

**Proposal for an  
Institute of Religion, Literature,  
and the Arts at Boston College**

**“Religioni et Bonis Artibus”**

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## Abstract

In universities throughout the world, there is now an enormous critical activity, energetic but unorganized, around the subject of religion, literature, and the arts. The need now is for coordinated efforts and an organizational structure that will focus interest and promote related activities to develop the field. Boston College provides an ideal site for an Institute dedicated to this focus because many related activities are already in place here and ongoing. Not only does the Boston College mission combine academic excellence with a strong, ecumenical religious focus, but the University produces the international journal, Religion and the Arts, and provides budgetary support for a key lecture series in the field. Few comparable programs exist anywhere in the United States.

We propose to create an Institute consisting of a chaired professorship in religion, literature, and the arts, and a staff to administer the Institute with the help of an Advisory Committee drawn from scholars and others in these fields. Building on the existing resources at Boston College, and on the editorial experience at Religion and the Arts, the Institute will be well-positioned to become a major forum for ideas and an international center for scholarly activity and public programming.

Support is therefore requested to establish a Boston College Institute of Religion, Literature, and the Arts. This Institute would benefit scholars, undergraduate and graduate students, and a wider public audience by fostering scholarly research, developing university resources, and promoting interdisciplinary connections between these fields.

Planning for the Institute includes support for faculty research, undergraduate and graduate programs, faculty seminars, conferences, and prestigious lectures. In addition, the Institute will publish a monthly newsletter and disseminate information via a dedicated website that reaches millions of users.

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## **Need for a Boston College** **Institute of Religion, Literature, and the Arts**

In recent decades, the numerous intersections that exist between religion and literature have attracted growing interest from both religious and literary scholars. Prominent theorists and critics have turned to religion to find alternatives to postmodern conundrums, and to explore religious components of culture and literary background. Cultural Studies has also opened the once marginalized subject of religion as a culture to be studied in relation to politics and society, and now examines the role of religion in the context of issues of gender, race, and cultural difference. At the same time, many theologians have turned to literature and literary theory to explore analogies and meta-narratives, establish new modes of biblical study, and flesh out theological insights. Reports of conferences and lectures along with numerous books and articles document a veritable storm of scholarly activity in these fields (see Appendices 10 and 11).

At the intersection of religion and the fine arts, moreover, a similar ferment is taking place. Because religion is the subject of much of the world's art, critical traditions in the fine arts have long informed both the literary and religious traditions, and art historians have long attended to the religious significance of art objects. Increasingly, in recent times, scholars of literature have explored the way that religious aspects of works of art offer important insights into literary works.

More recently, the events of 9/11 and scandals in the Catholic Church have highlighted the need for a shared community of exploration to discuss more fundamentally the nature of culture, especially its religious sources and the way they interact with cultural production. Few efforts have been made, however, to establish venues that can provide the scholarly community with opportunities to focus on relationships between religion and the world of literature and art. Despite great promise, activity, and public need for greater understanding, there is lack of scholarly organization that would focus on these interconnections.

With respect to the ways in which knowledge is organized within universities, Boston College serves as a microcosm for the country as a whole. Here opportunities to make connections between the fields of religion, literature, and fine arts go largely untended. The logjam at the desk of Boston College editor of Religion and the Arts captures only one micro image of the macro condition in the fields of religion, literature, and the arts. Although many projects are taking place, they remain so disconnected that scholars are unable to benefit from the knowledge of related fields.

Although there are various kinds of programs in religion and literature, no program in Religion, Literature, and the Arts exists at present at any American university. Nor is there any program in religion and literature that draws on all dimensions of the university. Once-strong programs built around certain charismatic critics (like Nathan Scott) have faded. Others narrowly focus on a particular level of student interest such as music or dramaturgy. A few are adjuncts of seminary programs, but not integrated with mainstream university programs. (See Appendix 5) Commonly, in spite of rich resources, students do not know where to go to focus on these subjects. Graduate students assume that professional programs exclude these subjects; and faculty often feel themselves alone when their scholarly interests take religious directions.

These observations point to the need for an organization or institutional structure that can focus the attention of scholars in religion, literature, and the fine arts on what can be learned by combining their perspectives. More specifically, a need exists within Boston College to re-develop programs for which the university was long known in the past and can be known again, such as the Medieval Literary Studies program or Renaissance and Reformation Studies. Indeed, in nineteenth-century literature and religion, in medieval and renaissance art, and in many other relevant fields, Boston College has great faculty depth, but no organization. In other words, by establishing an Institute of Religion, Literature, and the Arts Boston College has an opportunity to fill the important need to unify spheres of scholarship both within the University and in the wider international academic community.

In addition, a place is needed for students—undergraduate and graduate—to focus on relationships between religion, literature, and the arts. Few U.S. universities currently offer a place where students can integrate their religious interests with the academic study of the imaginative arts or where faculty can find a supportive environment for research in the combined fields. A program of conferences, lectures, and forums, broad participation by faculty of many faiths and orientations from multiple departments, and extended connections between universities, will further enhance the professional climate needed to produce quality work.

### **Background: Current Scholarship in Religion, Literature and the Arts**

Why has the intersection of religion, literature, and the arts taken on an exciting urgency in recent times? The last 20 years has seen the triumph of the “hermeneutics of suspicion,” in Deconstruction, New Historicism, cultural relativism--resulting at first in a minimal consideration of religious topics. But now many of the most prominent representatives, indeed inventors of post-modernism, like Derrida, Greenblatt, Kristeva, Zizek, and others, have turned toward religion as a source of insight. Various schools of thought, from Deconstruction to Cultural Studies, have come to focus seriously on religion and its role in relation to critical theory. Numerous discoveries are now being made; reinterpretations of major figures, from Shakespeare to Wordsworth, are being constructed in the light of religious history. More sessions of the 2002 Modern Language Association convention, and the 2003 American Academy of Religion meeting, were devoted to religion, literature, and art topics than ever before.

While there is much activity, there is, however, no organization, no center, no institute, devoted to the promotion of this study. The great critics are still at loggerheads about how they conceive the relation between the religious and the artistic. There is a sense in which the field is a collection of fiefdoms, the deconstructionists in one corner, the cultural historians in another, the traditionalists in another, and those interested in experimental spirituality in another. Many projects are taking place but they remain

disconnected. The postmodernists theorize the resurgence of the religious in new forms. Cultural Studies analyzes the role of religion in local cultures, and their colleagues, the new historicists, debate the increasing importance of religion in Renaissance study and other fields. Traditional scholars study religious patterns in literature and the arts. A new ethical group of scholars ponders the role of traditional and untraditional ethics in literature. And a vast creative and critical industry in new spirituality is under way. But little or no dialogue takes place that would help the scholarly community move in cooperative ways toward a more adequate understanding of the importance of religion in the secular world, and in particular, in literature and the arts.

Yet the scholarly potential is immense. No other field offers quite the same opportunity to talk about ultimate issues and address pressing contemporary concerns. From multiple directions, religious and anti-religious, conservative and liberal, traditional and radical, scholars are converging on the subject of religion, literature, and the arts, as a place where the great issues of our civilization can be fought out and discussed.

## **Goal**

The goal of this project is to establish a Boston College Institute of Religion, Literature, and the Arts that will serve as a world center for the study of these fields.

## **Objectives**

Objectives of the Institute will include:

1. developing scholarly research and publication in religion, literature and the arts,
2. fostering graduate study in this field,
3. fostering undergraduate study in this field,
4. bringing discoveries and scholarship to the general public, through lectures, publications, web pages.

## Activities

To support these objectives, the Institute will have various activities.

1. To develop scholarly research in religion, literature and the arts, the Institute will
  - A. sponsor conferences, lecture series, forums, and faculty seminars,
  - B. edit the scholarly journal, Religion and the Arts,
  - C. publish a monthly newsletter, maintain a web site and calendar of activities, and develop an internet mailing list,
  - D. promote within departments the development of this field,
  - E. develop grant proposals,
  - F. host visiting scholars,
  - G. achieve visibility for the field, and for the hosting university.
  
2. To foster graduate study in this field, the Institute will
  - A. organize concentrations across departments,
  - B. develop a certificate or degree program,
  - C. sponsor graduate newsletters, graduate discussion groups, and provide reviewing and publishing opportunities,
  - D. support departmental initiatives for graduate students in these academic areas,
  - E. direct graduate research, and create graduate assistantships with the journal.
  
3. To foster undergraduate study in this field, the Institute will
  - A. develop new minors across disciplines,
  - B. direct undergraduate research,
  - C. create an undergraduate apprenticeship with the academic journal.
  
4. To bring discoveries and guidance to the general public, the Institute will
  - A. explore relationships with other organizations and publications,

B. enter into partnership with Beliefnet.com, and thereby reach millions of viewers,

5. To establish an Institute of Religion, Literature, and the Arts at Boston College, funds will be sought for the following:

- A. a professorial chair
- B. an executive director
- C. an administrative assistant
- D. faculty development
- E. a lecture series
- F. space
- G. the journal, Religion and the Arts
- H. other publications, newsletter, calendar, etc.)
- I. visiting fellowships

### **Boston College Institute of Religion, Literature, and the Arts: A Description**

A Boston College Institute of Religion, Literature, and the Arts will provide the necessary structure for scholars to come together; promote coherence and cooperation among the disciplines; create for students an academic space for the study of religion, literature, and the fine arts; and advance understanding of these relationships among both scholars and the general public. Boston College is not only a site where some of the best professional research in religion, literature, and the fine arts is already being done, but a place where a wide ranging number of conferences, lectures, and forums already takes place in these fields. Here faculty of many faiths and orientations from multiple

departments are available to participate in Institute activities; extended connections can be fostered with developments in the field at other universities and in other arenas of culture; a strong graduate program exists in which students work with the best faculty; and the undergraduate program is energized by contact with the graduate and professional programs.

The Institute will use established resources and build new resources for all those who wish to explore connections between religion, literature, and the fine arts. It will serve those who wish to set up interdisciplinary study between established departments and it will focus new attention to achieve increased visibility for the subject on an international level.

The mission of the Institute is in keeping with that of the University as a whole. Boston College has a tradition as a Catholic Jesuit university that encourages inter- and cross-disciplinary studies and also a plurality of approaches in teaching. The Jesuits are famous for attempting to promote “conversation” among all units of the university. In this case, conversation is not a luxury but essential to the development of this field. Moreover the Institute constitutes the kind of distinctive niche, consistent with its traditional character, that Boston College seeks to create, in order to play a major role on the academic world,

The Boston College Institute of Religion, Literature, and the Arts will serve as a vehicle by which connections between these fields can more fully develop. We envision that Institute staff that will work with faculty, lay scholars, students, and artists to promote their common pursuit of these connections. The Institute will provide activities, run conferences, sponsor lecture series, and perform a number of other functions to keep the field developing. An important function of the institute will be to create attention, achieve visibility, by focusing on the university’s scholars and their connections with national scholarship. It will give the university an important national role.

The Institute will both lead and serve. It will sponsor its own conferences, and also work to support faculty members in setting up their own conferences. It will develop a degree certificate, and also work with existing programs to develop interdisciplinary study. It will publish its own newsletter, and keep track of all related activities at the university and its surrounding community. It will host visiting scholars, and also support Boston College faculty with grants and subventions. It will publicize and encourage activities at other universities and venues, but also make Boston College an influential world center for the study of religion, literature, and the arts. It will report on the activities of related scholarly journals, but also edit its own journal, Religion and the Arts.

The success that the Institute promotes in scholarship in religion, literature, and the arts, will have important consequences for the larger society. Often it takes years for the discoveries of the academic world, especially in the humanities, to communicate themselves to the wider world. This communication takes place through academic scholarship that is gradually felt in the public media, through graduating students who take what they have learned into the larger society, and through the individual success of certain faculty members in making their voices heard. The Institute would explore other ways of making the results of this new scholarship more immediately available to the general public.

### **INTENDED OUTCOMES**

Once the Institute is established, various activities will result:

2005-2006 will see

- 1) a major conference in religion, literature, and the arts (already the journal, Religion and the Arts, has received various proposals for an Islamic art conference, a Catholicism and Culture studies conference, a film and religion conference, a bible and arts conference),

- 2) the beginning of a prestigious lecture series (“the J. Donald Monan, S. J., Lectures in Religion, Literature, and the Arts”) plus a series of additional lectures, like those currently sponsored by Religion and the Arts,
- 3) the appointment of the first graduate and undergraduate researchers,
- 4) the sponsoring of various Boston College faculty projects in religion, literature, and the arts,
- 5) the establishment of the Beliefnet web page.

2006-2007 will see

- 1) the beginning of a least two programs in religion, literature, and the arts, such as Catholic Studies, and another cooperative interdisciplinary program between departments,
- 2) the appointment of the first 2 visiting scholars,
- 3) the achievement of the first external grant to support a specialized aspect of religion, literature, and the arts.

2007-2008 will see the continuation and growth of these various activities, which shall include each year one or two conferences, a lecture series, additional lectures and forums, faculty study groups, visiting scholars, etc. By the end of this year, subscribers to the journal, Religion and the Arts, should reach 1000, while subscribers to the Beliefnet web page should reach 5 million.

**Beliefnet.com**, an existing non-denominational web site on all forms of religious spirituality, is eager to enter into relationship with an Institute of Religion, Literature, and the Arts, in order to provide a section on religion and the arts for Beliefnet’s web page. A visible part of the web location would be devoted to scholarship in religion, literature, and the arts; to recommendations about reading; to discussion and response. The editor of Beliefnet has been in contact with the authors of this proposal, and has proposed that we enter into a formal relationship. (See Appendix 1 containing the Beliefnet editor’s proposal.)

## **Personnel**

Institute staff will consist of a professorial **chair** occupied by a prominent scholar who is an idea person with energy and inspiration as well as sufficient visibility to focus attention on the Institute. The chair will be located in any of a number of participating departments. The chair will oversee the Institute staff and will also serve as Senior Editor of the journal, Religion and the Arts. The chair will host meetings of the Institute's Advisory Committee (to be drawn from diverse BC departments and from the surrounding community). The chair will need to embody the vision sketched in this proposal, to be a servant of others in the field.

The chair will supervise an **Executive Director** who will either be a junior tenure-track or adjunct professor in one of the relevant departments, and who will be an idea person and the individual who will carry out the practical administration of the various aspects of the Institute). The Executive Director will serve as Managing Editor of the journal, and also as Editor of the newsletter. The Executive Director will supervise an **Administrative Assistant**, who will assist the executive director and the chair in the practical administration of the Institute.

The Institute staff will also organized and supervise the following:

- 1) directors of individualized programs within the university
- 2) visiting scholars, at least 2 per year
- 3) graduate and undergraduate assistants working on specialized projects; also participating in the journal (reviewing essays, doing brief book reviews, copy editing) and in supporting conference and lecture, by squiring speakers

## **Advisory Board**

Also important for the Institute will be an active **Advisory Board**, consisting of directors of related programs, and other faculty. One liability of any Institute is that its chief officer would exercise undue influence upon the freedom of developing research. The structure envisioned here would need to insure that the cooperative directors and advisory board would keep the vision multi-faceted. The Advisory Board would insure that many

departments at Boston College play essential roles in the development of the field of religion, literature, and the arts. This will insure that the Institute will be a servant to all those working in the field.

### **Space**

A set of rooms with offices for the chair, the executive director, and the administrative assistant as well as a machine room and a common room for the graduate and undergraduate students are required. At Boston College, one possibility is a house. Another is a set of offices integrated within a current department. A temporary solution would be for the Institute to take over the second floor of 25 Lawrence Ave. (2 of its four offices now occupied by the journal, Religion and the Arts.)

### **Religion and the Arts Journal**

The journal, Religion and the Arts, already receives a budget dependent on an annual allocation by Boston College. This budget, supported by a grant, will now be taken over by the Institute. This budget currently supports the following stipends and expenses:

- 1) Book Review Editor
- 2) Summer stipends for editor and associate editor
- 3) Supplies
- 4) Travel and Conference cost
- 5) Lecture series

## **Timeline**

Spring 2004: Meeting of the Advisory Board of the new Institute to plan strategy and begin staffing.

Fall 2004: Hiring of a senior scholar as holder of the chair in Religion, Literature, and the Arts.

Spring 2005: Hiring of an executive director and administrative assistant. Finding of a suitable space for the Institute.

Fall 2005: Beginning of programs, lecture series, faculty seminars, publication of newsletter, advertise for visiting scholars.

Spring 2005: planning of graduate and undergraduate concentrations and degree programs

Fall 2005: beginning of graduate and undergraduate degree programs, appointment of graduate and undergraduate researchers.

## **Evaluation**

In order to evaluate the success of the Institute, an outside evaluation team will be invited every four years to carry out an evaluation. The success of the Institute will be measured in terms of:

- 1) Number and quality of conferences sponsored or supported by the Institute
- 2) Number and quality of lectures and public forums
- 3) Number and quality of faculty seminars
- 4) Number of faculty generated programs and research projects in religion, literature, and the arts
- 5) Number of articles and books produced by faculty and scholars associated with the Institute
- 6) Number of successful grant proposals sponsored by the Institute.
- 7) Number of students enrolled in programs begun or supported by the Institute
- 8) Amount of correspondence received especially via the Beliefnet.com web page.
- 9) Number of new connections made between scholars and programs throughout the world, because of the Institute's intervention

- 10) Growth in circulation of the journal, Religion and the Arts; and its emergence as the “PMLA” of its field, publishing the most ground-breaking research in religion, literature, and the arts

In terms of the timeline mentioned above, the Institute should begin to see many results, as monitored by the external evaluation committee.

## **Conclusion**

### **Current Scholarship in Religion, Literature and the Arts**

Never before have opportunities been greater for intersections among religion, literature, and the arts. In the world of scholarship, exciting developments are taking place in theory, in cultural studies, in gender and racial studies that depend on these intersections. While this scholarship is at present disjointed, cross-communication offers great promise if encouraged by the right instrument. Furthermore, the social benefits for the country and world can be very great if understanding of the role of religion in cultural expression grows and is disseminated to a wider audience.

The opportunity is not just for scholarship or for the world, but also for Boston College. By its tradition and its current resources, Boston College is eminently qualified to serve as the host institution for this Institute. The Institute is exactly the kind of program that can help to fulfill Boston College’s mission to be a major influence on the spiritual and academic life of its students and of the larger society. An Institute of Religion, Literature, and the Arts, will, as much as or more than any other program, strengthen Boston College as a major player on the national academic scene. It will also develop a community of students and scholars united in the common exploration of religion, literature and the arts.

The topic of religion, literature, and the arts has extraordinary power. It brings together some of the most important topics of our time: the relation of the individual to corporate

religious expression; the role of the personal dimension in academic research; the paradox of passionate conviction and ecumenical openness; the importance of ultimate questions with the equally important emphasis on careful historical research; the issue of community that exists in spite of and in virtue of religious diversity; and the expression of these various issues in literary and artistic forms. Perhaps no other topic invites this combination of passionate concern and academic richness. By founding such an Institute of Religion, Literature, and the Arts, Boston College will fulfill its own distinctive mission and, at the same time, perform an essential service for the nation as a whole.

## **Proposal for an Institute of Religion, Literature, and the Arts at Boston College**

### **Part 2**

**December 1, 2003**

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## Appendix 1

### Proposal from Beliefnet.com

The following was (2/19/03) received from Steve Waldman, editor of Beliefnet, after several consultations with the editor of Religion and the Arts

There is hardly a major museum in the nation without some religious art. There are few contemporary artists or photographers without something in their portfolios they call spiritual. There are few faiths that do not attempt to convey their most profound sentiments and ideas through art.

And yet most Americans will be exposed to very little of what's available. Beliefnet proposes teaming up with Religion and Arts to create an initiative that would use the internet to expose millions of people to works of art, and commentary, related to religion and spirituality.

Beliefnet is the leading multifaith spirituality site on the internet. Awarded the Webby for the Best Spirituality Website, Beliefnet is independent and not affiliated with a particular faith or approach. Rather, Beliefnet's mission is to help its readers and users to meet their spiritual needs through articles, images and discussions. The website draws between 700,000 and 1.1 million people to its website each month, generating 12-15 million page views per month

Beliefnet also offers free email newsletters on a variety of topics. Roughly four million people subscribe to these newsletters and Beliefnet sends out 170 million email messages each month.

In other words, we have a substantial platform and a substantial audience of people passionately interested in all things religious. What we don't currently have is the expertise and manpower to pull together an exciting area for religion and art online.

We propose a partnership to create online slide shows for religious and spiritual art - classical, contemporary, professional, amateur - anything that might be illuminating and spark interest and discussion.

Your Institute would provide the expertise on religious art and the manpower to help gain whatever permissions might be necessary. Beliefnet would provide the technical expertise, journalistic skills and significant marketing muscle.

The goal would be to dramatically increase the exposure to, and understanding of, religious art.

## **Appendix 2**

### **Background and History of Initiatives in Religion, Literature and the Arts at Boston College**

Various university components currently promote the intersections, particularly, between religion and literature. But what is lacking is a sense of a common discourse that can contribute to developing the relationship between religion and the arts. Each of them has a piece of the pie, but only a piece:

The Jesuit Institute, at which people attend seminars like "The Alienation of Intellectuals from Religion," often with a literary focus; the "Transcendence and Meaning" seminar, currently focused on Proust and including religious question; the Catholic Studies seminar; the "Catholic University" seminar which brings together multiple departments, many concerned with literature, culture, and the arts. The Institute emphasizes "faith" and "Catholicism" and their relationship to all other disciplines, in the spirit of its policy statement, "Catholic faith calls for an understanding of itself and of all human life, and so necessarily entails the inquiries of the arts, the sciences, and the professions." ("The Jesuit Institute at Boston College," third sentence).

Academic programming, like Perspectives, Capstone, the Honors Program, and multiple independent courses (some of whose titles are currently being assembled

by the Catholic Studies seminar); in these and many other academic areas of the university, religion and literature plays an important role.

The Bradley lecture series, administered by the Institute for the Study of Medieval Philosophy and Theology. The Humanities lecture series. Lectures sponsored by the Thomas More Society (with a series of Shakespeare forums). Many of these have a literary focus.

The University Arts Council, which supports the fine arts and performing arts at Boston College, through festivals, art on campus, special functions--much of which involves the intersection of art and religious themes. The enormous explosion of these arts at Boston College can be encouraged to interact fruitfully with the academic initiatives of the Institute. Many of the performing arts at Boston College bring together these fields, in liturgical dance, orthodox music, dramas on religious themes, student magazines. This whole area of the active creative arts can be strengthened by being brought into conjunction with the highest academic dimensions of the university.

The Boston College McMullen Museum, with its highlighted exhibitions, sometimes with a religion and literature theme, under the direction of Nancy Netzger, which has earned international renown for Boston College with its exhibitions.

The Irish Studies Program, an institute itself, whose programming, in courses, lecture series, exhibitions at Burns library, often focus on Catholic/Protestant relations in Ireland.

The Boisi Center for Religion and American Public Life, under Alan Wolfe, another institute, focusing on politics and public issues, but often including cultural and literary emphases.

The Intersections program, sponsored by the Lilly Foundation, to develop discussion of the religious dimension among students, faculty and staff. These discussions, in intensive seminars, often focus on literary texts.

The Faith, Peace, and Justice program, which is interdisciplinary much like the Institute proposed here, and is focused on undergraduate education and service.

The Church in the 21<sup>st</sup> Century, the initiative in response to the priest scandal, has begun a major discussion of Catholicism in relation to American culture. The role of literature in this discussion is of great importance; and various lectures from the lecture series above have participated in the initiative.

Cultural Studies, a growing academic focus in the English and History departments, which has opened up the academic study of religion and its cultural and literary expression, a study which has included the participation of many non-religious scholars

The Comparative Theology focus under Frank Clooney, exploring the connections of religious commitment and religious scholarship, often with literary texts as a focus.

Employee programs exploring the intersection of spirituality and literature and the arts, as in the recent series of meetings at the Cohasset Jesuit Retreat House.

The Jacques Salmonowitz Program in Film, which encourages the production of student films engaged with moral challenges.

The Islamic dimension at Boston College, with prominent art critics and historians now hired; with two or more special Islamic issues of the journal, Religion and the Arts planned, with new programs in Arabic now being discussed.

The Religion and Literature section at the MLA, currently led by Dayton Haskin, who is planning a panel next year on “Religion and the Rise of English Studies.”

Already, Boston College has in place a professional journal, Religion and the Arts, with a prominent advisory board, which already is connecting Boston College with the wider world of scholarship in this field. The journal, with a very small staff (editor, book review editor, part-time graduate assistant), has sponsored the following:

Lectures in the field of religion and the arts, sponsored by the journal, sometimes in cooperation with the Humanities Lecture Series, or the Heinz Bluhm Lectures, or lectures sponsored by different department.

Promotions of special topics and issues of the journal, on topics from Warhol to Shakespeare, in which scholars from various universities examine the religious implications of these figures.

Planning for conferences, including a conference on Islamic religion and the arts.

Establishment of a Catholic Studies seminar. The seminar has approached Catholicism from a Cultural Studies vantage point, and often focused on the literary/cultural map. There has been much talk within the seminar of establishing a Catholic Studies minor for undergraduates.

Development of a Shakespeare and religion focus, with extensive web pages, courses, lectures, use of undergraduate research assistants, and a collection of essays soon to be published.

A distinctive English Department lecture series, where department members lecture on the ways in which their interests bring in religious issues.

A web page with updated information on recent critical articles, conferences, exhibitions, etc. <http://www.Boston College.edu/relarts>.

The journal also has several features which can support the connection of BC with international scholarship. These features include such regular sections as “Recent Critical Articles,” “Announcements, Conferences, Exhibitions,” “New Books,” book reviews and review essays, in addition to its regular articles, all developing the international scene in religion, literature, and the arts. We have in place already a web of contact with international scholars because of these features. In this way, the journal monitors what is going on in religion, literature, and the arts around the world. At the same time, within BC, the journal contacts faculty, recruits reviews, puts BC faculty in contact with noted external scholars, develops their relationships through invited lectures. But without the support of an Institute only a little of this activity is now done.

There is enormous potential at Boston College to promote these intersections; but at the moment there are more sparks than fire. Some more limited intersections at the university are well developed: religion and public policy as in Alan Wolfe's Center, religion and Irish culture in Irish Studies, international relations, pastoral "intersections" aimed at faculty and students, and a new movement under Frank Clooney in comparative theology; along with the various initiatives mentioned above. But this most important intersection of religion, literature, and, the arts goes untended. By remaining disconnected, scholars and students lose awareness of resources of insight, of application, which are there to be had. By contrast, if synergy were achieved, each of these events would open up the intellectual landscape of Boston College as a whole and make it into a unified branching project with exciting consequences.

### **Appendix 3**

## **Faculty in Religion, Literature, and the Arts at Boston College**

The following names are only a sample of those qualified to participate in a Religion, Literature, and the Arts academic program. Much of their work deals with the intersections of these fields.

### **English**

Joseph A. Appleyard, S.J., Professor; Romanticism, Reader Theory  
 J. Robert Barth, S.J., Professor; Romanticism  
 Dayton Haskin, Professor; Milton, Bunyan, 17th Century Studies  
 John L. Mahoney, Emeritus Rattigan Professor; Romanticism and 18th century  
 Dennis Taylor, Professor; Victorian and Early Modernism  
 Judith Wilt, Professor; Victorian, feminist theory  
 Henry A. Blackwell, Associate Professor; Afro-American literature  
 Andrew J. Von Hendy; Associate Professor; Victorian, Myth theory  
 Elizabeth Kowaleski-Wallace; Professor, 18th century, Feminist theory  
 Kalpana Seshadri-Crooks; Associate Professor, Post-colonial literature and theory  
 Christopher Wilson, American Cultural Studies and Irish Culture  
 Carlo Rotella, American Cultural Studies and Urban Culture  
 Paul Mariani, Endowed professor of English, religion and modern poetry  
 Frances Restuccia, Professor, Joyce and Lacanian psychoanalysis

### **Theology**

Stephen F. Brown, Professor; medieval theology  
 Donald J. Dietrich, Professor; Holocaust literature  
 Harvey Egan, S.J., Professor; mystical theology  
 William W. Meissner, S.J., Professor; Psychoanalysis and art  
 John Paris, S.J., Walsh Professor; Psychoanalytic Theory  
 Francis X. Clooney, S.J., Professor; Indian and Hindu scriptures  
 John A. Darr, Associate Professor, New Testament and literary theory  
 Matthew Lamb, Professor, history of theology

Frederick Lawrence, Associate Professor; Lonergan

Michael Martin, Research Professor; postmodernism (Foucault, Derrida),  
Newman

John Makransky, Associate Professor; Buddhism

Robert J. Daly, S. J., Emeritus Professor; sacramental theology

Mary Ann Hinsdale, Associate Professor, Director, Institute of Religious  
Education and Pastoral Ministry; Catholic Cultural Studies

### **Philosophy**

James Bernauer, S.J., Professor; Foucault, Holocaust

Richard Cobb-Stevens, Professor; Derrida and Husserl

Richard Kearney, Professor; Ricoeur, theories of narrative; theory and religion

David M. Rasmussen, Professor; Marx, theory of the novel

William J. Richardson, S. J., Professor; Lacan, Freud, Heidegger

Jacques M. Taminioux, Professor; Nietzsche, Levinas

Joseph F. X. Flanagan, S.J., Associate Professor; arts, architecture, and literature

Arthur R. Madigan, S.J., medieval philosophy

Vanessa P. Rumble, Associate Professor; Kierkegaard

Jorge Garcia, Professor, moral theory

### **Political Science**

Robert K. Faulkner, Professor; Foucault, Heidegger, etc.

Marvin C. Rintala, Professor; religious history

Susan M. Shell, Associate Professor; Rousseau

### **History**

Kevin O'Neill, Professor; Irish Studies

James O'Toole, Professor; Catholic Cultural Studies

Virginia Reinburg, Associate Professor; Reformation and Catholic Cultural  
Studies

John H. Rosser, Associate Professor; Byzantine history

### **Honors Program**

Mark O'Connor, Adjunct Professor, Director, Honors Program; Polish literature and religion

Marty Cohen, director, Harvard Humanities Center seminar on Religion and Literature

Susan Mattis, instructor; Buddhism and literature

Susan Michalczyk, adjunct assistant professor; Italian literature and religion

### **Romance/Slavic Languages**

Dwayne E. Carpenter, Professor; medieval religious history and literature

Elizabeth Rhodes, Associate Professor; medieval Catholic history

Laurie Shepard, Associate Professor; Dante

M. J. Connolly, Professor; Slavic languages

Maxim Shroyer, Professor; Russian literature and religion

Franco Mormondo, S.J., Associate Professor; Italian art and literature

### **Fine Arts**

Pamela Berger, Professor; medieval art, cinema

Nancy Netzer, Professor; medieval history and art.

Jeffery Howe, Professor; architecture and art

Richard Blake, S. J., Professor; Film and Religion

John Michalczyk, Professor, Chair, Fine Arts; film and holocaust studies

Stephanie Leone, Assistant Professor, Renaissance religious art

Sheila Blair and Jonathan Boom, Calderwood Chair in Islamic and Asian Art

Claude Cernuschi, Associate Professor, Contemporary Art

John Steczynski, Professor, artist, liturgical art

### **Music**

T. Frank Kennedy, S. J., Professor, Director, Jesuit Institute; music and Jesuit history

**Economics**

Catherine Schneider, Adjunct Professor; economic and social religious teaching

**Center for Religion and American Public Life**

Alan Wolfe, Professor; sociology and religion

Patricia Chang, director, adjunct associate professor, sociology of religion

**Irish Studies**

Kevin O’Neill, Associate Professor, Irish Studies

**Burns Rare Book Library**

Robert K. O’Neill, Head Librarian

**Appendix 4**

**Masthead, Advisory Board and Editorial Committee; also Editorial  
Policy and Sample Articles, Religion and the Arts**

*Editor:* Dennis Taylor

*Associate Editor:* Jeffrey Howe

*Book Review Editor:* Kevin Van Anglen

*Advisory Board:* Richard A. Blake, S.J.; Harold Bloom; David Crystal; Mihaly Csikszentmihalyi; David DeLaura; Jane Dillenberger; Denis Donoghue; Jenny Franchot; Eugene Goodheart; René Girard; Giles Gunn; Geoffrey Hartman; Peter Jeffery; Richard Kearney; Robert Kiely; Thomas F. Mathews; Friedhelm Mennekes, S.J.; J. Hillis Miller; Czeslaw Milosz; John W. O’Malley, S.J.; Walter J. Ong, S.J.; Jaroslav Pelikan; Stephen Prickett; Robert Rosenblum; Robert Farris Thompson; Marianna Torgovnik; David Tracy; Elie Wiesel

*Editorial Committee :* J. A. Appleyard, S.J., J. Robert Barth, S.J., Ben Birnbaum, M. J. Connolly, Robert J. Daly, S.J., Joseph Flanagan, S.J., Albert Gelpi, Paul Giles, T. Frank

Kennedy, S.J., Robert Kiely, John Mahoney, J. Hillis Miller, David Rasmussen,  
Marianna Torgovnik, Judith Wilt, Reva Wolf

## **Editorial Policy**

### **Religion and the Arts**

#### **PUBLISHES**

- **interpretations that develop new approaches to the religious and spiritual aspects of works of art,**
- **discussions of the role of religion in cultural studies,**
- **critical overviews of the state of scholarship in particular areas,**
- **discussions of the theoretical relationship between religious discourse and other scholarly discourses,**
- **reviews, interviews, comment, debate, and surveys of recent developments.**

## **Editorial Statement**

RELIGION AND THE ARTS seeks to explore religious experience and its expression in the verbal, visual and performing arts, in the context of contemporary theory and culture. While there exists a rich and varied scholarship on the religious dimension in the arts, RELIGION AND THE ARTS encourages the development of new religious critical discourses.

RELIGION AND THE ARTS is an interdisciplinary publication where new interpretations of old and new works can appear, and where the different possibilities for a religious criticism can be gathered. We look for explorations of new terrain as well as rigorous summaries and critiques of existing scholarship. We look for discussion of modern artistic works which seek out religious terms, and for new ways of talking about traditional religious experiences in the arts. We are not so much interested in nostalgias, theories of the decline of western culture, refutations and crusades. We are interested in marginalized spirituality, in ecumenical spirituality, in spirituality's relationship to daily life, to politics, to gender issues, to developmental issues, as these are explored in works of art. We encourage articles sensitive to our modern concerns for heterogeneity and pluralism, for material culture, for sign systems, for power relationships and issues of exploitation and unmindfulness. We do have the sense that the ancient traditions of religious spirituality, East, West, North, and South, may provide profitable hints and directions for developing these interests. We invite explorations of ways in which new and old works of art lead us into the interesting depths of the spiritual life.

Literary critical discourse in our time has had a powerful influence on critical discourse in the visual and performing arts, as well as on philosophy, theology, and many other fields. We would like to encounter the current discourse in creative and cooperative ways, but we also have the sense that all the arts, and their relevant discourses, have much to contribute to what we seek. RELIGION AND THE ARTS believes that all those working on the critical frontiers of each of the arts can make important contributions to the development of religious criticism.

### **Sample Articles**

Jane Daggett Dillenger. "Warhol and Leonardo in Milan." 1:1 (1996)

Leslie Brisman. "A Parable of Talent." 1:1 (1996)

Rosemary Haughton. "Converting Symbols." 1:1 (1996)

Dennis Taylor, "The Need for a Religious Literary Criticism," 1.1 (1996)

W.W. Meissner, S.J. "Art and Religion: Psychoanalytic Reflections." 1:2 (1997)

- Eugene Goodheart. "Joyce and the Common Life." 1:2 (1997)
- Harry Rand. "The Potential of Scripture's Images: From Genesis to Abstract Expressionism." 1:3 (1997)
- Judith Wilt. "The Cave of the Body—The Heart of Matter." 1:3 (1997)
- John Renard. "Religion, the Arts, and Islamic Architecture." 2:1 (1998)
- James Elkins. "A Hagiography of Bugs and Leaves: On the Dishonesty of Pictured Religion." 2:1 (1998)
- Albert Gelpi. "I Am Your Woman': The Erotic Mysticism of William Everson." 2:2 (1998)
- Donald L Gelpi, S. J. "Incarnate Excellence: Jonathan Edwards and an American Theological Aesthetic." 2:4 (1998)
- Robert Kiely. "Further Considerations of the Holy Stigmata of St. Francis: Where Was Brother Leo?" 3:1 (1999)
- John W. Dixon, Jr. "Donatello and the Theology of Linear Perspective." 3:2 (1999)
- Samuel Bak. "Samuel & Samek." 4:1 (2000)
- Friedhelm Mennekes, S.J. "Between Doubt and Rapture — Art and Church Today: The Spiritual in the Art of the Twentieth Century." 4:3 (2000)
- Henry Weinfield. "'These Beauteous Forms': 'Tintern Abbey' and the Post-Enlightenment Religious Crisis." 6:4 (2002)
- Ihab Hassan. "Identity and Imagination: David Malouf and Hossein Valamenesh in Process." 6:4 (2002)

There is only one journal dedicated to the interaction of religion and the fine arts: our own, Religion and the Arts (though "Arts" here also includes literature.) "Religion and Literature" is the focus of various journals, Religion and Literature, Literature and Theology, Renaissance, Christianity and Literature, and others. Nowhere else can scholars go to publish their findings in the field, unless journals with different emphases pick them up. Given the preponderance of religious art in pre-Enlightenment history, lack of scholarly support here is deplorable.

## Appendix 5

### Comparable Programs

There are few comparable programs in American institutions. Once strong programs, which have focused on the relation between secularity and religion, have faded. Others are narrowly focused on a specific level of student or area of interest. Some occupy a small space in a larger university world.

Programs in religion and literature or the arts sometimes are specialized adjuncts of seminary programs, intended for Theology MA students in ministry and creative arts, as at the Graduate Theological Union at Berkeley. Around the journal, Arts: The Arts in Religious and Theological Studies, there are grouped a number of programs, including Andover-Newton Theological School, the Christian Theological Seminar, the Wesley Theological Seminar, the United Theological Seminary, and others, where programs in religion and the arts are given space in the MA program. But the space is generally small with a limited number of focused faculty, and tied in with professional seminary education. Some programs, as at Yale and Harvard, have a specialized focus, on music, on museums, the creative arts, and emphasize the graduate dimension (as also does Peter Hawkins's Religion and Literature program at BU). Some programs are tightly organized around a single person, like Ron Hansen at Creighton University. There are a few advisory systems (like the Committee on the Study of Religion at Harvard) which direct an occasional student about course offerings in fields which may or may not include literature and the arts. Emory University's Center for the Study of Religion is only incidentally about literature and the arts. There were some noted graduate concentrations at American universities, at Chicago, at Virginia, at UC Santa Barbara, but they have gone into decline, with the departure of specific faculty members, or a shift of interest. There are some interesting undergraduate concentrations at some small Midwestern undergraduate institutions, like Calvin College. There are some recently established professional programs, at the University of Glasgow (Society for Literature and Religion), at Australia Catholic University (Centre for Studies in Religion, Literature &

the Arts), which parallel parts of the model proposed here; and any Boston College Institute, with its much greater scope and resources, would be in close communication with them.

There are also various Catholic Studies programs at both Catholic and secular institutions. Catholic Studies traditionally has debated whether mission is primarily pastoral and formative, or academic and scholarly. At Boston College, the “Catholic Studies” seminar has been discussing the construction of an academic undergraduate program, focused on culture and literature. Putting such a program, along with other programs like the developing Islamic Studies, Jewish Studies, Irish Studies, under the umbrella of the Institute, insures that they will continue to have a primarily scholarly and academic character.

None of the programs in other universities encompass all the dimensions of the university as described in this proposal. If other programs concentrate on the graduate dimension, or on practicing artists, or on international networks, or undergraduate advising, Boston College with its extensive resources is able to integrate all these things. It can also enter into productive relationships with its neighbors, both local (like Andover-Newton and the Boston Theological Institute), and national. Boston College can become a center in which the best that is being thought and written in other more narrowly focused institutions can find a meeting ground and exchange of ideas. Unlike these, Boston College has the range to create an intra-university network, as well as connect with these other institutes.

Under this heading might be mentioned Harvard’s “Humanities Center,” a very successful organization of seminars in fields from gender study to Victorian literature, seminars attended by a host of Boston area academics and non-academic persons. Of its thirty odd seminars, one is entitled “Philosophy, Poetry, and Religion,” organized as it happens by a Boston College faculty member. That seminar is a tiny microcosm of what BC could promote, a major university emphasis that would not be lost, as at Harvard, among a host of other fields.

## **Appendix 6**

### **Previous Grant Initiatives**

In 1993, a financial grant for start-up costs was received from the McCarthy Family Foundation, for the founding of the journal, Religion and the Arts; and in the same year a Planning Committee of fourteen faculty members was formed, to discuss the nature of the journal, define its approaches, and enlist grant support. In 1994 Boston College provided released time for an editor and also office space for the journal offices. In 2000 Boston College provided an annual budget for the journal and its various activities, including lectures and conferences.

In 1999, a proposal was made to the Rockefeller Foundation for a "Residency Program in Religion and the Arts at Boston College." The proposal was declined, but correspondence with the Rockefeller Foundation continues.

These initiatives are admittedly few in number, but they have elicited positive feedback. One of the functions of the Institute would be to respond to this need, to develop a series of proposals covering multiple aspects of the field of religion, literature, and the arts: proposals for conferences, lectures, special projects, faculty involvement, student initiatives, and so forth. But an Institute structure is needed in order to begin these proposals.

## **Appendix 7**

### **English Department Lectures in Religion and Literature, Spring 2003**

The importance of the following series is that it represents an initiative to develop the resources of literature and religion within a single department, a department not

ordinarily known for its religious interests. The lectures are associated with the graduate course, "Literature, Religion and Theory."

Jan 29: Robert Stanton, Tradition and Transformation: The Bible in Early Medieval England

Feb 12: J. Robert Barth, S. J., Romanticism and the Religious Tradition

Feb, 26: Judith Wilt, Frankenstein: Protestant, Catholic, Atheist

Mar 19: Dayton Haskin, Losing My Religion: What Needs Revising in the Prevailing Theory about the Rise of English Studies

April 2: Andrew Von Hendy, Paul Ricoeur's Career As Paradigm For the Confrontation of Religious Faith and Postmodern Theory

April 15: Paul Mariani, God & the Imagination or Between the River & the Sound.

## **Appendix 8**

### **Lectures Sponsored by the journal, Religion and the Arts, 2001-2003**

Oct 11, 2001, Matthew Schmalz, , "Being Catholic in a North Indian Village: What We Can Learn from a Different Catholicism." Co-sponsored by the Boston College Theology Department.

Oct 17, 2001, Jim Forest, "Praying with Icons."

Oct 18, 2001, Ron Hansen, "Hotly in Pursuit of the Real: The Catholic Writer." Co-sponsored by the Humanities Lecture Series.

Oct 30, 2001, Stephen Greenblatt, "Hamlet in Purgatory." Co-sponsored by the Heinz Bluhm Lecture Series Department.

Nov 7, 2001, Peter Hawkins, "Lost and Found: The Bible's Literary Afterlife."

Mar 5, 2002, Peter Milward, "Fifty Years of Shakespeare (and Religion)."

Sept 19, 2002, Slavoj Zizek, "Theology and Literary Criticism." Co-sponsored by Humanities Series.

Oct 23, 2002, John Murphy, "Purgatory and Wittenberg (in the Court of Elsinore)."

Nov 4, 2002, Michael Alexander, "Romantic Medievalism: A Dim Religious Light?"

Nov 21, 2002, Robert Orsi "Recovering Catholic Childhood: The History of Growing Up American Catholic in the 20th Century." Co-sponsored by Humanities Series.

Jan 22, 2003, Terry Teachout, "Confessions of a Believing Critic."

Mar 26, 2003, Mary Gordon, "Fiction and Christianity." Co-sponsored by Humanities Series.

## **Appendix 9**

### **A Month's Activity at the Office of Religion and the Arts**

In a given month, the following happened in the office of Religion and the Arts. An Islamic scholar at BC proposed a conference in Islamic religion and art, to be followed by a special issue of the journal. Another scholar proposed a conference on Andre Dubus to be followed by a special issue. Another scholar proposed a conference on Shakespeare and the Reformation, to be preceded by a lecture series, and followed both by a special issue and a book collection of essays. Meanwhile some undergraduate students asked about the possibility of studying Catholic culture and literature at BC; some graduate students asked about a focus on religion and literature. A biblical scholar from an English university proposed a cooperative conference in the Bible and the Arts, one session to be held there, another at BC, with our two journals sharing the articles. Another scholar proposed a special project on Catholicism and English poetry, the result of several conversations coming out of earlier articles in the journal. The dean inquired whether we had put the finishing touches on a minor in Catholic culture; and the Catholic Studies seminar asked for copies of the latest reading material. A committee of graduate students from English asked for a focus group on academic and spiritual issues. A colleague at a midwestern university asked about developing a topic in Flannery O'Connor. The AAR (American Academy of Religion) asked for a possible submission in religion and the arts. The Religion and Literature section at the MLA (Modern Language Association) asked for BC's participation in constructing their advisory board. Several participants in the new English Department lecture series in religion and

literature asked about logistics and follow-through. From out of town, Mary Gordon asked about BC's dimension in religion and literature. Meanwhile we learned that Geoffrey Hartman is coming nearby to Holy Cross to conduct a seminar in religion and literature, a seminar for which we signed up. The Office of Publications asked to tape the latest Religion and the Arts lecture series for a new collection of streaming video at BC. The Arts Council inquired how we could better integrate the academic dimension with the performing arts, so that we could make academic connections with the spring Arts festival. Stephen Greenblatt asked to be kept informed about the meeting of the Catholic Studies seminar. Meanwhile copy for the next issue of Religion and the Arts needed to be edited, its writers contacted, and the issues following needed to be planned. The "Alienation and Religion" seminar at the Jesuit Institute asked for a reading list of Wallace Stevens poems for the next meeting. The Humanities series and the Boisi Institute of Religion and American Public life met with the journal editor to co-sponsor lectures in religion and culture. He also contacted the Erasmus Institute at Notre Dame about a report on his research week to be spent there. Meanwhile there is pressing need for a meeting of the journal's advisory board to plan future strategy. Suddenly the Terry Teachout lecture, "Confessions of a Believing Critic," is upon us and we need to publicize. Maurice Hunt called, and suggested that BC and Baylor, as major private Catholic and Protestant universities, cooperate in projects on religion, literature, and the arts. We asked Virginia Reinburg if she would consider launching a lecture series and conference in Reformation/Renaissance Culture and History--if she were provided funds and secretarial assistance. She said yes. We then asked the same of Charles Meyer, about a film and religion conference. Same answer. A member of the Intersections seminar proposed that each semester BC (whoever is interested) focus on a multicultural text, concerning religious difference, and organize the focus around classes, faculty seminars, lunch discussions with staff, forums, and a famous lecture at the end of the semester.

Most of these proposals go untended. We have had no conferences; we have constructed no academic programs; special issues and lecture series have not been developed; faculty research in religion and literature have not been encouraged; there are no intersections

planned for graduate students; international scholars have not been contacted. The amount that could be done is immense; there is a great opportunity for Boston College to make its mark in developing this field.

**Appendix 10**  
**Quarterly List of “Announcements, Conferences, Exhibitions”**  
**in**  
**Religion and the Arts 7.1 (2003)**

Note: Literary criticism has firmly established the essential importance of social contexts for understanding literature; and now religion has come to be seen as an essential part of those contexts. The old anti-religious agendas have tended to disappear, and the new historicism, with its offshoot in cultural studies, has made religion a subject of great interest and intricate analysis from various disinterested scholarly points of view. This new role for religion in literary historical study has joined with another current, the post-theory movement to explore older religious and spiritual traditions to see if they contain answers to the conundrums in which theory has found itself stalled: the conundrum of pure constructivism, of absolute textuality, subject to limitless deconstruction; also the conundrum of limitless ideology, in which texts are endlessly reducible to power relations, to class, racial, and gender determinisms, which Paul Ricoeur has called “the hermeneutics of suspicion.” A new look is being directed at sources of constructive insight, for example, the use of religion in promoting (and mystifying) feminist identities, and racial identities. Religious mystical traditions are being explored by the masters of deconstruction; various spiritualities are seen as capable of offsetting the prison-house of constructivism. This hermeneutic of religious/spiritual reconstruction has joined with larger academic and social currents seeking renewal in the wake of the materialist hedonism of the 1990’s, the traumatic awakening of 9/11, the resulting awareness of a knowledge gap about Islamic religious traditions, and the church scandals. This look to the future has coincided with a new look at the past, as cultural studies has begun to study

the persistence of old religious cultural practices into current culture; and meanwhile psychological theory, reflected in post-Lacanian study of historical trauma, studies the buried relics of traditions that persist in modern consciousness.

From all of these directions, new historicism, cultural studies, literary theory, psychological theory, and the general academic quest for renewal, the subject of religion has moved on to center stage in the modern study of literature.

This development in literary theory has been met with a surging interest in literature from the other direction, from theology and religious study. These two great segments of the academy, literary theory and theology, have long been divided, as symbolized in the competing meetings of the MLA and the AAR, huge conventions that until recently have seemed oblivious of each other. In one area, there has been a productive relationship between literary analysis and theology, namely in the area of biblical interpretation. Slowly also the insights of literary theory about meta-narrative and its liabilities have influenced theological reflection. But the enormous volume of religious historical theology, focusing on different religious sects and traditions, is beginning very slowly to interact with cultural studies. The theological sophistication of the one, and the literary sophistication of the other, have only recently begun to interact. We are at an opportune historical moment when 2 great areas of study, literary theory and theology, are beginning to converge.

“Losing My Religion: What Needs Revising in the Prevailing Theory about the Rise of English Studies”

19 March 2003, Boston College, Boston MA.

Lecture by Dayton Haskin.

For more information, contact Religion and the Arts at 617-552-3729.

“Between Renaissance and Baroque: Jesuit Art in Rome, 1564-1610”

20 March 2003, Boston College, Boston MA.

Lecture by Gauvin Bailey.

For more information, contact the Jesuit Institute at Boston College at 617-552-8290.

“Mystery and Meaning in the Arts: The Fourth Annual Art & Soul program”

20-22 March 2003, Baylor University, Waco TX.

Mystery pervades good art - whether literary, musical, theatrical, or visual. Indeed, the presence of mystery in the arts helps express the subtleties of meaning and complexities of interpretation that distinguish lasting works from the merely faddish. This is because mystery is an integral part of life, a tenet long acknowledged within theological reflection. After all, our finite standing before an infinite God necessitates ambiguity, something that can occasion wonderment as well as despair. To deprive either art or our lives of mystery misguidedly impoverishes them both, to our detriment. Understanding the role of mystery - if not mysteries themselves - has constituted a central preoccupation of many of the world's finest thinkers, writers, and artists, and constitutes a unifying theme for the 2003 Art & Soul program.

For more information, contact [IFL@baylor.edu](mailto:IFL@baylor.edu) or telephone 254-710-4805.

“The Appetite for the Absolute: A Reading of Dostoyevsky post 9/11”

26 March 2003, Boston College, Boston MA.

Lecture by Mary Gordon.

For more information contact, Religion and the Arts at 617-552-3729.

“American Catholic Historical Association Spring Meeting”

28-29 March 2003, University of Scranton, Scranton PA.

Papers to be presented in panels at this meeting include the following: “The Virtue of Humility as Developed in Bernard of Clairvaux’s ‘Song of Songs’” by Sr. Madeline Grace, “Discovering a Heritage: Roman Catholicism in the Bronx” by John T. McGuire, “St. Monica’s Mission and Black Catholics in Arizona” by Vernon Meyer, “Religiosity and Spectacle: The Role of the Church in Spanish Golden Age Drama” by Michael McGrath, and “Religion and Comedy in the Films of Leo McCarey” by Anthony B. Smith.

For more information contact the Chairman of the organizing committee, Professor Roy Domenico, University of Scranton, at 570-941-4143 or at [domenicor2@uofs.edu](mailto:domenicor2@uofs.edu), or see the Association’s website at <http://research.cua.edu/acha/>.

“Paul Ricoeur’s Career as Paradigm for the Confrontation of Religious Faith and Postmodern Theory”

2 April 2003, Boston College, Boston MA.

Lecture by Andrew Von Hendy.

For more information, contact Religion and the Arts at 617-552-3729.

“Artistic Imagination and Sacramental Vision: Images of Eternity for a Postmodern Age”

2 April 2003, Boston College, Boston MA.

Lecture by Dorothy Judd Hall.

For more information, contact the Institute for Religious Education and Pastoral Ministry, Boston College, at 617-552-8440.

“Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe”

3-6 April 2003, Atlanta, Georgia.

The 2003 Lovis Corinth Research Symposium sponsored by the Art History Department of Emory University in Atlanta at the Michael C. Carlos Museum will bring together an international group of scholars from such fields as art history, history, theology, German, and English. It will investigate the central role played by images of place and space in late medieval and early modern practices of religious self-formation and self-experience. To request symposium mailings, contact Toni Rhodes at 404-727-6701; or email [trhodes@learnlink.emory.edu](mailto:trhodes@learnlink.emory.edu).

“Encounters with Islam. The Medieval Mediterranean Experience: Art, Culture, and Material Culture”

5-6 April 2003, University of Illinois, Urbana-Champaign IL.

Organized with the establishment of a new Ph.D. program in architectural and landscape history, this symposium will include speakers who are specialist in Islamic, Byzantine, and Western medieval art, architecture, and landscape. The medieval Mediterranean was a theater of encounter and cultural interchange between East and West, between

religiously, ethnically, and linguistically diverse societies. By examining the artistic production and material culture at the points of intersection, the symposium will address the complex ideological discourse as reflected in the language of visual expression.

For more information, contact the organizers Robert Ousterhout at [rgouster@uiuc.edu](mailto:rgouster@uiuc.edu) or D. Fairchild Ruggles at [dfr1@uiuc.edu](mailto:dfr1@uiuc.edu).

“Luminous Silence of the Spiritual Exercises”

10 April 2003, Boston College, Boston MA.

Lecture by Paul Mariani.

For more information, contact the Jesuit Institute at Boston College at 617-552-8290.

“Bach: The Preacher”

10-12 April 2003, Calvin College, Grand Rapids MI.

A symposium with insights from theology, musicology, performance, liturgy and pedagogy. The symposium will focus on a perform of the St. Matthew Passion by the Bach Collegium Japan.

This symposium will bring together internationally known musicologists, performers, conductors, and theologians for lectures and panel discussions that will address issues relating to the meaning and use of Bach’s magnificent musical sermons. Sessions will also address performance questions and the continuing role of Bach’s music in the 21<sup>st</sup> century.

For more information, visit [www.calvin.edu/fss/bach.htm](http://www.calvin.edu/fss/bach.htm) or call 616-957-8558

“Hermeneutics at the Crossroads: The Disciplines of Text Interpretation”

15-17 May 2003, Calvin College, Grand Rapids MI.

Speakers: John Caputo, Nicholas Wolterstorff, and Roger Lundin.

Interpretation theory at the beginning of the 21st century is indeed at a crossroads, and not just that of deciding whether or not (and how) to attend to the author’s intention.

Papers read at the spring conference will seek, at least indirectly, to address some aspect of one or more of the following hermeneutic crossroads: the disciplinary crossroad - the intersection of philosophy, theology, literary criticism, biblical studies, history, etc.; the

hermeneutical crossroad - the interplay of author, text, reader, interpretative community, and world; the “denominational” crossroad - the interaction of diverse historical traditions of interpretation (e.g., Continental, Anglo-American); the epochal crossroad - the interrelation of so-called “premodern”, “modern”, and “postmodern” approaches; the “aims and objectives” crossroad - the individuation and/or interrelation of a variety of interests, many of which generate their own critical methods, that a reader or interpretive community brings to

a text; the ethical crossroad - Is the text an object or thing, an other, a friend, a neighbor? to what and for what are readers answerable?

For more information, contact 616-957-8558, or visit [www.calvin.edu/fss/vanhoozer.htm](http://www.calvin.edu/fss/vanhoozer.htm).

“Religious Hermeneutics and Secular Interpretation”

Erasmus Institute Summer Faculty Workshop.

14 - 28 June 2003, College of the Holy Cross, Worcester MA.

In addition to its other programs, the Erasmus Institute sponsors annually a summer seminar for faculty, in order to offer scholars a chance to enrich their research by relating it to the intellectual traditions associated with the Abrahamic religions. The seminar, over the course of two weeks, explores ways in which these traditions can enhance their individual projects. The Institute will cover expenses of food, lodging, and transportation for all participants. This year, the workshop-style faculty seminar will be led by the eminent senior scholar of literature and culture Geoffrey Hartman, Sterling Professor of English and Comparative Literature Emeritus and Senior Research Scholar at Yale University.

For more information, visit <http://www.nd.edu/~erasmus/sumfac.html>.

“The English Reformation: Literature, History, and Art”

23 June - 1 August 2003, Ohio State University, Columbus OH.

Directed by John N. King.

This interdisciplinary program will consider different phases in the English Reformation, a major watershed in the development of English culture and national identity. The seminar will bring together literary, historical, and artistic concerns that conventional

disciplinary boundaries still tend to separate. Texts under consideration will include selections from Foxe's Book of Martyrs, Spenser's The Faerie Queene, and Milton's Paradise Lost. Participants are expected to remain in residence for the full duration of the program and will receive stipends of \$3,700.

For more information, contact Justin Pepperney at 614-294-3846 or Pepperney.3@osu.edu

"A Narratable World: The Theological Implications of Story," The 2003 Image Conference in conjunction with the Third National Research Conference of the Lilly Fellows Program

6-9 November 2003, Seattle Pacific University, Seattle WA.

Speakers include Stanley Hauerwas, Roger Lundin, and others.

The Abrahamic faiths of the West – Judaism, Christianity, and Islam – are all known as religions of the Book. The rise of modern secularism offered "master narratives" that sought to compete with the biblical story. And in recent decades postmodernism has questioned the justice and even the intelligibility of any master narratives in a world that seeks to be inclusive. Whether they embrace or reject postmodernism, Christian thinkers are discovering fresh connections between the Christian understanding of narrative and the fundamental concerns of humanities, the arts, and the human sciences.

Call for Papers, deadline April 1, 2003. Send abstracts to:

conference@imagejournal.org, or by mail to: 2003 Conference Abstracts, Image: A Journal of the Arts & Religion, 3307 Third Avenue West. Seattle WA 98119.

"American Academy of Religion Annual Meeting."

22-25 November 2003, Atlanta GA.

This Annual Meeting, held concurrently with the Society of Biblical Literature, will comprise some 8,000 registrants, 200 publishers, and 100 hiring departments. Subjects covered will include a broad range of religious and biblical scholarship. There are sections on "Art, Literature, and Religion," "Religion, Film, and Visual Culture," "Religion, Culture, and Communication," etc.

Annual Meeting and hotel registration opens May 15<sup>th</sup>, 2003. Forms available in the May "Religious Studies News- AAR Edition" or online at [www.aarweb.org](http://www.aarweb.org).

**Appendix 11**  
**Quarterly List of "Recent Critical Articles" in**  
**Religion and the Arts 7.1 (2003)**

Armour, L. "Religion and the Reflective Self: Coleridge's Platonism Revisited." British Journal for the History of Philosophy 10.3 (2002): 467-476.

Cannon, J. "The Era of the Great Painted Crucifix." Renaissance Studies 16.4 (2002): 571-581.

Christianity and Literature 51.4 (2002) includes the following articles:

Pugh, T. "Gawain and the Godgames." 525-552.

Zimmer, M. E. "'In whom love wrought new Alchimie': The Inversion of Christian Spiritual Resurrection in John Donne's 'A nocturnall upon S. Lucies day.'" 553-568.

Schwartz, S. "Paradise Reframed: Lewis, Bergson, and Changing Times on Perelandra." 569-602.

Morgan, E. "Veiled Truth: Reading Assia Djebar from the Outside." 603-620.

Desmond, J. F. "'Where is that voice coming from?': Walker Percy and the Demonic." 621-630.

Savage, A. D. & Grosh, E. L. "Un Entretien avec Paul Ricoeur." 631-660.

Diekstra, F. N. M. "The Indebtedness of XII Frutes of the Holy Goost to Richard Rolle's The Form of Living and to David of Augsburg's De Exterioris et Interioris Hominis Compositione, Part II." English Studies 93.4 (2002): 311-337.

Dunlop, A. "Flesh And The Feminine: Early-Renaissance Images of The Madonna With Eve At Her Feet." Oxford Art Journal 25.2 (2002): 115-127.

Goldman, P. "Living Words: Iconoclasm and Beyond in John Bunyan's Grace Abounding." New Literary History 33.3 (2002): 461-490.

- Guest, G. B. "Authorizing the Toledo Moralized Bible: Exegesis and the Gothic matrix." Word and Image 18.3 (2002): 231-251.
- Journal of English and Germanic Philology 102.1 (2003) includes the following articles:
- Upchurch, R. K. "The "Goed Fyn" of Saint Alexius in a Middle English Version of His Legend." 1-20.
- Carlson, D. R. "Whethamstede on Lollardy: Latin Styles and the Vernacular Cultures of Early Fifteenth-Century England." 21-41.
- Jones, E. "'Church-outed by the Prelats': Milton and the 1637 Inspection of the Horton Parish Church." 42-58.
- Elsaghe, Y. "Die "Judennase" in Thomas Manns Erzählwerk." 88-104.
- Kamla, T. A. "Transitoriness and Christian Transcendence in Storm's Aquis submersus." Forum for Modern Language Studies 39.1 (2003): 27-52.
- Labriola, A. C. "The Holy Spirit in Selected Manuscript Illumination." Cithara 42.1 (2002): 13-32.
- LaMonacam, M. "Jane's Crown of Thorns: Feminism and Christianity in Jane Eyre." Studies in the Novel 34.3 (2002): 245-263.
- Leitmeir, C. T. "Catholic music in the diocese of Augsburg c. 1600: a reconstructed tricinium anthology and its confessional implications." Early Music History 21 (2002): 117- 174.
- Liszka, T. R. "The Dragon in the South English Legendary: Judas, Pilate, and the "A(1)" Redaction." Modern Philology 100.1 (2002): 50-59.
- Literature and Theology 16.3 (2002) includes the following articles:
- Ashton, G. "Bridging the Difference: Reconceptualising the Angel in Medieval Hagiography." 235-247.
- Cefalu, P. "Thomistic Metaphysics and Ethics in the Poetry and Prose of Thomas Traherne." 248-269.
- Cornell, J. F. "Anatomy of Scandal: Self-Dismemberment in the Gospel of Matthew and in Gogol's 'The Nose.'" 270-290.
- Whitehouse, G. "Remember to Forget the Alamo: The Dynamics of Cultural Memory in John Sayles' Lone Star." 291-310.
- Horton, P. "A 'Theological Cast of Mind': Politics, Protestantism and the Poetic

Imagination in the Poetry of Tom Paulin." 311-325.

Tate, A. "Now-Here Is My Secret': Ritual and Epiphany in Douglas Coupland's Fiction." 326-338.

Literature and Theology 16.4 (2002) includes the following articles:

Rubenstein, M. J. "Ecstatic Subjectivity: Kierkegaard's Critiques and Appropriations of the Socratic." 349-362.

Sky, J. "Myths of Innocence and Imagination: The Case of the Fairy Tale." 363-376.

Wurgaft, B. A. "Language and its Core: Ethical and Religious Subjects in Levinas and Benjamin." 377-395.

Madden, D. and Towsey, D. "Derrida, Faith and St Paul." 396-409.

Venema, H. "Oneself as Another or Another as Oneself?" 410-426.

Jantzen, G. M. "Beauty for Ashes: Notes on the Displacement of Beauty." 427-449.

Lonergan, J. E. "The Origins of Mexican metaphor in Tarahumara Indian religion."

Advances in Consciousness Research 35 (2002): 385-400.

Quinn, P. "The Catholic Novel." Commonweal 129.19 (2002): 16-21.

Prose Studies 24.2 (2001) includes the following articles:

Kuchar, G. "Embodiment and Representation in John Donne's Devotions Upon Emergent Occasions." 15-40.

Egan, J. "'As His Own Rhetorick Shall Persuade Him:" Refutation and Aesthetic Self Construction in Milton's Antiprelatical Tracts." 41-64.

Raritan 22.2 (2002) includes the following articles:

Fox, R. W. "Jefferson, Emerson, and Jesus." 62-75.

Taub, G. "On Small, Good Things: Raymond Carver's Modest Existentialism." 102-119.

Hyde, L. "Henry Thoreau, John Brown, and the Problem of Prophetic Action." 125-144.

Raymond, J. "David Loewenstein, Representing Revolution in Milton and his Contemporaries: Religion, Politics, and Polemics in Radical Puritanism."

Review of English Studies 53.212 (2002): 560-561.

Religion and Literature 34.2 (2002) includes the following articles:

- Wells, C. "Connecticut Wit and Augustan Theology: John Trumbull, Timothy Dwight, and the New Divinity." 1-28.
- Sloan, B. "The Discipline of Watching and Waiting: R. S. Thomas, Poetry and Prayer." 29-50.
- Twomey, J. "Spirit in Motion: Echoes of a Pentecostal Heritage in the Poetry of A. R. Ammons." 51-76.
- Culliman, C. C. "A Maternal Discourse of Redemption: Speech and Suffering in Morrison's Beloved." 77-104.
- Snyder, R. L. "Texts Reading Texts, Sacred and Secular: Two Postmodern Perspectives." 105-110.
- Marotti, A. F. "Catholicism and Anti-Catholicism in Early Modern English Texts." 125-127.
- DiPasquale, T. M. "Literature and Sacrament: The Sacred and the Secular in John Donne." 128-129.
- Rosengarten, R. A. "Henry Fielding and the Narration of Providence: Divine Design and the Incursions of Evil." 130-131.
- Baldrige, C. "Graham Greene's Fictions: The Virtues of Extremity." 132-136.
- Richardson, A. "God, Ruskin and Management." Critical Quarterly 44.4 (2002): 46-50.
- Robichaud, P. "Gothic Architecture in the Poetry of David Jones and Geoffrey Hill." Mosaic 35.4 (2002): 181-198.
- Takahasji, A. "Understanding Yoshimitsu Yoshihiko's Mysticism." Comparative Literature Studies 39.4 (2002): 272-281.
- Takeuchi, Y. "The Burning Carousel and the Carnavalesque: Subversion and Transcendence at the Close of The Catcher in the Rye." Studies in the Novel 34.3 (2002): 320-336.
- Tanke, J. "Beowulf, Gold-Luck, and God's Will." Studies in Philology 99.4 (2002): 356-379.
- Tiffany, G. "Shakespeare and Santiago de Compostela." Renascence 54.2 (2002): 87-108.

Victorian Poetry 40.4 (2002) includes the following articles:

- Wormald, M. "Hopkins, 'Hamlet,' and the Victorians: Carrion Comfort?" 409-431.
- Hill, M. "'Shadowing Sense at war with Soul': Julia Margaret Cameron's Photographic Illustrations of Tennyson's 'Idylls of the King.'" 445-462.
- Waithe, M. "'Whose Jerusalem?' - Prophecy and the Problem of Destination in Geoffrey Hill's 'Canaan' and 'Churchill's Funeral.'" English 51.201 (2002): 261-276.
- Walls, K. "Divine Resorts: Arlo Hill and Mount Thabor in Spenser's Mutabilitie Cantos." English Language Notes 40.2 (2002): 1-3.
- Youngkin, M. "George Moore's Quest for Canonization and Esther Waters as Female Helpmate." English Literature in Transition 46.2 (2003): 117-139.

## **Appendix 12**

### **A Month's Activity at Boston College**

At Boston College there is much already going on in the area of religion, literature, and the arts: lectures in different departments, conferences, colloquia, retreats, and programs that tangentially touch on religion, literature and the arts. Indeed, Boston College has a disproportionate share of the activities listed in Appendix 7, "Quarterly List of 'Announcements, Conferences, Exhibitions' in Religion and the Arts 7.1 (2003);" though this list probably represents only a portion of national activities that go ungathered and unreported. But even at BC the activities are disconnected.

A typical month at Boston College offered the following activities.

- a Stephen Greenblatt lecture on "Hamlet in Purgatory"
- an exhibition at the Museum on holocaust images and the art of photography
- a lecture in the Fine Arts Department on Renaissance art and the theme of iconoclasm
- a colloquium by the Southeast Asian club on the experience of religious minorities (especially after 9/11) and their portrayal in 'third world' literature

- an Islamic club session on Salman Rushdie and religious/secular relations in literature
- an English department graduate colloquium on Gramsci, hegemonic religion and postmodernism in radical literature
- a film series of Kieslowski's Decalogue which entertains discussion of how each of the ten commandments applies to modern films
- an Honors Program forum on Montaigne and French intellectual culture
- a Jesuit Institute seminar on Transcendence and Meaning in Proust
- a chaplain's retreat for students organized around the literary journals of Etty Hillesum
- an employee retreat using poetry and the arts in relation to prayer life.

Each of the Boston College events listed above has an important relation to literature, religion, and the arts; and each of these events took place more or less oblivious of each other. Those who knew about one event did not know about the others; each of the intellectual circles involved remained separate and equally divided. Yet each is in fact vitally relevant to the others: Catholic/Protestant relations and the post-Reformation history of Christianity (as in Greenblatt's talk), inter-religious relationships and the intersections of East and West (as in the Southeast Asian club discussion), the relevance of religious tradition to post-modern values as in the Kieslowski discussion; the problem of religious Theodicy and its artistic portrayal in holocaust contexts; the relation between faith and intellectuality in the Montaigne discussion; traditional religious values and self-development in the Etty Hillesum retreat; religious conservatism and religious radicalism in the Gramsci discussion; and so on.

A measure of the intensity and disorganization of such activities is the host of proposals that the editorial office of the journal, Religion and the Arts. These proposals, for lectures, conferences, courses, programs, and publications, come from scholars of various religious and critical orientations. They come from students seeking to specialize in religion and literature. They come from various universities seeking cooperative projects with Boston College.

Numerous students make inquiry about the possibilities for the study of religion and literature at Boston College. They are met with the answer that they need themselves to create such a study, by persuading current faculty to work with them. In effect they are turned away by the lack of a supporting and established environment, nationally visible and energetic, which is developing the field that they wish to enter.

An important part of the opportunity for Boston College lies with the fine arts. The Boston College journal, Religion and the Arts, is the only journal in the world dedicated to the interaction of religion and the fine arts. The Institute would be a vehicle by which the Fine Arts department, with its art history, film studies, museum, and creative arts dimensions, could participate with other departments on both undergraduate and graduate levels. The Fine Arts department currently does not have a graduate dimension. But its increasing energy and visibility would help the Institute which in turn would help it enter more broadly on the graduate level and international scholarly scene.

At Boston College there is much already going on in the area of religion, literature, and the arts: lectures in different departments, conferences, colloquia, retreats, and programs that tangentially touch on religion, literature and the arts. Indeed, a disproportionate share of the activities listed in Appendix 7, “Quarterly List of ‘Announcements, Conferences, Exhibitions’ in Religion and the Arts 7.1 (2003)” take place at BC; though this list probably represents only a portion of national activities that go ungathered and unreported.

And there is much to be developed in relating art historical theory to the performing arts. A local example is our own Arts Council, founded in 1998, which encourages the performing arts through a spring festival and other means, and strives to integrate performance with academic study. The visual arts and theater have found a balance, but areas such as music and dance still struggle for academic recognition of performance. Lack of integration on the macro level of scholarship also has destructive effects on the micro level of student experience and teaching.

Some of the most interesting development in recent years have been in Islamic art history, in Christian/Jewish relations, in holocaust literature and film,, in the hiring of diverse faculty who are Buddhist and Hindu. In this proposal, “religion” has a wide range of meanings, from specified religious denominations, to broad and non-denominational considerations of spirituality, to secular questioning and critiques of religion.

Thus the Boston College mission statement says that BC “seeks both to advance its place among the nation’s finest universities and to bring to the company of its distinguished peers and to contemporary society the richness of the Catholic intellectual ideal of a mutually illuminating relationship between religious faith and free intellectual inquiry. . . . the University regards the contribution of different religious traditions and value systems as essential to the fullness of its intellectual life. . . . Boston College pursues this distinctive mission . . . by committing itself to advance the dialogue between religious belief and other formative elements of culture. . . . Boston College fulfils this mission with a deep concern for all members of its community, with a recognition of the important contribution a diverse student body, faculty and staff can offer, with a firm commitment to academic freedom. . . .” (Mission Statement, Approved by Trustees, 31 May 1996).

## BUDGET

### Boston College Institute of Religion, Literature, and the Arts

#### PERSONNEL

##### **Chaired Professorship** in Religion,

Literature, and the Arts

12 months @ \$200,000 \$200,000

Fringe @ 24.1% \$48,200

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**Subtotal** **\$248,200**

##### **Assistant Director**

12 months @ \$60,000 \$60,000

Fringe @ 24.1% \$14,460

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**Subtotal** **\$74,460**

##### **Administrative Assistant**

12 months @ \$35,000 \$35,000

Fringe @ 33% \$11,550

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**Subtotal** **\$47,550**

##### **Graduate Assistant**

12 months x 80 hrs (20 hrs/w) x \$15/hr

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**Subtotal** **\$14,400**

##### **Book Review Editor**

12 months @ \$6,000

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**Subtotal** **\$6,000**

##### **Advisory Board Stipends**

6 Members @ \$500 each

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**Subtotal** **\$3,000**

##### Graduate and Undergraduate

Research Assistants

3 Graduate assistants @ \$3,000 acad. yr

2 Undergrad assistants @ \$2,000 acad. yr

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**Subtotal** **\$13,000**

##### **Consultants**

Visiting scholars

2 @ \$80,000 each

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**Subtotal** **\$160,000**

##### **Faculty Stipends**

Faculty workshop participants

20 faculty @ \$500 each \$10,000

Faculty program directors

4 directors @ 6000 each \$24,000

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**Subtotal** **\$3,4000**

##### **Editorial Summer Stipends**

Editor and Associate Editor @\$4,000 each		
<b>Subtotal</b>		<b>\$8,000</b>
<b>SUPPLIES AND OTHER EXPENSES</b>		
<b>Supplies and Fees</b>		
Expendable Supplies	\$2,000	
Computer Supplies	\$1,000	
Postage/Freight	\$1,500	
Extraordinary Expense (Art Reproduction, Permissions)	\$2,000	
<b>Subtotal</b>		<b>\$6,500</b>
<b>Travel and Conferences</b>		
3 meetings x 2 people @ \$850 (travel \$400, 3 days per diem \$150)		
<b>Subtotal</b>		<b>\$5,100</b>
<b>Equipment and Maintenance</b>		
3 computers @ \$2,000		
Printer @ \$1,000		
Fax Machine @ \$500		
Scanner @ \$500		
<b>Subtotal</b>		<b>\$5,000</b>
<b>Lecture Series</b>		
Monan Lectures	\$10,000	
Other lectures	\$10,000	
Conference costs	\$15,000	
<b>Subtotal</b>		<b>\$35,000</b>
<b>TOTAL DIRECT COSTS</b>		<b>\$660,210</b>
<b>Indirect Costs @ 54% x \$655,210</b>		<b>\$353,813</b>
<b>GRAND TOTAL</b>		<b>1,014,023</b>

\* Modified direct costs shall exclude equipment and tuition

Notes:

What is sought is a University commitment for the establishment of an Institute. Full support of the Institute will require approximately \$13,000,000 at 5%, or approximately \$650,000 annually. Funding might proceed in various ways. Grant applications will be made to the Lilly Endowment and the Henry Luce Foundation for specific parts of the proposal. At the same time, the Development Office will explore the possibility of Featured Gifts and named opportunities. The University itself might begin support with the allocation of space, the seeking of a chaired professor, and the hiring of an executive director and administrative assistant (though these should probably be done by the chaired professor). The Institute would presumably absorb the present budget (\$48,000) of Religion and the Arts.

