

EXAMPLE

1

Virgilian Masculinities: Medieval Readings of the Aeneid

Abstract

The award of a 2010/11 Faculty Fellowship would come at a critical juncture for my book-in-progress, *Virgilian Masculinities*, the early stages of which have received external support from the University of Texas at Austin, a *Mellon Fellowship in Medieval Studies* and *Virginia Brown Fellowship in Palaeographical Studies*. Presentations of this research at Notre Dame and the College of William and Mary have led to a preliminary publishing agreement for *Virgilian Masculinities* with Ohio State University Press. The support of a *Faculty Fellowship* from Fordham in conjunction with any of the various prestigious external grants for which I have been encouraged to apply would enable me to spend the fall semester of 2010 in libraries in Italy and Germany to conclude my research, and the spring of 2011 on leave but on campus at Fordham to finalize my book manuscript and submit *Virgilian Masculinities* to its prospective publisher.

Virgilian Masculinities examines the glosses in medieval and early modern copies of the *Aeneid* and what we can gather about the way in which medieval readers were re-interpreting the information on the *Aeneid*'s male characters found in the text. From the day Virgil composed his epic, it was constantly read, copied, and annotated, especially as it found extended use as a schoolbook. In my research, I concentrate on the plethora of Virgilian readings that have survived in the heavily glossed *Aeneid* manuscripts produced between late antiquity and ca. 1600. These handwritten glosses ranged from simple grammatical explanations for the struggling student to sophisticated exegetical comments, from occasional remarks to systematic annotations, and from one scribe's idiosyncratic opinion to multiple layers of commentary accumulated over centuries. The same Virgilian passages have thus been open to a large variety of readings, depending on the environment where they were glossed, the scribes' education, and the audiences for which they were intended. These annotations provided the scribe with the opportunity to ask a question, insert a cross-reference, voice an opinion, or – occasionally – poke fun at the text.

So far, I have mainly examined and evaluated the manuscripts held at the Biblioteca Apostolica Vaticana, the Herzog August Bibliothek in Wolfenbüttel and the Bayerische Staatsbibliothek in Munich. These libraries' large collections provided me with the corpus to define my research questions, refine my methods, and draft thirty case studies, which, taken together, comprise approximately half of the book I envision. In the course of

my research, the need for additional work has emerged, either as follow-up archival research on manuscripts that turned out to be essential for my argument, or as the examination of manuscripts that I have not consulted yet. These will have to be integrated into their respective chapters, and the chapters themselves need to be developed from a loose arrangement of individual case studies to a coherent narrative. A Fordham *Faculty Fellowship* in 2010/11 would greatly facilitate this final stage in my research and writing of *Virgilian Masculinities* in anticipation of its publication.

Background

I first began my examination of *Virgilian Masculinities* in my book *Maskulinität in der höfischen Erzählliteratur* (*Masculinity in Chivalric Literature*), in which I dedicated a chapter to the reception of the *Aeneid* in German medieval literature. My point of departure was a lengthy diatribe by Lavinia's mother (Virgil's Amata), who accuses Eneas to be a sodomite, a motif whose roots I was able to trace back to the Latin commentary tradition and ultimately some re-interpreted passages in Virgil's epic itself. Looking up those passages in medieval manuscripts, I noticed that these very lines often received particular attention, qualitatively as well as quantitatively. Their glosses, however, are as diverse as their scribes, their date, their location, and their intellectual environment. For this reason, scholars working on Virgil's post-classical reception have organized their research by concentrating on selected common features: Marilyn Desmond, for instance, focuses on the depiction of Dido, Christopher Baswell on those manuscripts which were in England during the Middle Ages, Craig Kallendorf on Venetian prints, and Marjorie Woods on the performative aspect of the *Aeneid* in the classroom. My study of the protagonists' masculinities is indebted to my colleagues' work, but looks at the manuscript glosses from yet a different perspective, while simultaneously expanding the corpus for all our work by exploring new manuscripts and making the data available.

Contribution

Virgilian Masculinities is interdisciplinary by nature, bringing together fields which are otherwise rarely in dialogue: classical, medieval, and early modern studies, Latin and vernacular languages, text and image, philology and gender theory. In addition, I will contribute to intellectual history from a new angle: Excavating medieval readings of Virgilian masculinity through tangible codicological evidence rather than abstract gender theory can

demonstrate with concrete examples how refreshingly diverse Virgil's reception has been through the ages.

Most of my study's manuscripts are well catalogued, but their glosses, the doodles in their margins, the shape and decoration of their initials -in other words: everything beyond the text -are not, although they are clearly a part of the narrative. This means that, before the actual analysis of my material can take place, I have to find the relevant codices first. This can be accomplished by reading previous scholarship, studying the entries in manuscript catalogues, educated guesswork, and often by sheer luck. But at the end of the day, the only way to find the kind of cultural traces I have been exploring in medieval codices is to travel to their respective locations and actually look at them. It is both the charm and the curse of manuscript study that it needs to be conducted *in situ*. Therefore, the progress of my research depends in large part on the access to the manuscripts I still need to consult. Books resulting from this kind of research are more difficult, time consuming, and expensive to write than many other types of scholarship, but as it is such a challenge to gain access to the primary sources, these publications stand the test of time.

My project has been acknowledged and supported by prestigious institutions and fellowships. In addition to several stipends awarded by the University of Texas at Austin, which allowed me to conduct the initial manuscript research, it was funded with the help of a *Mellon Fellowship in Medieval Studies* by the University of Notre Dame and the *Virginia Brown Fellowship in Palaeographical Studies* by the Center for Palaeographical and Epigraphical Studies at Ohio State University. Last summer, a *Faculty Research Grant* from Fordham allowed me to track down an elusive manuscript in Sicily, which will feature prominently in one of my chapters. I have presented aspects of my research at scholarly conferences and was invited to deliver a part of it as the *John Boswell Memorial Lecture* at the College of William and Mary. At the end of my residence at Notre Dame, my book was the subject of a two-day symposium, to which the Medieval Institute invited a panel of distinguished international respondents. As a result, I have been approached by two publishers interested in my book and have a preliminary agreement with the *Text and Context* manuscript series by the Ohio State University Press. Building on this expertise, Brepols has asked me to edit their *Vergil in the Middle Ages Sourcebook* as a future project. Capitalizing on this interest in the potential contributions of *Virgilian Masculinities*, I will apply for a number of prestigious outside fellowships to support finishing my book: a *Guggenheim Fellowship*, an *ACLS Fellowship*, the *Berlin Prize* by the American Academy in Berlin, the *Rome Prize* by the American Academy in Rome, the *Villa I Tatti*, the *Herzog*

Ernst-Stipendium by the Thyssen Foundation, and a stipend at the Herzog August Library at Wolfenbüttel. Any of these would allow me to spend the necessary time in Europe and to expand my *Faculty Fellowship* to a whole year.

Book Outline

After a methodological introduction, Chapter One will focus on glosses which try to translate or paraphrase -often incorrectly -the terms used for the male characters' clothes, shoes, hair, headgear, arms and equipment. As the medieval copyists were no longer familiar with the articles described (a *Maeonian mitra*, for instance), they ventured educated guesses and tried to translate Augustan fashion into their contemporary cultural context. (Is it a hairdo? Some kind of hat? A garland of flowers?) Most importantly, they tried to explain the cultural connotations, which in the case of the *mitra* worn by the wife-stealing Trojans, can lead to a re-interpretation of those Trojans' criticized, flawed virility as a manifestation of sodomy, a new concept recently introduced into theological discourse.

Chapter Two explores the homoerotic potential contained in the relationship between Euryalus and Nisus, two Trojan warriors. My study demonstrates that such a tension was indeed perceived by a remarkable number of medieval readers, who responded in a variety of ways: Some tried to eliminate the homoerotic potential by strategically deleting some lines, some denied it with a strongly worded gloss, and some emphasized it by virtue of an extensive marginal discussion.

Chapter Three will be dedicated to the phenomenon of scratched glosses, which were produced by applying pressure on the stylus and "engraving" the letters into the parchment. As this writing technique is quite laborious and exhausting, it prompted brevity and greater selectivity on the scribe's part. I would like to attribute this to the glossators' age: Although interest in the *Aeneid's* erotic passages need not have been limited to adolescent readers, scratched glosses could be read more easily by younger eyes and did require proximity to a light source and thus an intimate setting. A comparison of the passages containing scratched glosses with similar counterparts in ink reveals that they often annotate the lines describing Dido and Lavinia and that the percentage of vernacular glosses is disproportionately high. This seems to suggest a particular interest in the love scenes and their readers' heightened desire to understand each word precisely. A Fourth Chapter will look at the relationship between text and "spontaneous" images, i.e. small pictures which are not part of a planned pictorial program. Like verbal glossing, they, too, were prompted by particular passages and indicate a specific interest in Dido, the


destruction of Troy, and the foundation of Rome. I am expanding on Marjorie C. Woods' previous work on the neumed versions of Dido's lament, which added musical notation, *neumes*, to selected passages and could thus be chanted, and the use of these laments in all-male classrooms, I discuss how the simple and androgynous portraits of Dido's allowed multiple readings of her figure. The schoolboys were able to see her both as an object of desire and/or as an identification figure for themselves. Thus, they could oscillate between the role of the libidinous male and that of the abandoned victim. My Final Chapter is dedicated to copies of the *Priapea*, a collection of poetry dedicated to the phallic god of gardens. The *Priapea* were (incorrectly) attributed to Virgil in the Middle Ages and often copied alongside Virgil's other works, hence their place in my study. I focus primarily on *Carmen 54*, a phallic riddle which instructs the reader to find its solution by drawing it. The sheer amount of glosses alongside *Carmen 54* is notable, as is the large variety of the actual approach to the riddle: in full-fledged genital doodles, suggestively shaped initials, especially marked letters, and, in one case, a completely encrypted copy of the text. This is one of the rare opportunities for us to reliably establish the degree of the scribes' textual comprehension: if they did not write the letters correctly, the riddle would not work.

Conclusion

My research requires an unusual combination of skills: fluency in Latin and several medieval vernacular languages to read the manuscripts, palaeographical and codicological training to transcribe them, and familiarity with the work recently done in gender studies to contextualize them. For this reason, multiple audiences have shown interest in my work, lent their support, and requested contributions to future projects. The academic year 2010/11 would be the ideal time for a *Faculty Fellowship*: Combined with an external grant, it would allow me to complete my book in time for my tenure decision.

EXAMPLE

2


*Filia Magistri: A Thirteenth-century Abridgment of Peter Lombard's Sentences.
A Latin Edition and English Translation*


Abstract

If awarded, a Faculty Fellowship would expedite the completion of my book which is under contract with Peeters Publishers for publication in their Dallas Medieval Texts and Translations Series: the first ever Latin edition and English translation of *Filia Magistri*, “The Daughter of the Master.” This is a significant and virtually unstudied thirteenth-century abridgment of the standard medieval textbook of theology, Peter Lombard’s *Four Books of Sentences*. To date, I have produced a preliminary Latin transcription of the entirety of Book I of *Filia Magistri* as found in my primary manuscript, Manchester John Rylands University Library Latin 203 (ff. 75r-256r). I have also begun translating Book I, and have acquired images of several other manuscripts containing *Filia Magistri* for the purpose of collation. A Faculty Fellowship for AY 2010-2011 would enable me to transcribe the remainder of the work (i.e., Books II-IV) and make considerable progress on the translation. I would then complete the translation and finalize both the Latin and English texts during the summer and fall of 2011 to satisfy my promise to Peeters that I submit the completed project by the end of December 2011. To further support these efforts during my proposed fellowship period, I also intend to apply for a 2010 NEH Summer Stipend, an Andrew W. Mellon Postdoctoral Fellowship in Medieval Studies at the University of Notre Dame, and the St. Augustine Fellowship at Villanova University.

Background

Peter Lombard (c. 1100-1160) stands as one of the most important figures in the history of Christianity principally because his great work, *The Four Books of Sentences*, became the standard textbook of theology in the medieval West. Due to the fact that aspiring masters of theology from Alexander of Hales in the thirteenth century to Martin Luther in the sixteenth were required to lecture publicly and produce a formal commentary on the *Sentences*, Peter Lombard became the twelfth century's most renowned and influential theologian.

Scholars believe that *Filia Magistri* was produced at the University of Paris sometime during the period 1232-1245 by a student of the Dominican master Hugh of St. Cher. Although *Filia Magistri* is found in numerous manuscripts from the thirteenth through the fifteenth century, this significant abbreviation of the *Sentences* has never been edited or translated into a modern language. This is due largely to the fact that, despite the fame that Peter Lombard and his book enjoyed in the Middle Ages, modern scholars have generally dismissed him as little more than a compiler of ancient texts, and thereby downplayed his contribution to Christian theological thought. As a consequence, the *Book of Sentences* unfortunately remains “one of the least read of the world's great books.”¹ However, recent works by Marcia Colish and Philipp Rosemann have broken new historiographical ground and planted the seeds of a positive scholarly reassessment of Peter Lombard's theology and the subsequent tradition of his *Sentences*.

My edition and translation of *Filia Magistri* aims to further the work of Colish and Rosemann. To indicate how untried this fertile ground remains, Rosemann's discussion of *Filia Magistri* in *The Story of a Great Medieval Book: Peter Lombard's Sentences* is limited to four

¹ David E. Luscombe, *The School of Peter Abelard: The Influence of Abelard's Thought in the Early Scholastic Period* (Cambridge: Cambridge University Press, 1969), 263.

brief pages, largely due to the complete lack of a published edition or translation of the text. As Rosenmann's book is focused on the subsequent tradition of Lombard's work, it is clear that the editing and translating of texts is an absolute prerequisite for further advancement of scholarship on the *Sentences* tradition. Indeed, to this day scholars and students of medieval theology and philosophy without a certain degree of proficiency in Latin have little or no access to the *Sentences* commentaries of even the most significant scholastic thinkers, including Thomas Aquinas, Bonaventure, John Duns Scotus, and William of Ockham. In addition to filling this significant gap and providing access to *Filia Magistri* for a whole host of scholars, the proposed fellowship project would also further my own published scholarly work on twelfth-century Christology as codified in the *Sentences*, and build upon my examination of the reception of Augustinian and Victorine thought by Peter Lombard and thirteenth-century scholastics (see bibliography).

Contribution

My edition-translation of the *Filia Magistri* promises to open new avenues of research for me and others working in the areas of scholastic theology, philosophy, and intellectual history. *Filia Magistri* witnesses to an important literary and pedagogical transition in the tradition of the *Sentences*, namely that from abbreviations of the Lombard's book to formal commentaries on it. *Filia* not only summarizes the *Sentences* as a whole; it also includes throughout "magisterial notes" whose purpose is to comment on or analyze Peter Lombard's teaching in light of contemporary (i.e., thirteenth-century) thought. The result is an updated abridgment that integrates Aristotelian ideas and terminology. As such, a published version of *Filia magistri* would provide a valuable window onto the earliest phase of the application of Aristotelian

philosophy to the Christian theological tradition and, as such, onto the development of theology as an academic discipline in the nascent medieval university. Additionally, as many religious houses owned copies (sometimes multiple copies) of *Filia*, the proposed edition and translation would shed light on how ‘academic theology’ was read, taught, and understood ‘on the ground’ during the High and Late Middle Ages.

Thanks to the generosity of the Graduate School of Arts and Sciences at Fordham (through an Ames Grant for Junior Faculty in 2007 and a Faculty Research Grant in 2008), I have obtained digital images of the primary manuscript from which my edition will be made, MS Manchester John Rylands University Library Latin 203 (ff. 75r-256r), as well as images of two other manuscripts for collation, namely: MS Oxford Bodleiana Canonici Script. Eccl. 208 (ff. 1-54) and MS Cambridge Trinity College 292 (ff. 167-247). Once I have produced an edited text based on these important manuscript witnesses, I will render the text into English. In addition to the facing-page Latin edition and English translation, the volume I seek to produce will comprise a historical introduction, an annotated bibliography, and brief notes to elucidate the text where necessary.

The potential for this project is underscored by Peeters Publishers of Louvain’s eagerness to produce this volume for their Dallas Medieval Texts and Translations Series by December 31, 2011. I hope to capitalize on this enthusiasm and expand both my support for this specific project and my network of research support generally by applying for a 2010 NEH Summer Stipend, the Andrew W. Mellon Postdoctoral Fellowship in Medieval Studies at the University of Notre Dame, and the St. Augustine Fellowship at Villanova University. Holding a Faculty Fellowship for AY 2010-2011 would enable me to take full advantage of any of these

opportunities as they are offered, and give me the necessary time to complete this ambitious project by my contractual deadline with Peeters.

Conclusion

The publication of a Latin edition and English translation of *Filia Magistri*, a significant abridgment of Peter Lombard's *Sentences*, will advance scholarship on scholastic theology and the intellectual history of the Middle Ages by illuminating how the Lombard's great book was received and read 'on the ground' in the thirteenth-century, whether in the urban university or the bucolic religious house. By virtue of the fact that (1) *Filia Magistri* is a scholastic text wherein Aristotelian philosophy meets ancient Christian theology and that (2) the proposed project intersects with the study of manuscript culture and Latin paleography, my edition and translation will contribute to the research community at Fordham by promoting the interdisciplinary study of the Middle Ages, the central task of the University's Center for Medieval Studies. Holding a Faculty Fellowship during AY 2010-2011 in combination with any of the several external grants for which I am applying would free me from teaching responsibilities and provide the necessary time to complete the proposed project by my contractual deadline of December 31, 2011. My training in text-editing and my participation in a selective international workshop at Georgetown University on editing scholastic theological and philosophical texts (summer 2007) have prepared me well for the current project. As demonstrated by my CV, I have recently published a scholarly monograph, have an edited volume forthcoming in 2010, and have produced a series of articles in this area of inquiry. With the assistance of a Faculty Fellowship for AY 2010-2011, I will be able to complete the edition and translation of *Filia Magistri* by the end of 2011.

EXAMPLE

3

Expression and Truth:
an interdisciplinary inquiry into music, literature, and cultural history

Abstract

If awarded, a spring 2011 Faculty Fellowship would facilitate the completion and publication of my current book project, which will inaugurate a new phase in an intellectual project that has now spanned almost twenty years: an interdisciplinary inquiry into music, literature, and cultural history that is widely recognized as a major contribution, especially for the impetus it has given to both the cultural study of music and the fast-growing field of literary-musical relations.

The aim of *Expression and Truth* is to rethink the traditional antithesis between the two vexed and ambiguous terms in its title. Its method is a joint inquiry into musical aesthetics and philosophical hermeneutics, the latter based on a reading, against the grain, of Ludwig Wittgenstein's later writings. The book will argue that the expressive force of voice, gesture, and behavior cannot be understood if it is restricted to the representation or performance of states of mind; that expression is a mode of cognition and description; that it has social and historical agency rivaling that of discourse; and that music, especially melody, is, contrary to the common understanding of it as non-cognitive, the paradigmatic medium of these relationships.

Expression and Truth currently exists in a series of detailed sketches and two previously published fragments, which I will continue to develop through fall 2010; however, a spring 2011 faculty fellowship will be critical to completing the text in time to continue my unbroken track record of prolific and punctual delivery of manuscripts.

Once again, my publisher will be the University of California Press, which expects the manuscript by early fall of 2011.

Background

Expression and Truth will mark a significant turning point in my career. Since the publication in 1990 of my second book, *Music as Cultural Practice*, I have been working to shift the study of music—in my case classical music—away from the purely formal and stylistic concerns that defined the field in the twentieth century and toward a historical hermeneutics that discloses the mutual encounter of musical sounds with the social, cultural, and historical circumstances of their production. As the musicologist Charles Youmans noted in a review of my *Opera and Modern Culture*, “Like Adorno, Kramer has made it a mission to deepen music's contact with other disciplines: to show his musical colleagues that venturing outside familiar territory can be worth the inevitable sacrifices, and (perhaps more important) to convince non-musicians that scholarly thought about music can offer unique, generally applicable theoretical insights.”¹ This project has now run to ten books (excluding edited volumes), the latest of which, *Interpreting Music*, will be published next fall by the University of California Press.

Interpreting Music was a work of synthesis that sought to coordinate, refine, and revise my work of the previous two decades. It was meant to consummate my concern with the transformation of musical understanding by reference to culture and history. In doing so, it also set me in a new direction, partly inspired by its rethinking of the import of performativity. One sign of that new direction was *Interpreting Music*'s recourse to Wittgenstein, who assumed in that latest book a prominence in my work he has not had before. This debut anticipated the role that is appointed to him in *Expression and Truth*,

¹ *Comparative Literature Studies* 42.1 (2005) 117-119.

and indicates the direction of my changing concern: from history to philosophy, from what *has* happened to the structure of *what happens*.

Contribution

Expression and Truth's multifaceted argument is significant in multiple contexts.

At its most general level, *Expression and Truth* advances a growing concern across disciplines with the performative character of knowledge: the way that knowing, stating, and conceiving are (also) forms of action. Wittgenstein is a key thinker in this tradition, as are other, later thinkers of markedly different disposition, notably Jacques Derrida (in his later period) and Judith Butler.

At the level of culture and history, *Expression and Truth* advances interest in the impact of non-verbal forms of activity on meaning, an issue addressed by Hans-Ulrich Gumbrecht by means of a dialectic between “meaning effects” and “presence effects.” In this context the book will contribute to a cultural history of meaning—a history yet to be written.

At the level of disciplinary understanding, *Expression and Truth* will with one hand upend the standard interpretation of Wittgenstein, while the other hand extends the understanding of musical meaning that has been the major theme of my own work to date. The standard view of Wittgenstein is that his primary concern was to clear up spurious mysteries created by the misuse of language. However, Wittgenstein may also be read—and especially in light of his scattered remarks on music—as concerned with uncovering fundamental forms of strangeness basic to what he calls our “forms of life.” Music belongs among those forms; its strangeness consists in its ability to convey an enriched sense of intelligibility without assuming the character of a statement.

Expression and Truth will present its arguments and make these contributions in the course of five chapters:

1. “Wittgenstein, Music, and the Aroma of Coffee.” An introduction to the reinterpretation of Wittgenstein’s aims and methods sketched above; a demonstration of their grounding in music as a model for language (rather than the reverse); and an analysis of how musical expression becomes a model of knowledge, action, and knowledge-as-action. A small portion of this chapter was published in a conference volume in 2007 (see bibliography: “Wittgenstein’s Chopin.”).

2. “Speaking Melody.” An analysis of a familiar but hitherto unstudied phenomenon of music: that, once associated with words (in song or opera), music continues to “express” the verbal utterance once the words have been removed. Significant portions of this chapter were published in a conference volume in 2005 (see bibliography, “Speaking Melody.”)

3. “Expression and Truth.” An account of the cognitive value of expression, especially in music; an analysis of the various senses in which expression can be said to be true; and an examination of how the concept of truth changes as a result. This chapter involves 1) a critique of the twin concepts of truth as adequate description and truth as disclosure, which are maintained by both Derrida and Martin Heidegger, and 2) an account of truth based on a reconsideration of the concepts of likeness and verisimilitude.

4. “Melodic Speech.” An account of the value assumed by vocalization, tone, and timbre in expressive speech and an analysis of how this “music” of speech assumes cognitive value. Melodic speech is more than just an ornament or a supplement; it

defines a border region between articulate and inarticulate sound that plays a key role in the assignment of value to meaning.

5. “Wittgenstein, Music, and the Tone of Crystal.” The “tone of crystal” is the sound produced by the diamond needle of the gramophone. Thus, this chapter is an account of the relationship of musical expression to recorded sound, including the more general opposition of the expressive and the mechanical in relation to the truth of expression. It begins with a close reading of Wittgenstein’s claim that a certain gramophone recording of a properly performed piano work by Robert Schumann provides “the most elaborate and exact expression of a feeling of pastness that I can imagine.” It ends with the development of a theoretical model that grounds the truth of expression in the interaction of three forces: a necessarily imperfect transmission (as by the shellac disk Wittgenstein listened to); a personification of the expressive agent (the recording, which acts like a person incorporating both pianist and composer); and a reply.

Conclusion

Expression and Truth will be an innovative, cross-disciplinary book-length manuscript that builds upon my active research agenda of the past two decades, but also delves deeper into fresh ground uncovered by my pending University of California Press publication, *Interpreting Music*. The University of California Press eagerly anticipates my completion of *Expression and Truth*, which will constitute a significant advance for the cultural study of music as well as the fast-growing field of literary-musical relations. I am grateful for the opportunity of a faculty fellowship to facilitate this exciting research and writing, as well as its ultimate dissemination.

EXAMPLE

4

Abstract:

My project for the proposed fellowship period is the completion of the third in a series of books on the topic of the passion of Christ. (The first two volumes have already been published by Oxford University Press). The tentative title for this text is *The Scandal of the Cross. The Passion of Christ in Theology and the Arts: from the Baroque to the Age of Technology*. This interdisciplinary work, for which I also plan to apply for an NEH grant in May 2010, will examine the meaning of the cross as it was understood in academic theology (Protestant and Catholic) and as presented in the arts, including passion music, drama, and the graphic arts, especially representations of the crucifixion.

This third volume will cover the period from the beginning of the European Enlightenment and the Baroque period in art to the end of the 19th century. In Protestantism, the major aesthetic mediation of passion piety during this period was the creation of the musical *genre* of the Passion oratorio. The libretti of the many Passions by J. S. Bach, Telemann, C. P. E. Bach, Ramler, *et. al.* show significant differences in theological approaches, and I will examine how the musical settings embody diverse affective responses. In the graphic arts, I will consider crucifixion scenes by artists of the Baroque, Classical, Romantic, and modern periods. The study includes not only presentation of the historical data, but also (and more importantly) a consideration of the relationship between academic theology and the aesthetic mediations of religion.

The Scandal of the Cross will be comprised of three chapters and a brief conclusion. It will also include illustrations of the crucifixion that show major styles of representation, and appendices containing 1) a discography of passion music and 2) a “virtual museum” consisting of a list of relevant artworks, with websites where they may

be viewed. My timeline for execution of the project, should the fellowship be granted, is as follows: chapter 1 to be completed by Nov. 2010; chapter 2 by Feb. 2011; chapter 3 by April 2011; the conclusion and appendices by June 2011; revision and submission to Oxford University Press by Sept. 2011. If time permits, I will also continue research toward a fourth volume, covering the theology and art of the passion in the 20th century.

Research accomplished up to this point includes the completion of: 1) a bibliography of original source material; 2) a discography of passion music from the periods the book will cover; and 3) a compilation of crucifixion scenes by major artists for a “virtual museum.” (The last two, along with a much abbreviated version of the bibliography, are attached to this document). I have also completed a portion of the writing, including sections on the early Enlightenment critiques of traditional doctrine of atonement and on the orthodox responses to them, on the development of the musical Passion *genre*, and on the passions of J. S. Bach as examples.

Background:

In addition to my previous books in this series from Oxford (*The Beauty of the Cross. The Passion of Christ in Theology and the Art: from the Catacombs to the Eve of the Renaissance* and *The Triumph of the Cross. The Passion of Christ in Theology and the Arts: from the Renaissance to the Counter-Reformation*), I have produced a number of articles for the new *Encyclopedia of the Bible and its Reception* (a multi-volume work under production by the publisher de Gruyter of Berlin). This latter project is unique in that it incorporates scholarship not only on the Scriptures themselves, but also on their interpretation and use through the centuries, including their representations in art. My contributions include articles on the way Calvary and Christ’s crucifixion have been imaged in the visual arts. Hence there is a significant overlap with my current project. I

have also recently contributed an article to the “Jesuitica” project at Louvain University, examining the relation of engravings to text in a 16th century treatise on the life of Christ, centering on the Passion.

This extended study of the theology of the cross is connected in several ways not only to my own previous work, but also to the works of other scholars (those mentioned here will be found in the select bibliography). Gerard Sloyan’s *The Crucifixion of Jesus: History, Myth, Faith* poses the question of the relationship between the historical event of the crucifixion and its understanding in Christian theology and imagination. However, Sloyan gives only a summary treatment of post-Biblical theology, and barely mentions the arts. In pursuing the theme my studies give a detailed account of the development of theories of atonement and especially of their artistic and musical expression.

Furthermore, my research expands on a number of studies of the relationship of the church to culture in the early modern period (Pelikan, O’Meara) and particularly the relation of theologies of the atonement to the challenge posed by Enlightenment thought and its sequels (Scheffczyk, Beutel, Senft, Lipps, McGrath, Reardon, Barth, Beckmann, Gerrish, Holte, Hopkins). As such, my work concentrates on a single aspect of this history: theories of redemption, especially with regard to their treatment of the Passion.

Finally, *The Scandal of the Cross* will refer not only to art works themselves, but also to scholarly treatments of them in relation to theology. Comparatively little has been written in this area; art history until recently has largely neglected the theological dimension even in religious art. There are lengthy articles on the cross and crucifixion in the *Lexikon der christlichen Ikonographie*, but these provide only general overviews. Similarly, Louis Réau’s now classic multi-volume study of Christian iconography

includes a valuable catalogue of portrayals of the crucifixion, but only brief discussions of period themes; and Alex Stock's *Poetische Dogmatic* contains a significant although highly selective treatment of the symbolism of the cross. Only a few recent art-historical studies (e.g. Stoichita, Polistena, Marissen) have dealt with theological themes in artists and musicians from the Baroque period through the dawn of the 20th century. Marissen's work deals directly with aspects of the Passion in Bach's music; others provide material on individual artists whose works may be used as illustrations of the artistic mediation of the theology of the cross. However, *The Scandal of the Cross* will be the first comprehensive and truly interdisciplinary approach to the subject.

Contribution:

This project will contribute to scholarship in several ways. Its primary and immediate contribution is to historical theology, in the recently neglected area of soteriology. Its originality is in being interdisciplinary: it deals with both academic theology and the sacred arts, and underscores the theoretical and practical connections between the two. It also makes a contribution to theological method, calling attention to the arts as locus of theological thought that is frequently neglected in the history of theology. Hence it leads to collaboration between different academic specialties. It also represents the interplay between different branches of theology itself, as is evidenced by the collaborative effort represented by the new *Encyclopedia of the Bible and its Reception* mentioned above. In this connection it is notable that there is currently a great deal of interest within our own Theology department in expanding the field of Scripture studies to include the history of interpretation of the Bible, including its representation in art.

