Untouchable
Aviad Kleinberg

in The Sensual God: How the Senses Make the Almighty Senseless

Where the finger of Doubting Thomas ends up in the flesh of St. Francis of Assisi.

The Price of Assimilation
Jeffrey S. Sposato

This book examines the relationship of composer Felix Mendelssohn (1809–47) to his Jewish heritage. Most scholars since World War Two have assumed that Mendelssohn, who was born Jewish but was converted to Protestantism at age seven, maintained a strong attachment to Judaism throughout his lifetime. Through a close examination of the libretto drafts of Mendelssohn's oratorios Paulus, Elias, and Christus; his libretto for Adolf Bernhard Marx's oratorio Mose; and his edition of Johann Sebastian Bach's St. Matthew Passion, this book provides new answers to the so-called “Mendelssohn Jewish question”. The book demonstrates how Mendelssohn's father, Abraham Mendelssohn, worked to distance the family from its Jewish past, and how Mendelssohn's reputation as a composer of Christian sacred music was threatened by the reverence with which German Jews viewed his family name. In order to prove the sincerity of his Christian faith to both his father and his audiences, Mendelssohn aligned his early sacred works with a 19th-century anti-Semitic musical tradition, and did so more fervently than even his Christian collaborators required. With the death of Mendelssohn's father and the near simultaneous establishment of the composer's career in Leipzig in 1835, however, Mendelssohn's fear...
of his background began to dissipate, and he began to explore ways in
which he could prove the sincerity of his Christian faith without having to
disparage publicly his Jewish heritage.

Introduction to The Art of Singing
David Manning

in Vaughan Williams on Music

It is reported of the eighteenth-century Italian singing teachers that
they used no method or theory, but merely sang to their pupils and said
"make a noise like that." The pupil had simply to go on until he did make
a noise approximately like "that." If singing consisted of no more than
making a nice noise, no book could impart the singer's art to a pupil.
However, Arthur Cranmer's singing means much more than this. It is the
presence of that emotional insight which informs his singing and makes
its real beauty, lovely though his velvety tone is. It will be given to few to
sing as well as Cranmer, but this book will help the student to sing with
that sureness of purpose and artistic conscience which made Cranmer's
"Christus" such a great musical experience to all that heard it.

The Apostle Paul in Fourth-Century Roman Art
Stephen Andrew Cooper

in Marius Victorinus' Commentary on Galatians

This chapter traces the development of the first hundred years of Pauline
iconography in all media (sarcophagi, catacomb frescos, church mosaics,
small objets d 'art). Particular attention is paid to the variety of ternary
scenes featuring the apostles Peter and Paul flanking Christ. The various
depictions of Christ (denominated Christus magister and traditio legis) in
the scenes with his chief apostles are correlated to the verbal portraits
of Paul, and his relation to Christ evident in the early commentaries
on the Pauline epistles. Victorinus presents Paul as a direct recipient
of Christ's revelation, and thus as a prime authority in matter of both
document and morals; such an understanding of Paul is also suggested by
the depictions of Christ with Paul which become common after the mid-
point of the fourth century. The development of both Pauline iconography and commentary on the epistles in Rome are shown to be part of the popular piety arising around the various Roman sites claiming the relics of the chief apostles.

The Monastic Paradigm and the Romanesque Style
Richard Viladesau

in The Beauty of the Cross: The Passion of Christ in Theology and the Arts from the Catacombs to the Eve of the Renaissance
Published in print: 2005 Published Online: February 2006
Item type: chapter

The Romanesque ivory crucifix of Fernand and Sancha, with a smiling victorious Christ reigning from the cross, illustrates the aesthetic mediation of soteriology in the early middle ages. The theme of Christ as victorious hero is also seen in the vernacular religious poetry of the period like the “Dream of the Rood” and “The Heliand“. The theoretical mediation of “Christus Victor” theology is expressed in classical form by Gregory the Great. The “satisfaction theory” of Anselm produced a systematic theoretical alternative to earlier Patristic images. Abelard’s emphasis on Christ as teacher and example anticipated major themes of scholasticism, while Bernard of Clairvaux represented the monastic protest against incipient scholastic method. But these divergent theological paradigms nevertheless coincided in representing a new devotion to the humanity of Christ.

Easter Faith as Remembering and Knowing
Carnley Peter

in The Structure of Resurrection Belief
Published in print: 1993 Published Online: October 2011
Item type: chapter

This chapter discusses the transferring of the image of Christ within the Christian community by remembering and acknowledging His living presence. At its core is the faith and remembrance of Jesus not only as a memory, but as Christus praesens. In the chapter the concepts of remembering Jesus and knowing Christ are defined and distinguished. Although both refer to knowledge of Christ, the two are nonetheless different and distinct. The Jesus who is remembered is the
Jesus as he was in the days of His flesh, from birth to death on the cross. This knowledge is a kind of knowledge by description rather than by acquaintance. Knowing Jesus, on the other hand, refers to the raised Christ, who is known by acquaintance in the present. It is the Spirit of Jesus in the here and now with which faith is identified and thus known.

The Soteriological Argument Christ the ‘Via Universalis Animae Liberandae’

Michael Bland Simmons

in Arnobius of Sicca: Religious Conflict and Competition in the Age of Diocletian

Published in print: 1995 Published Online: October 2011
Item type: chapter

This chapter analyzes the various salient features of the Porphyrian-Chaldaean soteriological propaganda which formed the centrepiece of the great literary campaign against the Christians before and during the emperor Diocletian’s persecution. Porphyry, who was writing as probably the most erudite philosophical and religious authority of the period, and was probably supported officially by the Roman government, developed a twofold system of argumentation which resulted in making him the most formidable antagonist of Christianity in antiquity. The main strategy of this system was (I) the eradication of Christianity, and (2) the offer of salvation not only to the philosopher but also to the common man. It appears that The Philosophy of the Oracles played a highly significant role in the development of this strategy, and this assumption can be made based on the analysis of the data common to the polemics of Augustine, Eusebius, and Arnobius.

The Exercise of Ecclesial Authority in Light of Vatican II

Catherine E. Clifford

in The Long Shadow of Vatican II: Living Faith and Negotiating Authority since the Second Vatican Council

Published in print: 2015 Published Online: May 2016
Item type: chapter

This essay takes a broad look at the concept and the exercise of authority in the Catholic tradition and then focuses on the process of decision making during the Council, leading to the Constitution on the Church (Lumen Gentium) and to the Decree on bishops (Christus
Dominus). While these documents mark a definitive shift to a more collegial and less monarchical structure of authority, the postconciliar implementation has been difficult and inconclusive. Fifty years after the Council the Church still does not have a system in place that fully honors episcopal collegiality. In his first statements and initiatives Pope Francis has shown his commitment to redressing an overly centralized mode of church governance and to creating more room for decision making on the level of national and regional conferences of bishops.

Hearing Voices

Michael Cameron

in Christ Meets Me Everywhere: Augustine’s Early Figurative Exegesis

Published in print: 2012 Published Online: January 2013
Publisher: Oxford University Press
Item type: chapter

During his time as priest Augustine continued to search out the mystery of Christ's humanity: he was convinced that it held the key to understanding how faith begins in the heart. To explore this he closely reread the Psalms. Israel's ancient prayers poetically expressed humanity's life before God, from its turmoil to its ecstasy and everything in between. But since its early days Christianity had also detected in the Psalter many hidden prophetic descriptions and even first-person transcriptions of Christ's inner life. Augustine discerned in them the rhetorical device of “impersonation” (prosopopoeia), whereby the head and members of “the whole Christ” (totus Christus) speak in each other's voice. Especially the mediator's dramatic cry of abandonment from the cross, wherein he quotes Psalm 21 as Adam the sinner, disclosed Christ's hidden presence in the prayers, commands, characters, and rituals of the entire Old Testament.

The Franciscan Bough

Sara Ritchey

in Holy Matter: Changing Perceptions of the Material World in Late Medieval Christianity

Published in print: 2014 Published Online: August 2016
Publisher: Cornell University Press
DOI: 10.7591/cornell/9780801452536.003.0005
Item type: chapter

This chapter examines the tradition of arboreal imagery in Franciscan spirituality as it emerged from the earlier meditational work of Clare
of Assisi and Bonaventure of Bagnoregio. It explains how the first generations of Francis of Assisi's followers drew on associations of the tree in fresh new ways, choosing to emphasize his shared material being with Christ. Franciscan writers, poets, and artists repeatedly made use of the image of trees in order to explain Francis's bodily transformation into Christ. They reasoned that he had so replicated the material condition of God in Christ that he was in fact Christ's mirror image or copy, the alter Christus. This chapter also considers how poverty was interpreted by the Spiritual Franciscans as a means of making the self into holy matter and how Clare and Bonaventure supplied a powerful image of a tree that linked Christ's incarnation to his crucifixion.

Fugue on “Jesus Christus Unser Heiland”

Joseph Kerman

in The Art of Fugue: Bach Fugues for Keyboard, 1715-1750

Published in print: 2005 Published Online: May 2012

The fugue on the chorale “Jesus Christus unser Heiland” counts as the rogue fugue in the present selection, perhaps, though one likes to think of every Bach fugue as rogue or phoenix or unicum in its own special way. It categorized the piece for musicians of the time. The chorale fugue or fughetta is a special keyboard genre going back to the seventeenth century. Improvising fugues was part of the organist's stock in trade. The present fugue is an almost unimaginably transfigured version of this genre, which Bach also resuscitated and handled less radically. The “events” of this chorale fugue serve as a focus for discussion in this chapter. The subject comes from line one of a short catechism hymn sung for the Eucharist.

Vor Frue Kirke as Stage

Carl S. Hughes

in Kierkegaard and the Staging of Desire: Rhetoric and Performance in a Theology of Eros

Published in print: 2014 Published Online: January 2015

This chapter extends the author’s theatrical analysis of Kierkegaard’s rhetoric to the liturgical and sacramental context of the Eucharistic
Discourses. The chapter begins by situating these under-appreciated Kierkegaardian texts in the architectural context of Copenhagen’s Vor Frue Kirke and the liturgical context of the Danish Lutheran Friday Eucharist service. The chapter then analyzes the themes of longing, sin and forgiveness, and sacramental presence in the first three of Kierkegaard’s Eucharistic Discourses from 1848.

The Theater as Conflagration

Ellen Mackay

in Persecution, Plague, and Fire: Fugitive Histories of the Stage in Early Modern England

Published in print: 2011 Published Online: February 2013
doi: 10.7208/chicago/9780226500218.003.0006
Item type: chapter

This chapter aims to show how eschatology structures the understanding of early modern England's golden age of the stage. To ground this argument, it begins by piecing together the traces of a mode of disappearance. The story is not buried in a murky past, but set in an incandescent future. It begins in the bright light of the “rash world[‘s]” “burn[ing]”—in the fifth act of a work that John Foxe calls his comoedia apocalyptica. Scholars typically introduce Foxe's drama by conceding that it is the lesser work of the martyrrologist. Christus Triumphans (1556), the second and last of Foxe's theatrical experiments, is usually thought to deserve its neglect; “the play has no poetic merit,” writes J. F. Mozley, an assessment that is corroborated by its own plot synopsis.

The Way of the Cross

Eric Chafe

in Tears into Wine: J. S. Bach's Cantata 21 in its Musical and Theological Contexts

Published in print: 2015 Published Online: April 2015
doi: 10.1093/acprof:oso/9780190217297.003.0012
Item type: chapter

Cantatas 182 and 12 are the first and second cantatas composed by Bach in Weimar after his elevation to the position of concert master in 1714. Both cantatas deal with Luther’s theology of the cross. Cantata 182 for Palm Sunday (which overlapped with the Annunciation in 1714) deals with Jesus’s entry into Jerusalem for the Passion; Cantata 12 for Jubilate features the famous original version of the Crucifixus of the Mass
in B minor. The two cantatas, while very different in character, reveal the same basic underlying theology. Their tonal plans relate to Cantata 21.

Transmission of Tradition, the Sensus Fidelium, and the Holy Spirit
Gerald O'Collins, SJ

The presence of the risen Christ is actualized by innumerable traditions. This chapter begins by setting out twelve traditions or groups of traditions that embody or at least allude to the Christus praesens: for instance, baptism, the creeds, the Eucharist, Christian marriage, sacred music, church architecture, and such items as the use of palm branches, incense, holy water, candles, icons and other works of religious art, and, not least, glorious copies of the Book of the Gospels like the Book of Kells. The transmitters of Christian tradition include not only bishops and councils but also innumerable individuals and groups who have handed on the treasures of faith: for instance, writers, artists, and saints, not least the thirty-six doctors of the Church. The Holy Spirit is the primary bearer of tradition, and underpins the ‘sense of the faithful’, the instinctive insight of the baptized into their inherited faith.

Achievements and Conclusions
Gerald O'Collins, SJ

This book has demonstrated the absence of studies of theological tradition that might have built on the substantial agreement about tradition, which has come to exist between the Christian churches. It has shown the considerable help offered by sociologists to theologians who want to explore the nature and function of tradition. Any theology of tradition should attend to the vast variety of Christian traditions. While Scripture enjoys an essential place in evaluating traditions, Christians who discern traditions should be open to wider criteria, including those supplied by the secular world. At the heart of all particular traditions is
the risen Christ, the Tradition (singular and in upper case) made present by the Holy Spirit, the Christus praesens who is not a reality which Christians possess but the person by whom they are possessed.

Exaudi and Pentecost: Cantatas 183, 74, 68, and 175
Eric Chafe

in J. S. Bach's Johannine Theology: The St. John Passion and the Cantatas for Spring 1725

Chapter Twelve takes up the four “Ziegler” cantatas that follow Ascension Day, at first anticipating, then culminating in the coming of the Holy Spirit and its meaning. In the last of those cantatas, “Er rufet seinen Schafen mit Namen” (BWV 175) Bach unites the three forms in which Jesus is presented in the cantatas of the 1725 sequence: the “Christus Victor,” the “good shepherd” and the Holy Spirit. The cantata (and Pentecost in general) ends with the Holy Spirit as the continuing presence of Jesus after His ascension. Bach mirrors this theme with his tonal design and his instrumental symbolism.

Prayer as Reception of the Other
Jonathan D. Teubner

in Prayer after Augustine: A study in the development of the Latin tradition

Chapter 3 treats Augustine’s preaching on prayer in his Enarrationes in Psalmos, focusing on his celebrated totus Christus doctrine, and his commentary on Galatians, whose original audience was his monastic brethren. The analysis of Chapter 3 highlights two important developments. First, Augustine begins to work out his doctrine of the totus Christus through the interpretation of Christ’s cry of dereliction, a quotation from Psalm 21:1. This begins to help Augustine make sense of the relationship between the life of Christ and the Christian life. And second, in his commentary on Galatians, Augustine queries the process of ‘putting on’ Christ (induere). In a final section, this chapter provides a focused analysis of Augustine’s commentary on Psalms 85 and 132.
This chapter shows how the moral epistemology of the previous chapter is accomplished through the unity of the body of Christ, the church, from which the Donatists separate. Augustine’s understanding of the church as the body of Christ builds upon pro-Nicene Christology, grammar, and the question of how the Son reveals the Father. This is shown through a study of the grammatical reading practice of prosopology and the interpretations of John 3:13, Colossians 3:1-4, and Acts 9:4 that Augustine inherits from Hilary, Ambrose, and other Latin pro-Nicenes. For Augustine, the unity of the church is an extension of the unity of Christ’s divinity with his humanity. Christ incorporates the church into his single grammatical subject so that Christians can rise with him as one body, as the totus Christus, to sight of the Father and of the Son as he is equal to the Father.