

# **EXAMPLE**

**1**

## **Divine Fathers, Divine Sons: Christian Theology and Family Politics in the Roman Empire**

### **Abstract**

If awarded, a Faculty Research Grant would enable me to hire two long-term graduate student research assistants to facilitate my completion of a work of interdisciplinary scholarship: *Divine Fathers, Divine Sons*. During the Roman imperial era, two famous figures received public acclamation as both “god” and “son of god”: the Roman emperor and Jesus Christ. My project investigates the ramifications stemming from the two most influential people in the Roman Empire having been considered divine sons of divine fathers. Specifically, how did the theological concept “son of god” resonate in the social and political contexts of the Roman world?

Through engagement with recent scholarship in Roman history—especially studies of family relationships, imperial ideology, and emperor worship—my research will produce the first monograph addressing this question. The book will be a fresh and provocative history of theology, politics, and family relations in early Christianity. The manuscript is in the final stage of review at Oxford University Press, from which I have recently received two positive readers’ reports. One of the readers predicted that the project “will help significantly to change the whole field,” and “the market for the book is potentially huge.” However, if the delegates from Oxford University Press decide not to move the project forward, I have received other interest from Yale University Press and Mohr Siebeck (Germany). I am also considering the “Transformation of the Classical Heritage” series at University of California Press because of its list of innovative monographs in Roman history and early Christianity.

The lion's share of the research and writing for *Divine Fathers, Divine Sons* has already been accomplished, including a completed draft of the manuscript. With research assistance from able graduate students in theology and classical philology, I will be able to capitalize on the interest this work has generated by going to press with one of the aforementioned scholarly publishers within the next twenty-four months.

## **Background**

*Divine Fathers, Divine Sons* is a big-picture, thematic contribution to the study of early Christianity. Its chief objectives are (a) to critique the conceptual framework within which the term "son of God" has usually been construed in biblical scholarship, particularly in the work of Larry Hurtado, Martin Hengel, and James Dunn; and (b) to re-interpret divine sonship in the socio-political context of early Christianity, specifically that of Roman family politics and imperial ideology, by building upon the recent work of such historians as Simon Price, Clifford Ando, Christiane Kunst, and Ittai Gradel. Some major presuppositions of scholarship on the New Testament and early Christian theology will be challenged, but from a firm foundation rooted in rational argument from primary and secondary sources. The book will be controversial without appearing confrontational or strident.

Other experts have vetted these historical and theological arguments and lent their support to my project. *Divine Fathers, Divine Sons* originated out of my doctoral work at Yale in Religious Studies and Classics, which was supported by an external merit fellowship (\$20,000) from the Catholic Biblical Association. A portion of chapter 3 of my planned text won the annual prize (\$2,300) from the Yale Classics department, and part of chapter 4 received the "Best Paper" award at a Society of Biblical Literature conference. I look forward to fulfilling the

promise these institutions and scholars saw in my early work by soon being able to present the full text of *Divine Fathers, Divine Sons* and its innovative arguments.

## **Contribution**

*Divine Fathers, Divine Sons*' historical narrative proceeds in the following way. It begins by showing how the theological doctrines forged at the Council of Nicea have hindered our ability to interpret the "son of God" language in the New Testament (ch. 1). It then emphasizes two historical contexts that can help us interpret that language anew: the figure of the Roman emperor as "son of god" (ch. 2) and the unique importance of adoption in Roman society and imperial ideology (ch. 3). In short, when we focus on the fact that the most powerful "son of god" in the Empire gained his sonship by adoption, we are able to read several early Christian texts in unexpected ways. I treat the Gospel of Mark at length, as the first narrative Christology and one that has long been connected with Rome (ch. 4). I then bring the reader forward from the first century to Nicea, showing how the resonance of "son of God" changed over time (ch. 5).

As an interdisciplinary, thematic, and occasionally iconoclastic project, *Divine Fathers, Divine Sons* will have a broad audience. I see the market for the book as several intersecting circles. The center is undoubtedly New Testament studies because my argument engages a core concept for several New Testament authors. I have also received great interest from elsewhere in religious studies, especially from scholars of early Christianity and systematic theologians. For example, my final chapter offers a new take on the development of early Christology through the fourth century—by charting the shifting relationship between begotten and adoptive metaphors—that will be of interest to scholars of the Nicene era. Furthermore, my argument has

implications for Trinitarian theology, because it offers both a new way of discussing the human/divine relationship and an alternative to progenitorial / begotten language. Roman historians will also be interested, especially in the book's synthetic presentation of the *status quaestionis* on Roman divinity and emperor worship and its original analysis of the competing family ideologies concerning natural and adopted sons in the Roman Empire. Finally, I have received inquiries from political theorists because of their recent and intense interest in the intersection of religious power and political power. I am fortunate to find my research at the core of this nexus and to be one of a growing set of scholars examining the relationship between the Roman emperor and Jesus Christ—the two famous “sons of god”—with nuanced theories of power and cultural interaction.

## **Cost**

*Divine Fathers, Divine Sons* covers the first four centuries of Christianity, replete with primary material from Greek, Roman, and Christian sources of the period. Therefore, a doctoral student versed in early Christian theology would provide critical research assistance with the voluminous secondary literature on Christology in the third and fourth centuries. Readers of my manuscript have unanimously recommended that I expand and deepen my research on those centuries—the book's final chapter—during the revision process. A second doctoral student (or students) with impeccable knowledge of Greek and Latin would prove crucial in proofreading, cross-checking, and formatting the hundreds of original-language translations and citations throughout the book. These two assistants would save me hundreds of hours of labor over the coming year, help to speed this manuscript toward publication, and ensure its accuracy and thoroughness.

To gain research assistants with the prerequisite competence in scholarly theological research and classical philology will require a competitive wage of \$20/hour. The volume of work would require a commitment of approximately four hours/week to complete the text within the academic year. Therefore I have calculated my budget for completing *Divine Fathers*, *Divine Sons* as follows: I have budgeted for two assistants, each for an average of 4 hours per week for two semesters (or one semester plus one summer, depending on their availability).

- 4 hrs per week x 25 weeks = 100 hrs per assistant
- 100 hrs x \$20/hr = \$2000 per assistant
- 2 assistants = \$4000 total

## **Conclusion**

*Divine Fathers*, *Divine Sons* will be the first monograph to provide an interdisciplinary, thematic, and occasionally iconoclastic examination of how the theological concept “son of god” resonated in the social and political contexts of the Roman world—a potentially field-altering contribution.

Funding for two graduate research assistants will expedite my completing this promising project in order to capitalize on the hearty encouragement it has received from senior scholars in the fields of early Christianity and Roman history—at Yale, Fordham, and beyond—and publish *Divine Fathers*, *Divine Sons* with a major scholarly press within the next two years.

# **EXAMPLE**

**2**

[REDACTED] [REDACTED]

**Title: Phototoxicity of drugs and nanoparticles in the human eye**

[REDACTED]  
[REDACTED]  
[REDACTED]

**Abstract**

If awarded, a Faculty Research Grant would enable me to capitalize on a peer-reviewed invitation to conduct research this summer in collaboration with my two post-doctoral fellows (Albert Wielgus, Ph.D. and Baozhong Zhao, Ph.D) at the National Institutes of Environmental Health Sciences (NIEHS), a North Carolina located unit of the National Institute of Health (NIH). Fordham's support is critical for five reasons:

- (i) I do not have laboratory space at Fordham, and this type of collaboration is essential if I am to access the multimillion dollar photophysical equipment and human ocular tissues my research requires;
- (ii) Due to the untimely death of the PI (Colin Chignell, July 2008) at the NIEHS' Photobiology laboratory, I have become the scientific head of this laboratory, requiring my presence as current titular PI for the successful completion of the projects that are the subject of this proposal;
- (iii) Due to Federal budget cuts, in 2010 the NIEHS will not be able to cover my costs of travel and stay at their facility as in past years, and I will also have to cover some of my cost of supplies;
- (iv) The NIEHS has, however, donated HPLC [High Pressure Liquid Chromatogram] equipment with fluorescence detectors (valued at \$20,000) to Fordham's Department of



Natural Sciences through my initiative, the cost for packing and shipping of which would also be covered under this grant;

(v) In addition to the two scholarly articles I intend to produce from this summer's research for submission [Toxicology and Applied Pharmacology, Photochemistry Phtobiology ]the NIEHS also anticipates making external grants available in my area of "nanosafety" for 2011-12, for which my work at their facility this summer will place me in an advantageous position.

### **Background**

Everyone over the age of 65 is susceptible to developing cataracts and macular degeneration. In the next 30 years over 24 % of the population of the United States will be over the age of 65 and are therefore at risk for these blinding disorders. Although sight may be restored by an operation to remove cataracts, there is currently no effective treatment for retinal or macular degeneration. My ongoing research is to identify environmental risk factors that lead to these age-related blinding diseases and examine ways to prevent such damage. In addition to environmental hazards, there are dyes, drugs, over the counter medications and nanoparticles that can dramatically enhance phototoxic reactions in the human eye leading to early development (i.e., at 40 years old) of cataracts and macular or retinal degeneration.

The NIEHS facility at which I have been conducting this research for the past 12 years is a multidisciplinary lab that allows me access to multimillion dollar laser and photochemical equipment. During the summer of 2008 and my Spring 2009 Faculty Fellowship I developed at NIEHS an *in vitro* system using human lens epithelial cells to define phototoxic properties of nanoparticles with potential to damage the human lens.

**(Phototoxicity and cytotoxicity of fullerol in human lens epithelial cells. Roberts JE, Wielgus AR, Boyes WK, Andley U, Chignell CF. Toxicology and Applied Pharmacology 2008 Apr 1;228(1):49-58.**

In previous years at NIEHS, I have proven that ocular exposure to UVA and UVB (lens) or Visible blue light (430 nm) (retina) alone or in the presence of drugs or herbs ( St. John's Wort) increases the human risk for developing cataracts and retinal degeneraton

**(Wielgus AR, Chignell CF, Miller DS, Van Houten B, Meyer J, Hu DN, Roberts JE. Phototoxicity in Human Retinal Epithelial Cells Promoted by Hypericin, a Component of St. John's Wort. Photochem Photobiol. (2007) 83(3):706-13)**

Summer 2010 I will investigate how nanoparticles (fullerols), used for drug delivery to the eye, may cause very early retinal degeneration. I am also examining the potential for fluoroquinolone (i.e. cipro) antibiotics to cause early damage to the human lens. The final purpose of my research is to remove, modify or quench these toxic agents in order to prevent the formation of early or late onset cataracts and macular degeneration. These *in vitro* experiments are currently in progress and are expected to be completed by September 2010.

### **Contribution**

Cataracts and age-related macular degeneration (AMD) are the most common causes of visual impairment in the elderly. Although there is a genetic component to these blinding disorders, clinical and epidemiology studies have confirmed that environmental hazards (sunlight, phototoxic drugs and herbal medications) are major risk factors in initiating cataracts and AMD. All of these environmental hazards induce the formation of free radicals and reactive oxygen species (ROS) in the eye. The aged eye has limited protection against

free radicals and ROS, thus environmental hazards can put older people at severe risk of serious ocular damage. I have modeled this synergistic effect between environmental hazards and age by studying the interaction of sunlight with endogenous photoactive substances (xanthurenic acid, lipofuscin, A2E) whose production increases dramatically with age.

I have previously defined the damage to human ocular tissues induced by the endogenous agents. I am now defining the ocular damage induced by exogenous agents using *in vitro* and photophysical techniques. The ultimate goal is to develop appropriate strategies to ameliorate or prevent age related, environmental, drug and nanoparticle induced cataracts and macular or retinal degeneration.

Specifically, before attempting to define the effect of photoprocesses on biological systems, it is essential to get precise information about wavelength, photochemical yields/reaction rates, and biological targets. Mechanisms may be further defined through examination of the effects on the target molecules in live cells. This knowledge will facilitate risk assessment in humans and promote development of more sensitive ways to measure and screen for damage in individuals and in populations. Furthermore, once the mechanisms of damage are known, phototoxic agents can be modified to inhibit detrimental processes or to improve the efficacy of beneficial reactions.

Consequently, my research involves a multidisciplinary approach:

**1) *in vitro*:**

**i. Models for Cataract formation Human Lens Epithelial Cells:**

An *in vitro* model system (using human lens epithelial cells from human eyes) has been set up to determine potential phototoxicity of fluoroquinolone antibiotics and demonstrate specific damage end points (oxidative DNA damage, lipid peroxidation, apoptosis/necrosis, membrane damage, mitochondrial damage).

ii. Models for Macular Degeneration Human Retinal Pigment Epithelial Cells:

An *in vitro* model system (using retinal pigment epithelial cells from human eyes) has been set up to determine the potential phototoxicity of nanoparticles used for drug delivery) and demonstrate specific damage end points (oxidative DNA damage, lipid peroxidation, apoptosis/necrosis, membrane damage, mitochondrial damage).

iii. Models for Prevention of Damage to Ocular Cells

The effect of non-toxic quenchers known to cross blood lenticular and retinal barrier in humans. ( i.e. lutein, N-acetyl cysteine) will be studied for their potential to block photodamage end points from the above *in vitro* experiments. These quenchers of phototoxic damage have been shown to be available to the human eye with supplementation.

**2) Chemical and Photophysical Techniques**

Time resolved photophysical techniques will be used to define the precise free radicals and reactive oxygen species formed by fluoroquinolones and nanoparticles. This will define the mechanism of phototoxicity for each agent. Dynamic Light Scattering will also be used to further define the chemical and physical properties of nanoparticles.

**Cost**

As stipulated in the abstract at the outset of this proposal, the costs for which I am requesting funding are paramount to my being able to travel to, supply my effective use of, and retrieve from the NIEHS in North Carolina the laboratory equipment necessary to the proposed research, some of which will now reside in the Fordham's Department of Natural Sciences due to my long-term collaboration with this facility.

**Conclusion**

[REDACTED]

[REDACTED]

Cataracts and age-related macular degeneration (AMD) are the most common causes of visual impairment in the elderly. In the next 30 years over 24 % of the population of the United States will be over the age of 65 and are therefore at risk for these blinding disorders. As stated at the outset of this proposal, not only will a Fordham Faculty Research Grant prove pivotal in supporting my longstanding line of research during a critical juncture in its funding, bring needed resources to the University, and provide a platform for future external support, it will prevent interruption of work that is already proving integral to our fight to preserve the sight of millions of Americans.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

# **EXAMPLE**

**3**

***PAINTING IN THE PRIEST:***  
***SACERDOTAL ICONOGRAPHY AND THE IMAGING OF LATE MEDIEVAL FEMALE MONASTICISM***

**Abstract**

Priests loomed notably large in late medieval and early modern European culture--so much so, perhaps, that modern scholarship has long overlooked them and their representations in art. My current book project, unique in the field, examines the emergence of a newly expressive sacerdotal, or priestly, iconography in 14<sup>th</sup>- and 15<sup>th</sup>-century Italy. It does so by focusing on images of an important late medieval relationship: that of certain pious women, especially female mystics like Catherine of Siena, and the male clerics who served them as confessors, disciples and, ultimately, hagiographers.

Growing out of my doctoral dissertation, *Painting in the Priest* is, in the view of advisors, substantially complete. In the case of approximately one dozen images, however, I still lack adequate photographic reproductions. These include an important subset of unpublished or rarely published historiated initials from illuminated Siense choir books. To finish the project, which I am presenting to potential publishers this fall (2009), I will spend a portion of next summer in Italy arranging for professional photographic services in Siena, Rome, and Genoa to obtain the necessary images. The Fordham Faculty Research Grant will significantly aid me in that effort and therefore speed completion—within the next twelve months—of the planned monograph.

**Background**

Inherently inter-disciplinary, *Painting in the Priest* is nevertheless a conscious exercise in art history that reflects my long-standing research interests, methods and goals. This book will expand on my exploration of iconographic innovation, mechanisms of devotion, religious culture, and social history, by analyzing visual images that refer to

unexpectedly complex personal bonds between often celebrated holy women and their relatively obscure clerical collaborators. Viewed in the context of late medieval penitential culture, Eucharistic devotion, and hagiographic production, these depictions open a window onto an equally significant but generally neglected phenomenon of the period: the rising social profile of priests and the increasingly conscious deployment of priesthood as an iconographic motif. Without neglecting traditional methodologies (style, iconography, connoisseurship, and visual traditions), I am engaged in a deeply contextual art history that will expand and enrich these methods with the study of function, patronage, gender, and other social, political, economic, and religious circumstances.

At the same time *Painting in the Priest* will draw together several intersecting scholarly concerns of both historians and art historians from the last thirty years. Chief among these has been the recovery for history of a now indispensable category of religious figures, female mystics, and the positing by Caroline Walker Bynum and others of a “feminized” religious culture that dominated the late medieval period. Understandably, in much of this landmark work the role of priestly overseers in the lives of charismatic women has been a sticking point. New research in gender studies, however, by such scholars as Jodi Bilinkoff and John Coakley has focused precisely on these relationships and their epistolary and literary by-products, thus providing welcome nuance and invaluable context for my own investigations into visual representations. Finally, art historians like my own dissertation advisor, Loren Partridge, have led the way with their inter-disciplinary, collaborative approach to the study of material culture in late medieval and Renaissance Italy, to which my own work is deeply indebted.



## Contribution

Although deeply rooted in areas of current scholarly debate as presented above, *Painting in the Priest* nevertheless promises to break new ground. Historians like Daniel Bornstein have designated the parish priest “the great unknown of medieval history,” and he and others are working to fill that lacuna. Art historical research, however, has lagged. For example, existing research on episcopal imagery or papal portraiture has no counterpart in the realm of sacerdotal iconography. This lack of scholarship has even fostered an erroneous assumption in the field that little, significant priestly imagery even existed before the sixteenth century; yet *Painting in the Priest* identifies and thematizes an enormous body of sacerdotal depictions from the 13<sup>th</sup>- and 14<sup>th</sup> century, the majority of which adorn the pages of books reserved mainly for the clergy, like those I propose to have photographed. Small, conventional and seemingly static, these images have attracted little critical attention. Yet drawing on this supposedly unproblematic imagery, I pinpoint clerical and even explicitly sacerdotal images that begin to emerge by the early 15<sup>th</sup> century in which the previously anonymous, effaced figures of priests take on a new degree of agency. Depicted alongside representations of saints like Catherine of Siena, they frequently become bearers of additional levels of signification that deserve probing.

To ignore these earlier images of priestly figures risks falling into the historiographical trap of seeing all subsequent early modern Catholic culture through the prism of Reformation polemics. Rereading well-known, monumental, post-Tridentine images of priests-saints from a new perspective based on my analysis of earlier, pre-Reformation images is another critical contribution of my research. Sacerdotal subjects by artists like Peter Paul Rubens and Guercino need no longer be characterized primarily

as mere Catholic reaction to Protestant adversaries. By examining in their social context the late medieval precursors of this apparently triumphalist imagery, I reveal other cultural inflections of sacerdotal iconography that persist in subsequent centuries: popular anxiety over priests who doubt the Real Presence, concern about clerical comportment and the liturgical discipline of priests, and contentious debate over priestly prerogatives, especially access to the Eucharistic cup. Thus *Painting in the Priest* will associate for the first time a whole body of overtly sacerdotal rhetoric in general society—from anti-clerical screeds to extravagant paeans to sacerdotal dignity—with its contemporary innovations in iconography.

### **Cost**

[The following are estimates of expenses for this project are based on current airfare prices and the presumption of relative stability in the US\$/EUR exchange rate.]

My proposed project calls for photography that can only be carried out in Italy. By overseeing arrangements myself, including the hiring of professional art photographers, I can substantially reduce the total cost of the project.

Identifying photographers in advance is extremely difficult from New York but a relatively simple matter once I am in Italy. Institutions like the Archivio dell'Opera Metropolitana di Siena, where many of the relevant manuscripts are housed, customarily have an in-house photographer or will provide a list of contract photographers.

Alternatively, I will seek out appropriate services with the help of the director of the Photographic Archive of the American Academy in Rome, Alessandra Capodiferro.

Calculating fees based on \$25/hour and 8 hours/day, for a minimum of 5 full days of work, the cost for the photographic services would be \$1000.

My per diem request for each of the cities I will visit is based on a reasonable expectation of low-cost lodging and board in Italian houses of my religious order (the Society of Jesus), except in Siena, where I will stay at the Alma Domus hotel.

Travel within Italy will consist of a single roundtrip by bus from Rome to Siena and a single roundtrip by train from Rome to Genoa. The remainder of my travel costs is based on an estimate of \$800 for roundtrip airfare NYC-Rome-NYC.

## **Conclusion**

If awarded, a Faculty Research Grant would prove critical to the final *in situ* research and retention of photographic services that past advisors have said are the only steps remaining in my doctoral dissertation's journey of transformation into a promising book. In the coming weeks I will present *Painting in the Priest* to the following publishers: Yale University Press, Cambridge University Press, University of California Press and Saint Joseph's University Press. It is my intention to generate interest in anticipation of the book's completion by late 2010. I look forward to *Painting in the Priest's* publication and the realization of its potential to focus scholarly attention on a phenomenon too long overlooked by historians of both church and art: the emergence of a newly expressive sacerdotal iconography in Italy centuries before the Reformation, one exemplified in the evocative pairing of important late medieval female saints and mystics together with the lesser known male clerics who served them as chaplains, friends and, ultimately, defenders of their sanctity.