

List of Contributors

Ewa Balicka-Witakowska is associated professor of art history in the Institute of Linguistics and Philology (Department of Byzantine Studies) at Uppsala University. She studied Semitic languages and art history at Warsaw University and wrote her Ph.D. thesis at Uppsala University and the Centre d'Études Supérieures de Civilisation Médiévale in Poitiers. Her research interests include early Christian and Byzantine art, particularly in Ethiopia, but she has also published on Syrian, Coptic, Armenian and Nubian art.

Jeremiah Coogan (PhD 2020, University of Notre Dame) is a historian of early Christianity whose work focuses on Gospel literature, material texts, and late ancient technologies of knowledge. He is a Marie Skłodowska-Curie Action Postdoctoral Fellow at the University of Oxford (2020–2022) and a Junior Fellow in the Andrew W. Mellon Society of Fellows in Critical Bibliography at Rare Book School, University of Virginia (2019–2021).

Matthew R. Crawford is Associate Professor at the Institute for Religion and Critical Inquiry at Australian Catholic University where he also serves as Director of the Program in Biblical and Early Christian Studies. His most recent book is *The Eusebian Canon Tables: Ordering Textual Knowledge in Late Antiquity* (OUP, 2019) and he is currently preparing a translation of Cyril of Alexandria's treatise *Contra Julianum*. He has also published extensively on the second-century Christian Tatian and his gospel composition known as the Diatessaron.

Jaś Elsner FBA is Humfry Payne Senior Research Fellow in Classical Art and Archaeology at Corpus Christi College Oxford and Professor of Late Antique Art at Oxford University. He is also Visiting Professor of Art and Religion in the University of Chicago and External Scientific Member of the Kunsthistorisches Institut in Florenz. He is a specialist on late antiquity, but works on all areas of art and religion in antiquity and the early middle ages across Europe and Western Asia, including pilgrimage, travel-writing and the description of art in texts. His books include: *Art and the Roman Viewer: The Transformation of Art from the Pagan World to Christianity* (1995), *Roman Eyes: Visuality and Subjectivity in Art and Text* (2007), *Imagining the Divine: Art and the Rise of World Religions*, (Ashmolean Museum, Oxford, 2017, with Stefanie Lenk and others), *The Art of the Roman Empire AD100-450* (2018). His most recent edited book, *Empires of Faith in Late Antiquity: Histories of Art and Religion from India to Ireland* (2020) is on the birth of the iconographies of the religions of late antiquity across Eurasia and the historiographic and methodological problems of the comparative study of this issue.

Jacopo Gnisci is an EMKP project curator at the British Museum and a researcher at the Faculty of Classics, University of Oxford. He recently edited the volume *Treasures of Ethiopia and Eritrea in the Bodleian Library, Oxford*, which accompanied the 2019 exhibition *Languages of God: Sacred Scripts of Ethiopia and Eritrea*. He has published numerous studies on the history of Ethiopian art and has collaborated with several institutions, including the Dallas Museum of Art, the Apostolic Vatican Library, and the Bodleian Libraries.

Lynley Anne Herbert is the Curator of Rare Books and Manuscripts at the Walters Art Museum in Baltimore, MD. She has curated ten exhibitions at the Walters, including *Woven Words: Decoding the Silk Book* (2019), and *The St. Francis Missal* (2020). She is currently working on her monograph on the Sainte-Croix Gospels of Poitiers, and has published articles on a number of manuscripts in the Walters collection, ranging from the 13th-century Carrow Psalter (W.34) to the 20th-century Clothilde Missal (W.934). She is currently working on publishing her new discoveries about a lace-cut 14th-century Book of Hours in the Walters collection (W.93).

Beatrice Kitzinger is Assistant Professor of Medieval Art in the Department of Art & Archaeology, Princeton University. She studies the projects of book-making relative to a broader view of art-making in the Carolingian world, focusing on intersections of artistic media, of pictorial and liturgical space, and of historical, eschatological, and ritual time. Her current research concerns the functions of visual narrative in Carolingian illumination. She is the author of *The Cross, the Gospels, and the Work of Art in the Carolingian Age* (New York: Cambridge University Press, 2019) and co-editor of *After the Carolingians: Re-defining Manuscript Illumination in the 10th and 11th Centuries* (Berlin: De Gruyter, 2019).

Elizabeth Mullins is a Lecturer in the School of History, University College Dublin. After completing doctoral and postdoctoral research in early medieval history, she trained and worked as a professional archivist. She joined UCD as an archival educator in 2005 and since 2012 has been the Director of the School of History's MA in Archives and Records Management programme and the Head of Subject for Archivistics. For further information about her research and scholarly interests see <https://people.ucd.ie/elizabeth.mullins/about>

Stefan Trinks is an adjunct professor in Art History in general with a major focus on the Middle Ages at the Humboldt University of Berlin and editor in the art department of the Frankfurter Allgemeine.

Eleventh-century sculpture on the Spanish Way of St James was the subject of his doctoral thesis, and agitated fabric in illuminated books of the Middle Ages, emanating from the two pieces of cloth floating over Christ's tomb for his habilitation. A book on the concept of living stone from late antiquity to the present day with emphasis on the canon tables is currently in preparation.

Susanne Wittekind has been professor for Art History of the Middle Ages since 2002 at the University of Cologne. Among her special research interests are Book and Sacred Art Treasures of the Middle Ages and the interplay of art in the liturgic and ceremonial. At present, she is concerned with the visual ordering of knowledge and legal security in Spanish legal manuscripts as well as with the history of objects and the use, reworking and reinterpretation of works of art from the Middle Ages to the present.

