappointing. Even just war theory, from which we might reasonably expect a little more, says next to nothing about the topic of victory. This paucity likely owes much to the fact that the challenge of winning rather than avoiding wars is still relatively novel, having only (re-)emerged as a going concern since the conclusion of the Cold War. Dissatisfied by this state of affairs, this paper adopts an unorthodox but I hope productive way of prising open the question of how we should think about victory in war. It examines how ideas of victory have been rendered at different moments in western history. The term ‘rendered’ is load-bearing: it refers to how conceptions of victory have been given material form through statues, woodwork, and other art-forms. Drawing upon three cases—one each from antiquity, the early Christian period, and the modern world—this essay offers an episodic survey that illuminates the stories of change and continuity that animate the various ways in which victory has been symbolized and presented in the west over the span of over two millennia. In so doing, it exposes the transcendental character of the modern way of thinking about victory in war, and reminds us that there are other ways of approaching it. Viewed as a whole, then, this paper invites us to pause and reflect more deeply than we are accustomed to upon how we think about victory in war.