

## CONTRIBUTOR BIOGRAPHIES

**Anne Louise Avery** is a writer and art historian. She has studied history of art and Japanese language at SOAS in London, ICU University in Tokyo, and Brown University, and was the recipient of a Daiwa Foundation Scholarship. She is the cartography editor for *Panorama: The Journal of Intelligent Travel* and director of Flash of Splendour, which works to empower disadvantaged young people through innovative academic and museum outreach. Her publications include *Albion's Glorious Ile* (Unicorn Press, June 2016), a book of fantastical seventeenth-century maps, described by Simon Schama as “wonderful.” Currently, she is working on a collaborative project with the Bodleian Libraries, University of Bristol and Aardman Animation, focusing on Anglo-Dutch history and the figure of Reynard the Fox, which will lead to the publication of her new children’s book, a major exhibition, and a series of animated films.

**Ian L. Bass** is a PhD candidate and Associate Lecturer in History at the Manchester Metropolitan University. He has published on the life and career of Thomas Cantilupe, and worked for several years at Hereford Cathedral. Like Jonathan Wooding, he serves on the Advisory Board for the St. Thomas Way Project.

**Catherine Clarke** is Professor and Director of the Centre for the History of People, Place, and Community at the Institute of Historical Research, School of Advanced Study, University of London. She was Director of the St. Thomas Way project (and its antecedent, the research project “City Witness: Place and Perspective in Medieval Swansea”) in her previous role as Professor of English at the University of Southampton, where she remains a Visiting Professor in the English Department. She has published widely on histories of place, heritage, and uses of the medieval past today. Her most recent book is *Medieval Cityscapes Today* (Arc Humanities Press ‘Past Imperfect’ series, 2019).

**Bethany Hamblen** is the Archivist and Records Manager at Balliol College, University of Oxford, but wrote her contribution to this volume in her previous role as Cathedral Archivist at Hereford. Originally from Connecticut in the United States, she completed a BA in Medieval Studies at Smith College before moving to an MA in Medieval Studies and a PhD in History, both at the University of York. She has an MSc Econ. in Archive Administration from Aberystwyth University, and worked at Worcestershire Archive and Archaeology Service before her time at Hereford. Her particular interests are social history through the lens of late medieval administrative and legal records, and use and reuse of archives.

**Mariana Lopez** is Senior Lecturer in Sound Production and Post Production in the Department of Theatre, Film, Television and Interactive Media at the University of York.

Mariana has a background in music and sound design, having been awarded the BA degree in Arts with specialization in Music and the MA degree in Post Production with Sound Design. In 2013 she completed her PhD at the University of York on the importance of virtual acoustics to further our understanding of the York Mystery Plays. Before joining the University of York as a lecturer Mariana worked at Anglia Ruskin University as a Senior Research Fellow, where she developed research projects in the fields of sound and acoustics.

**Christopher Pullin** has been Canon Chancellor of Hereford Cathedral since 2008, closely involved with the Cathedral's educational work in its many aspects, and with Chapter responsibility for the Library and Archives and the Mappa Mundi. With degrees in theology and philosophy, he is a Benedictine Oblate and numbers Dante and painting in oils among his enthusiasms.

**Michelle Rumney** uses a wide range of materials in her artwork including paper, thread, paint, pigments, string, gold leaf, maps, and books. Central to her practice is the idea of repetition leading to transformation—a form of ritual journey of making—and pilgrimages of sorts. The resulting artworks are tactile and often appear fragile and delicate, but are underpinned with grids, stronger than they look. Her art touches on religion, psychology, history, geography, and our attempts to make sense of the world around us. With a keen sense of curiosity and adventure, she is constantly attempting this herself, having lived and worked in London, Auckland, Madrid, New Mexico, Mexico City, Dartmoor, Bristol, Barcelona, Andalusia, and Dorset, plus artist residencies in Somerset and, on this project, in Wales and Hereford. This constant cultural journeying and displacement continues to inform her work.

**Jonathan Wooding** is the Sir Warwick Fairfax Professor of Celtic Studies at the University of Sydney. His research interests lie primarily in the area of religious history, with a particular focus on literary as well as historical narratives of pilgrimage—including a range of studies of the stories of St. Brendan. In 2011 he was made a patron of Churches Tourism Network Wales for his contribution to local church tourism and pilgrimage developments in Wales. Amongst other works, he is the author (with Anthony Grimley) of *Living the Hours: Monastic Spirituality in Everyday Life* (Canterbury, 2010) and (with Nigel Yates and others) of *A Guide to the Churches and Chapels of Wales* (University of Wales Press, 2011).