

Robin Margaret Jensen
Department of Theology
University of Notre Dame
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Education

Columbia University/Union Theological Seminary

Ph.D., 1991: History of Christianity and History of Art (MPhil, 1986; MA, 1977)

Dissertation: *Living Water: Images, Symbols, and Settings of Early Christian Baptism*

Directors: Professor Richard Brilliant and Professor Richard Norris

Parsons School of Design, New York, New York

Department of Fine Arts and Illustration, 1975–77

Concordia College, Moorhead, Minnesota

BA, 1973 (*magna cum laude*). Majors: Visual and Theatre Arts

Faculty and Administrative Positions

- 2015–present: The Patrick O’Brien Professor of Theology
Concurrent faculty in Art, Art History, and Design;
Concurrent faculty in Classics;
Fellow, Medieval Institute and Nanovic Institute
University of Notre Dame
- 2019–present: Director of the Master of Theological Studies Program, Department of Theology,
University of Notre Dame
- 2003–2015 Luce Chancellor’s Professor of the History of Christian Art and Worship
Vanderbilt University, Nashville, Tennessee (Department of History of Art and Divinity
School, joint appointment)
- 1991–2003 Professor, Associate Professor, and Assistant Professor of the History of Christianity
Andover Newton Theological School, Newton Centre, Massachusetts
- 1993–2003 Joint Doctoral Faculty, Boston College Theology Faculty
Boston College, Newton, Massachusetts
- Fall, 2000 Walter and Mary Tuohy Visiting Chair in Interreligious Studies
John Carroll University, Cleveland, Ohio

Grants and Awards (Individual and Collaborative)

Principal Investigator: Expansion of the grant: “Understanding the Enduring Impact of Encounters with Sacred Art on Individual Spiritual Reality,” a grant from the Templeton Research Trust (Art Seeking Understanding), 2020–22 (\$936,216). Co-investigators, James Brockmole and G.A. Radvansky, Department of Psychology.

PI: Initial pilot grant, “Art Seeking Understanding,” from Templeton Research Trust \$196,119, 2020–22.

Fellow, Notre Dame Institute for Advanced Study, Spring 2018.

Principal Investigator: University of Notre Dame, Faculty Development Research Program, Regular Grant (2017–20), a three-year grant for *Baptisteries of the Early Christian World* catalog and database (\$75,000).

Research Scholar Grant, Vanderbilt University, 2012–3.

Henry Luce III Fellowship (Theology and the Arts), 2001–2002.

Recipient: Estelle Shohet Foundation of the International Catacomb Society as part of the project: *Commemorating the Dead: Texts and Artifacts in Context*, 2002.

Recipient, Lilly Theological Research Grants—Small Grant, 1997 (for research on baptismal architecture in Syria and Eastern Turkey).

Principal Investigator, *North African Christianity in Religious and Cultural Context: An Interdisciplinary Examination of Diverse Forms of Ancient Christianity*, National Endowment for the Humanities: Division of Research –Collaborative Grants, 1996 (\$85,000).

Younger Scholars' Award, Association of Theological Schools, Theological Research and Scholarship Award, 1994–1995.

Summer Seminar Fellow, American Numismatics Society, 1983.

Grants: Institutional

Henry Luce III Foundation Grant to the Society for the Arts in Religious and Theological Studies, principal writer, Nov. 2008 (\$136,000).

Henry Luce III Foundation Grant to Vanderbilt University Divinity School for development of a program in Religion and Contemporary Culture, Nov. 2007 (\$340,000).

Henry Luce III Foundation Grant to the Society for the Arts in Religious and Theological Studies, principal writer, Nov. 2008 (\$136,000).

Project director (and principal writer), Luce Foundation grant for Andover Newton Theological School's Program in Theology and the Arts (\$275,000).

Books (Single or Joint Author)

Understanding Early Christian Art: Revised Edition (a significantly updated and revised edition of the 2000 version of this title). London: Routledge, 2023.

From Idols to Icons: The Emergence of Christian Devotional Images in Late Antiquity (Berkeley: University of California Press, 2022).

The Cross: History, Art, and Controversy (Cambridge, MA: Harvard University Press, 2017).

Christianity in Roman Africa: The Development of its Practices and Beliefs, with J. Patout Burns (Grand Rapids: Eerdmans, 2014).

Winner, 2015 Catholic Press Association Book Award (History).

Baptismal Imagery in Early Christianity (Grand Rapids: Baker Academic, 2012).

Second place, 2013 Catholic Press Association Book Award (Liturgy).

Living Water: The Art and Architecture of Ancient Christian Baptism (Leiden: Brill, 2011).

Face to Face: The Portrait of the Divine in Early Christianity (Minneapolis: Fortress, 2005).

The Substance of Things Seen: Art, Faith, and the Christian Community (Grand Rapids: Eerdmans, 2004).

Understanding Early Christian Art (London: Routledge, 2000).

Edited Books

Early Christians and Their Art, co-edited with Mikeal Parsons. Society of Biblical Literature Press, Emory Studies in Early Christianity, 2023).

The Routledge Handbook to Early Christian Art, co-edited with Mark Ellison (London: Routledge, 2018).

The Art of Empire: Christian Art in its Imperial Context, co-edited with Lee Jefferson (Minneapolis: Fortress, 2015).

Visual Theology, co-editor with Kimberly Vrudny (Collegeville, MN: Liturgical Press, 2009).

Subject Editor, Art History, *The Brill Encyclopedia of Early Christianity* (Leiden: Brill, 2024).

Books in Progress

Sources and Documents for Early Christian Art (under contract with Bloomsbury, anticipated 2024).

The Cambridge History of Late Antique Archaeology, co-edited with Leonard Rutgers, Jodi Magness, and Neil Christie (Cambridge University Press, anticipated 2023).

Baptisteries of the Early Christian World, co-editor (under contract with Brill, anticipated publication in 2024).

Chapters in Multi-Authored or Major Reference Works

“Jesus in Art and Music,” with Jeremy Begbie, in *The New Cambridge Companion to Jesus*, ed. Markus Bockmuehl (Cambridge University Press, anticipated 2024).

“‘He Ascended into Heaven’: A Visual Event in Visual Art,” for *The Creed and the Scriptures*, eds., Nathan Eubank and Markus Bockmuehl (Mohr Siebeck, 2024), 245–68.

“Pilgrimage and the Extra-Urban Cemetery Basilicas of Carthage,” in *Colors and Textures of Roman North Africa: Essays in Memory of Maureen A. Tilley*, eds. Elizabeth Clark and Zachary B. Smith (Washington, DC: Catholic University Press, 2024), 159–88.

“Multiple Fonts or Multiple Ministers: Baptisteries and Baptismal Practices in the Fourth and Fifth Centuries,” in the *Proceedings of the Colloquium on Baptism and Baptisteries*, eds. Lucia Orlandi and Beatrice Caseau (Rome: Silvana Editoriale, 2024), 281–97.

“The Object of Our Gaze: Visual Perception as a Mode of Knowing,” in *Modes of Knowing and the Ordering of Knowledge in Early Christianity*, eds., Lewis Ayers, Michael Champion, and Matthew Crawford (Washington DC: Catholic University Press, 2023), 466–83.

“Power, Authority, the Living and the Dead,” in *The Cambridge History of Ancient Christianity*, eds., Bruce Longenecker and David Wilhite (Cambridge: Cambridge University Press, 2023), 633–56.

“The Hebrew Scriptures in Early Christian Pictorial Art,” in *The Old Testament in the New: Israel’s Scriptures in the New Testament and other Early Christian Writings*, ed., David Lincicum and Matthias Henze (Grand Rapids: Eerdmans, 2023), 1023–1054.

“Icons as Relics; Relics as Icons,” in *Dynamics of the Cult of Saints*, eds., Robert Wiśniewski, Bryan Ward Perkins, and Raymond Van Dam (Turnhout: Brepols, 2023), 17–44.

“The Bible in the Pictorial Art of Late Antique North Africa,” in *Scripture in Roman North Africa*, vol. 2, eds., Anthony Dupont and Jonathan Yates (Berlin: de Gruyter, 2023), 501–29.

“Early Christian Visual Theology: Iconography of the Trinity and Christ,” in *Image as Theology*, ed., Casey Strine, Alexis Torrance, and Mark McEnroy (Turnhout: Brepols, 2022), 81–106.

“The Objects of Our Loyalties and the Power of Inanimate Objects,” in *Imagination in an Age of Crisis*, eds., Rod Pattenden and Jason Goroney (Eugene, OR: Wipf and Stock, 2022), 74–84.

“Altar Veils: Concealing or Displaying the Holy in Early Church Architecture,” in *Why We Sing: Music, Word, and Liturgy in Early Christianity*, eds., Carl J. Berglund, Barbara Crostini, and James Kelhoffer (Leiden: Brill, 2022), 335–56.

“Figural Images in Christian Thought and Practice before ca. 500,” in the *Brill Companion to Byzantine Iconoclasm*, ed., Michael G. Humphreys (Leiden: Brill, 2021), 109–43.

“Constructing Identity in the Tomb: The Visual Rhetoric of Early Christian Iconography,” in *Rhetoric and Religious Identity in Late Antiquity*, eds., Morwenna Ludlow and Richard Flower (Oxford: Oxford University Press, 2020), 198–218.

“Xenodochia: Housing Pilgrims as a Christian Pious Practice,” in *Economies of Sacred Travel*, eds., Troels Kristensen and Anna Collar (Aarhus: Aarhus University Press, 2020), 140–59.

“Visual Representations of *Paideia* and Christ As Teacher of True Philosophy,” in *Christian Teachers in Rome*, ed., Gregory Snyder (Leiden: Brill, 2020), 60–83.

“Portraits of Jesus in Christian Art through the Ages,” in *Who Do You Say I Am? On the Humanity of Jesus*, eds., George Kalantzis, David Capes, and Ty Kieser (Eugene, OR: Wipf and Stock, 2020), 83–98.

“Aniconism in the First Centuries of Christianity,” in *Exploring Aniconism*, eds., Mikael Aktor and Milette Gaifman (London: Routledge, 2020), 53–69.

“Moses and the Christian ‘New Moses’ in Early Christian Art,” in *The Christian Moses: From Philo to the Qur’an*, eds., Philip Rousseau and Janet A. Timbie (Washington DC: Catholic University Press, 2019), 165–85.

“Spitting on Statues and Shaving Hercules’ Beard: The Conflict over Cult Images in Late Antiquity,” in *Memories of Utopia*, eds., Bronwen Neil and Kosta Simic (London: Routledge Press, 2019), 207–31.

“The Fish: An Early Christian Symbol for Christ,” in *The Reception of Jesus in the First Three Centuries*, vol. 3 eds., Chris Keith, Helen Bond, Christine Jacobi, and Jens Schröter (London: Bloomsbury Press, 2019), 271–89.

“Early Christian Visual Art as Biblical Interpretation,” in the *Oxford Handbook of Early Christian Biblical Interpretation*, eds., Paul Blowers and Peter Martens (Oxford: Oxford University Press, 2019), 315–27.

“The Symbol and Reality of the Altar in African Sacramental Practice, Theology, and Ecclesiology,” in *Sacred Architecture in East and West: Lessons from History and Contemporary Trends*, ed., Cyril Hovorun (De Kalb, IL: Northern Illinois Press, 2019), 35–60.

“Ritual and Early Christian Art,” in *The Oxford Handbook of Early Christian Ritual*, eds., Riso Uro, Juliette Day, Richard DeMaris, and Rikard Roitto (Oxford: Oxford University Press, 2018), 587–609.

“Introduction to Early Christian Art,” in *The Routledge Handbook to Early Christian Art*, eds., Robin M. Jensen and Mark D. Ellison (London: Routledge, 2018), 1–17.

“The Polymorphous Christ,” in *Seeing the God*, eds., Marlis Arnhold, Jörg Rüpke, and Harry Maier (Tübingen: Mohr Siebeck, Culture, Religion and Politics in the Ancient World Series, 2018), 145–171.

“Visualizing Virtuous Victims: Martyrs and Spectacles in Roman Africa,” in *Text and the Material World, Essays in Honour of Graeme Clarke*, eds., Elizabeth Minchin and Heather Jackson, *Studies in Mediterranean Archaeology* 185 (2017), 315–28.

“Christian Art,” in *The Early Christian World* (vol. 2, revised edition), ed., Philip Esler (London: Routledge, 2017), 717–44.

“The Three Hebrew Youths and the Problem of the Emperor’s Portrait in Early Christianity,” in *Jewish Art in Its Late Antique Context*, eds., Uzi Leibner and Catherine Hezser (Tübingen: Mohr Siebeck, Texts and Studies in Ancient Judaism Series, 2015), 303–20.

“The Apocryphal Mary in Early Christian Art,” in *The Oxford Handbook of Early Christian Apocrypha*, eds., Andrew Gregory and Christopher Tuckett (Oxford: Oxford University Press, 2015), 289–305.

“Christian Transformation of Imperial Rituals,” in *The Art of Empire: Christian Art in its Imperial Context*, ed., Robin Jensen and Lee Jefferson (Minneapolis: Fortress, 2015), 13–47.

“Archaeology of Initiation,” in *A Companion to the Archaeology of Religion in the Ancient World*, eds., Jörg Rüpke and Rubina Raja (Oxford: Wiley–Blackwell, 2014), 253–67.

“Verso una vera arte cristiana: Evidenze stilistiche e iconografiche dell’adattamento Cristiano dell’arte figurative tardo antica.” in *Genealogia delle immagini cristiane*, ed., Daniele Guastini (Firenze–Lucca: VoLo, 2014), 39–59. Trans., D. Guastini.

“Ravenna,” in *Christianity in Contexts*, ed., William Tabbernee (Grand Rapids: Baker Academic, 2014), 415–22.

“Saints’ Relics and the Consecration of Church Buildings in Rome,” in *Papers Presented at the Conferences on Early Liturgy to 600 (2009/2010)*, eds., Juliette Day and Markus Vinzent, (Oxford: *Studia Patristica*, vol. 71, 2014), 153–69.

“The Gospel of John in Early Christian Art,” in *The Edinburgh Companion to the Bible and the Arts*, ed., Stephen Prickett (Edinburgh: Edinburgh University Press, 2014), 131–48.

“Visuality,” in *The Cambridge Companion to Ancient Mediterranean Religions*, ed., Barbette Spaeth (Cambridge: Cambridge University Press, 2013), 309–43.

“Christianity in North Africa,” in *The Cambridge History of Religions in the Ancient World, Vol. II*, eds., Michele Renee Salzman and William Adler (Cambridge: Cambridge University Press, 2013), 264–91.

“The Invisible God of Christianity,” in *Histories of the Hidden God*, ed., April DeConick (Slough, UK: Acumen, 2013), 217–33.

“The Emperor Cult and Christian Iconography,” in *Rome and Religion: A Cross-Disciplinary Dialogue on the Imperial Cult*, ed., Jeffrey Brodd and Jonathan Reed (Atlanta, GA: SBL Publications, 2011), 153–71.

“Nudity in Early Christian Art,” in *Text, Image, and Christians in a Greco–Roman World*, eds., Carolyn Osiek and Aliou Niang (Eugene, OR: Wipf and Stock, 2011), 296–319.

“Paul in Art,” in *The Blackwell Companion to Paul*, ed., Stephen Westerholm (Oxford: Wiley–Blackwell, 2011), 507–30.

“Baptismal Practices at North African Martyrs’ Shrines,” in *Ablution, Initiation, and Baptism in Early Judaism, Graeco–Roman Religion, and Early Christianity*, eds., David Hellholm et al. (Berlin: de Gruyter, 2011), 1673–95.

“Jesus in Christian Art,” in *The Blackwell Companion to Jesus*, ed., Delbert Burkett (Oxford: Wiley–Blackwell Press, 2011), 477–503.

“What the Eucharistic Dove Teaches,” in *Perspectives on Medieval Art*, eds., Ena Giurescu Heller and Patricia Pongracz (New York: Museum of Biblical Art, 2009), 146–56.

“The Mockery of Christ: Tragedy, Resignation, and Courage in the Life and Work of Artist Eugene Bielewicz,” in *Visual Theology*, eds., Robin Jensen and Kimberly Vrudny (Collegeville, MN: Liturgical Press, 2009), 41–51.

“Patristic Readings of Divine Theophanies: God’s Visibility in the Early Church,” in *God in Patristic Thought, a Memorial Volume Honoring Lloyd Patterson*, ed., Andrew McGowan (Leiden: Brill, 2008), 271–96.

“Baptism *ad Sanctos*?” in *If These Stones Could Speak: Essays in Honor of Dennis Edward Groh*, eds., George Kalantzis and Thomas Martin (New York: Edwin Mellen Press, 2008), 93–110.

“Material Evidence: Visual Culture,” in *The Oxford Handbook of Early Christian Studies*, eds., Susan Ashbrook Harvey and David Hunter (Oxford: Oxford University Press, 2008), 231–68.

“The Passion in Early Christian Art,” in *Perspectives on the Passion*, ed., Christine Joynt and Christopher Rowland (New York: Continuum Press, 2008), 53–84.

“*Mater Ecclesia* and *Fons Aeterna*: The Church and Her Womb in Ancient Christianity,” in *The Feminist Companion to Patristic Literature*, ed., Amy–Jill Levine (Cleveland: Pilgrim Press, 2008), 137–55.

“Early Christian Images and Exegesis,” in *Picturing the Bible: The Earliest Christian Art*, ed., Jeffrey Spier (New Haven: Yale University Press, 2007), 65–85.

“Dining with the Dead: From the Mensa to the Altar in Christian Late Antiquity,” in *Commemorating the Dead, Texts and Artifacts in Context*, ed., Laurie Brink and Deborah Green (Berlin: de Gruyter, 2008), 107–43.

“Art – The Textbook of the Illiterate?” in *The Subjective Eye: Essays in Culture, Religion, and Gender in Honor of Margaret R. Miles*, eds., Deborah Haynes and Richard Valantasis (Eugene, OR: Wipf and Stock, 2006), 294–309.

“Toward a Christian Material Culture,” in *Early Christianity: Origins to Constantine*, Vol. 1 of the *Cambridge History of Christianity*, eds., Frances Young and Margaret Mitchell (Cambridge: Cambridge University Press, 2005), 568–85.

“Baptismal Rites and Architecture,” in *The People’s History of Christianity*, Vol. II: *Late Ancient Christianity*, ed., Virginia Burrus (Minneapolis: Fortress, 2005), 117–44.

“The Portrait of God in Christian Visual Art,” in *Arts, Theology, and the Church: New Intersections*, eds., Kimberly Vrudny and Wilson Yates (Cleveland: Pilgrim Press, 2005), 139–57.

“The Fall and Rise of Adam and Eve in Early Christian Art and Literature,” in *Interpreting Christian Art: Papers from the Pruitt Memorial Symposium*, eds., Heidi Hornik and Mikael Parsons (Macon, GA: Mercer University Press, 2003), 25–52.

"The Binding or Sacrifice of Isaac: How Jews and Christians See Differently," in *Abraham and Family: New Insights into Patriarchal Narratives* (Atlanta: Biblical Archaeological Society, 2000), 3–12.

ewerEuropos,” in *Jews, Christians, and Polytheists in the Ancient Synagogue*, ed., Steven Fine (London: Routledge, 1999), 174–89.

“Giving Texts Vision and Images Voice: The Promise and Problems of Interdisciplinary Scholarship,” in *Common Life in the Early Church*, ed., Julian Hills (Atlanta: Trinity Press International, 1998), 344–56.

Chapter-length Essays or Journal Articles in Press or in Process:

“How Viewers Respond to Sacred Art,” for *Art Seeking Understanding*, ed. Christopher Brewer (Eerdmans, anticipated 2025).

Submitted and accepted: “Seeing and Believing: How Physical and Temporal Context, Subject Matter, and Artistic Style Affect Viewers’ Encounters with Sacred Art,” for the *Routledge Handbook of Neuroscience and the Built Environment*, ed., Vernon Woodworth (anticipated 2025).

Submitted and accepted: “Depicting the Divine: The Disembodied Hand in Ancient Jewish Art, for *Images: A Journal of Jewish Art and Culture* (anticipated 2025).

Submitted and accepted: “The Church as Type and Image: Maximus the Confessor’s Ecclesiastical Mystagogy in light of Carthaginian Church Architecture,” with Lucas L. Christensen for *Subsidia Maximiana*, ed. T. Cattoi and P. Blowers (Brepols, anticipated 2025).

Submitted and accepted: “When is a Baptistry Not a Baptistry?” essay for the *Festschrift for Maxwell Johnson* (Catholic University Press, anticipated 2025).

In press (under contract and submitted for publication): “Testing the Virgin’s Virginity,” in *The Material of Christian Apocrypha*, ed., Janet Spittler (Equinox Publishing, anticipated 2025).

In press: “Christian Conversion and Baptism at Carthage (200–439 CE),” in *Religious Life at Carthage in Late Antiquity*, ed., Jane Merdinger (Brill, anticipated 2025).

Submitted (under contract): “Memory and Memorialization: Caring for the Dead in Early Christianity,” in *The Oxford Handbook of Households in the Biblical World*, eds., John Fitzgerald and Chris de Wet (Oxford University Press, anticipated 2025).

In press: “Early Christian Iconography,” in *The Cambridge History of Late Antique Archaeology*, eds., Leonard Rutgers, Jodi Magness, Robin Jensen, and Neil Christie (Cambridge University Press, anticipated 2025).

In process (under contract): “Christian Destruction of Gods’ Statues in Roman Africa,” in *Late Antique Art and Local ‘Micro-Identities’: Responding to the Past*, eds., Sean Leatherbury and Adam Levine (Cambridge University Press, anticipated 2025).

Articles – Scholarly (Peer Reviewed Journals, Conference Proceedings)

“The Effect of Temporal Context on Memory for Art,” with Sean Dagerforde et al., *Acta Psychologica*, 2024 (online publication: doi.org/10.1016/j.actpsy.2024.104349).

“Jesus the Healer: Iconographic Evidence for Healing Miracles as Prompting Religious Conversion in Early Christianity,” in *Materiality and Conversion: The Role of Material and Visual Cultures in the Christianization of the Latin West*, ed., Ivan Foletti (*Convivium Supplementum*, 2022). 61–77.

“Keeping Custody of the Eyes.” *Journal of Religion and Society*: Supplement 15 (2018): 128–37.

“Early Christian Aniconism.” *Religion* 47 (2017): 1–17.

“A Tale of Two Cities: Jerusalem and Bethlehem in the Mosaics of Early Christian Churches.” *The Arts in Religious and Theological Studies* 29 (2017): 18–30.

“Recovering Ancient Ecclesiology: The Place of the Altar and the Orientation of Prayer in the Early Latin Church.” *Worship* 89 (March 2015): 99–124.

Published also as “À la redécouverte de l’ecclésiologie des premiers siècles chrétiens: emplacement de l’autel et orientation de la prière dans l’église latine primitive,” in *La Maison–Dieu* 278 (2014/2), 51–81

“Integrating Material and Visual Evidence into Early Christian Studies: Approaches, Benefits, and Problems.” *Patristic Studies in the Twenty-first Century: Proceedings of an International Conference to Mark the 50th Anniversary of the International Association of Patristic Studies* (Turnhout: Brepols, 2015): 529–50.

“Compiling Narratives: The Rhetorical Strategies of Early Christian Art” (Presidential Address, North American Patristics Society 2014). *Journal of Early Christian Studies* 23 (2015): 1–26.

“Visual Narratives, Picturing the Text.” *Liturgy* 29.4 (October–December 2014): 45–62.

“The Chlef Basilica (Algeria) and Its Mosaics.” *Acta ad archaeologiam et artium historiam pertinentia* 27 n.s. 13 (2014): 99–117.

“Material Evidence for Early Christian Baptism: Creating or Solving Problems.” *Journal of Early Christian Studies* vol. 20 (2012): 371–406.

“Early Christian Art and Divine Epiphany.” *Toronto Journal of Theology* 28 (Spring, 2012): 125–44.

“Ancient Baptismal Spaces: Form and Function.” *Studia Liturgica* 42 (2012): 108–29; also published as “Antike Räume der Taufe: Form und Funktion,” in *Theologie und Liturgie* (2012).

“Poetry of the Font: Inscriptions in Early Christian Baptisteries.” *Acta ad archaeologiam et atrium historiam pertinentia* 24, n.s. 10 (Norwegian Institute at Rome Publication Series, 2011): 65–83.

“With Pomp, Novelty, Avarice and Apparatus: Alternative Baptismal Practices in Roman Africa.” *Studia Patristica* 44 (2010): 77–83.

“Visualizing Lent.” *Interpretation* 64 (2010): 30–42.

“Those Who See God Receive Life: The Idol, the Icon, and the Invisible God.” *Worship* (Spring, 2008): 19–40.

“The Arts in Protestant Worship.” *Theology Today*, 58.3 (October 2001): 359–68.

“The Trinity and the Economy of Salvation on Two Early Christian Sarcophagi.” *Journal of Early Christian Studies* 7 (1999): 527–46.

“The Femininity of Jesus in Early Christian Art.” *Studia Patristica* vol. 29 (1997): 269–82.

"New Trajectories for the Interpretation of Early Christian Iconography: A Review Essay." *Critical Review of Books in Religion 1995* (Scholars Press, 1996): 27–43.

"Isaac's Sacrifice in Jewish and Christian Tradition: Image and Text." *Biblical Interpretation 2* (1994): 85–110.

"Moses Imagery in Jewish and Christian Art: Problems of Continuity and Particularity." *SBL Seminar Papers*, ed., Eugene H. Lovering (Fall, 1992): 389–418.

Articles – Popular or General

"What Did Jesus Look Like? *Bible Odyssey*, an online publication of the Society of Biblical Literature (publ. July 2023).

"The Nativity in Art." *Bible Odyssey*, an online publication of the Society of Biblical Literature (publ. December, 2014).

"Reflections on Teaching." *ARTS 19.1* (2007): 33–35.

"The Womb of Mother Church." *Faith and Form 3.9* (October 2006): 19–23.

"Visual Revelation." *New Conversations* (Winter, 2004): 17–27.

"How Pilate Became a Saint." *Bible Review* (December 2003): 22–31, 47.

"Jesus Up Close." *The Christian Century*, 120.19 (September 20, 2003): 26–30.

"The Two Faces of Jesus." *Bible Review 17.8* (October 2002): 42–50.

"Witnessing the Divine." *Bible Review 17.6* (December 2001): 24–32, 59.

"Image, Sanctity, and Truth." *ARTS 13.2* (Fall, 2001): 26–31.

"Idol or Icon: A Development in Early Christianity." *Art and Christianity Enquiry Bulletin* (October 2001): 14–15.

"Christian Community, Sacred Space, and the Liturgy in Roman Africa." *ARTS 12.1* (Spring, 2000): 7–13.

"Dining in Heaven." *Bible Review 14/5* (October 1998): 32–39, cont. 48–9.

"The Suffering and Dead Christ in Early Christian Art." *ARTS 8.1* (1995): 22–8.

"Of Cherubim and Gospel Symbols." *Biblical Archaeology Review 21.4* (July–August 1995): 42–3, cont. 65.

"Raising Lazarus." *Bible Review 11.2* (April 1995): 20–29.

"The Binding of Isaac—How Jews and Christians See Differently." *Bible Review 9.5* (October 1993): 42–51.

"Isaac as a Christological Symbol in Early Christian Art." *ARTS 5.2* (Winter, 1993–94): 6–12.

"What Are Pagan River Gods Doing in Scenes of Jesus' Baptism?" *Bible Review 9.1* (February 1993): 35–41, 54–5.

Encyclopedia and Dictionary Articles, Exhibition Catalogue Entries, Other

“Daniel,” “David,” “Phoenix,” and “Ascension of Christ.” *The Brill Encyclopedia of Early Christianity* (2022).

“Lamb, Visual Arts;” and “The North African Coast.” *The Encyclopedia of the Bible and Its Reception* (Berlin: de Gruyter, 2019, 2023).

“Icons,” “Images, attitudes towards,” and “Mandylion of Edessa.” *The Oxford Dictionary of Late Antiquity* (Oxford University Press, 2018).

“Baptistery,” “Confessio,” and “Martyrium.” *The Routledge Encyclopedia of Ancient Mediterranean Religions* (Routledge, 2016).

“Early Christian Art.” *The Oxford Bibliographies On-Line* (Oxford University Press, 2014).

“Dolphin,” “Moses,” “Lazarus,” “Meal,” “Pilate,” “The Jordan River,” “Jesus Washing the Disciples’ Feet,” and “Bekalta, Baptistery.” *The Encyclopedia of Early Christian Art and Archaeology*, ed., P. Corby Finney (Grand Rapids: Eerdmans, 2016).

“Visual Arts: 430–1200.” *The Oxford Guide to the Historical Reception of Augustine*, vol. 3, ed., Karla Pollmann and Willemien Otten (Oxford University Press, 2013), 1869–1870.

“Refrigeria, Christian.” *The Encyclopedia of Ancient History* (Wiley–Blackwell, 2012).

“Icons and Iconography.” *The Cambridge Dictionary of Christian Theology* (Cambridge University Press, 2011).

“Art and Theology.” *The Cambridge Dictionary of Christianity* (Cambridge University Press, 2010).

“Christian Art.” *The Oxford Encyclopedia of Ancient Greece and Rome* (Oxford, 2009), Vol. 1, 92–101.

“Dura Europos,” “Iconography and the Bible,” “Liturgy,” and “Lord’s Day.” *The New Interpreter’s Dictionary of the Bible* (Abingdon Press, 2008).

“Art and Architecture in Early Christianity,” “Catacombs,” “Mosaics,” and “Orant.” *The New Westminster Dictionary of Church History*, vol. 1 (Westminster John Knox, 2008).

“Re-enchantment: Assessment.” *Re-Enchantment*, ed., James Elkins and David Morgan (Routledge, 2008), 235–37.

“Epitaph with baptismal scene.” The exhibition catalogue: *Picturing the Bible: The Earliest Christian Art*, ed., Jeffrey Spier (Yale, 2007), 206.

“Art,” “Iconoclasm,” “Iconography,” and “Manuscript Illumination.” *The Dictionary of Jewish–Christian Relations* (Cambridge University Press, 2004).

“The Eucharistic Liturgy in the Basilica Major in Hippo.” *Augustine through the Ages: An Encyclopedia*, (with J. Patout Burns), Allan Fitzgerald, General Editor (Eerdmans, 1999), 335–38.

“Sculpture” and “Painting.” *The Encyclopedia of Early Christianity*, 2nd edition, ed., Everett Ferguson (Garland, 1997), 852–856 and 1041–43.

“Debating the New Testament Canon,” “Early Biblical Interpretation,” “Establishing the Christian Canon,” and “New Ways of Studying Scripture.” *The Bible through the Ages* (Reader’s Digest General Book Division, 1996), 202–3, 210–11, 212–13, 270–71.

Book Reviews

Gospel as Work of Art: Imaginative Truth and the Open Text, David Brown (Eerdmans, 2024), *Theological Studies* 85.3 (2024),

The Oxford Handbook of Religious Space, ed., Jeanne Haldren-Kilde (Oxford, 2022), the *Journal of Religion* 104.2 (2024): 394–96.

Right and Left in Early Christian and Medieval Art, Robert Couzin (Brill, 2021), *The Medieval Review*, Online publication (1/22/22).

Forthcoming: *Contested Ethnicities and Images: Studies in Acts and Art*, David Balch (Mohr Siebeck, 2015), *Review of Biblical Literature*.

The Cross in the Visual Culture of Late Antique Egypt, Gillian Spalding–Tracey (Brill, 2020), the *Journal of Ecclesiastical History* 72.4 (2021), 848–49.

The Architecture of the Christian Holy Land, Kathryn Blair Moore (Cambridge, 2017), *Church History* 88 (2019): 189–91.

Mary in Early Christian Faith and Devotion, Stephen Shoemaker (Yale, 2016), *Church History* 86 (2017): 803–4.

Liturgy, Architecture, and Sacred Places in Anglo–Saxon England, Helen Gittos (Oxford University Press, 2013), *Sacred Architecture* 32 (2017): 40.

The Apostles in Early Christian Art and Poetry, Roald Dijkstra (Brill, 2016), the *Bryn Mawr Classical Review* (Spring 2017).

Ritual Sites and Religious Rivalries in Late Roman North Africa, Shira Lander (Cambridge University Press, 2016), *Studies in Christian–Jewish Relations* 12.1 (2017).

The Many Faces of Christ: Portraying the Holy in the East and West, Michele Bacci (Reaktion Books, 2014), *Catholic Historical Review* 101 (2015): 592–3.

Women in Pastoral Office, Mary M. Schaefer (Oxford University Press, 2013), *Journal of Early Christian Studies* 23.2 (2015): 318–19.

The Visual Culture of Baptism in the Middle Ages: Essays on Medieval Fonts, Settings, and Beliefs, ed., Harriet Sonne de Torrens and Miguel A. Torrens (Ashgate, 2013), *Speculum* 89 (2014): 830–32.

Orphism and Christianity in Late Antiquity, Miguel Herrero de Jáuregui (Berlin: de Gruyter, 2010), *The Classical Review* 64.1 (Spring, 2014): 162–3.

Christian Responses to Roman Art and Architecture, Laura Salah Nasrallah (Cambridge University Press, 2010), *The Journal of Early Christian Studies*, vol. 19.3 (Fall, 2011): 482–84.

Ravenna in Late Antiquity, Deborah Mauskopf Deliyannis (Cambridge University Press, 2010), *The Journal of Late Antiquity*, 4.1 (2011): 174–5.

Staging the Liturgy: The Medieval Altarpiece in the Iberian Peninsula, Justin E.A. Kroesen (Peeters, 2009), *The Expository Times*, vol. 12.2, 98.

The Christian Parthenon, Anthony Kaldellis (Cambridge University Press, 2007), *Church History*, vol. 79.3 (September 2010): 699.

The HarperCollins Visual Guide to the New Testament: What Archaeology Reveals about the First Christians, Jonathan Reed (Harper Collins, 2007), *The Catholic Biblical Quarterly* 71.1 (2009): 190–91.

Painting the Text: The Artist as Biblical Interpreter, Martin O’Kane (Sheffield Phoenix, 2007) and *Between the Text and the Canvas: The Bible and Art in Dialogue*, ed., J. Cheryl Exum and Ela Natsu, (Sheffield Phoenix, 2007), *Biblical Interpretation* 28.2 (2010): 172–77 (an essay–length review).

Dynamic Splendor, Henry Maguire and Ann Terry (Penn State Press, 2007), *The Journal of Religion* (on–line publication).

Mosaics as History, G.W. Bowersock (Belknap Harvard, 2006), *Biblical Archaeology Review* 35.1 (January–February, 2009): 63–5.

Theology in Stone, Church Architecture from Byzantium to Berkeley, Richard Kieckhefer (Oxford University Press, 2004), *The Journal of Religion* 88 (January, 2008): 106–7.

The Sepphoris Synagogue: Deciphering an Ancient Message through Its Archaeological and Socio–Historical Contexts, Zeev Weiss (Israel Exploration Society, 2005), *Images: A Journal of Jewish Art and Visual Culture* (2007): 111–14.

Monuments: America’s History in Art and Memory, Judith Dupré (Random House, 2007), *Faith and Form Magazine* 40.4 (2007): 28.

Art and Judaism in the Greco–Roman World, Steven Fine (Cambridge University Press, 2005), *Biblical Archaeology Review* 33.5 (September/October, 2007): 74.

Christian Monuments of Cyrenaica, J. B. Ward–Perkins and R. G. Goodchild, ed., J. M. Reynolds (Society for Libyan Studies, 2003), *Journal of Roman Archaeology*, *On Line Reviews* (July, 2006).

The Lord’s Prayer through African Eyes, Michael Joseph Brown (T & T Clark, 2005), *The Catholic Biblical Quarterly* 67 (2005): 709–10.

City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain, Jaime Lara (University of Notre Dame Press, 2005), *Worship* 80 (January, 2006): 80–82

Constantine and Rome, R. Ross Holloway (Yale University Press, 2004), *The Journal of Early Christian Studies* 13 (Fall, 2005): 403–405.

Objects, Images, and the Word: Art in Service of the Liturgy, ed., Colum Hourihane (Princeton University Press, 2003), *Doxology* (2004): 137–40.

Art and the Christian Apocrypha, David Cartlidge and Keith Elliott (Routledge, 2001), *The Journal of Early Christian Studies* (Spring, 2003): 121–22.

The Forbidden Image: An Intellectual History of Iconoclasm, Alain Besançon (University of Chicago Press, 2000), *Theological Studies* 64.1 (March, 2002): 160–62.

Women Officeholders in Early Christianity, Ute Eisen (Liturgical Press, 2000), *The Journal of Early Christian Studies* (Spring, 2002), 135–38.

The Journey of the Magi, Richard C. Trexler (Princeton University Press, 1997), *Bible Review* 16 (December, 2000): 42–45.

Medieval Liturgy: A Book of Essays, ed., L. Larson–Miller (Garland, 1997), *Metabolica et Humanistica* (Spring, 2000).

Perpetua's Passion: The Death and Memory of a Young Roman Woman, Joyce Salisbury (Routledge, 1997), *Theological Studies* 60.1 (March, 1999): 190–91.

The Oxford Companion to Christian Art and Architecture, ed., Peter and Linda Murray (Oxford University Press, 1996), *The Journal of Early Christian Studies* (Winter, 1998): 686–88.

The Archaeology of Early Christianity, William H.C. Frend (Fortress, 1996), *Church History* 67.1 (March, 1998): 117–19.

Augustine and the Catechumenate, William Harmless (Liturgical Press, 1995), *Theological Studies* 58.1 (March, 1997), 161–63.

The Invisible God: The Earliest Christians on Art, Paul Corby Finney (Oxford University Press, 1994), *The Christian Spirituality Bulletin* 3.1 (Spring, 1995), 27–28.

Jewish Historiography and Iconography in Early and Medieval Christianity, H. Schreckenberg and K. Schubert (Fortress Press, 1992), *Theological Studies* 54.4 (December, 1993), 732–34.

Named, Invited (Keynote) Lectures, and Plenary Addresses (Selected and Recent = since 2007)

“The Cross and the Crucifix: The Emergence and Evolution of a Christian Image,” the Annual Danforth Lecture at Hope College, October, 2024.

Lecture Series on the Role of the Arts in Theology for the University of Otago, Department of Theology, Dunedin, New Zealand, July 2024.

“The New Jerusalem in the Old Rome,” Plenary lecture for the Annual Meeting of the North American Patristics Society, May, 2024.

“Imaging God: The Invisible and the Visible Divine Being in Early Christian Art,” plenary lecture for the Patristics, Medieval, and Renaissance Conference at Villanova University, October, 2023.

“Seeing as Believing: How Ancient Viewers Made Meaning from Visual Art,” the Brian Family Lecture, Baylor University, November, 2022.

The J. J. Theissen Lectures at Canadian Mennonite University, October, 2022 (a three-lecture series).

“How Artists Tell the Story,” The Most Rev. John McCarthy Lecture, at St. Edwards’s University, Austin (TX), February, 2022.

“From Narrative to Contemplative: Christian Images as Anti-Idols,” The David and Virginia Steinmetz Lecture at Duke University, November, 2021.

“Destroying the Old Gods: Sacred Images and Idols at the End of the Fourth Century CE.” the John F. Charles Lecture in Ancient History at Wabash College, November, 2021.

“From Despised Idols to Venerated Icons,” the Opening Plenary Address to the Oxford International Patristics Conference, 2019.

“Altar, Clergy, and People: Symbolizing Christ in Ancient African Christianity,” the Costen Lecture at Georgetown University, October 2018.

“Holy Cross as Symbol of Victory and Sign of Salvation,” lecture celebrating the 175th anniversary of the College of the Holy Cross, September 2018.

“Icons as Relics: Relics as Icons” for the Conference on the Cult of Saints in Late Antiquity, University of Warsaw (Poland), September 2018.

“The ‘Invention of the Cross’ in Christian Art and Tradition” and “The Jerusalem Temple in Christian Imagination” for Tuesdays at Tantur, July 2018.

“The Archaeology of Early Christian Baptism,” for the American Archeological Institute, Upper Midwest Chapter, Valparaiso University, February 2018.

“The Emergence of the Cross and Crucifix as a Christian Symbol,” The Harn Eminent Scholar Chair in Art History Lecture, University of Florida, January 2018.

“Spitting on Statues and Shaving Hercules’ Beard: the Conflict over Images (and Idols) in Early Christianity,” keynote address to the Asia-Pacific Early Christian Studies Society, Melbourne, Australia, September 2017.

“Peter and Paul in Rome,” Tuesday at Tantur Ecumenical Institute, July 2017.

“The Cross as Icon,” and “The Cross as the Tree of Life,” the Schmeichen Lectures for Eden Seminary, October, 2016.

“The Cross as the Tree of Life: Images and Texts from the Christian Tradition,” Annual Thomas Lecture, St. Meinrad’s School of Theology, March, 2016.

“Seeing Sanctified: Visual Art as Praying and Praising,” Pope John Paul II Distinguished Lecture, John Paul II High School, Nashville, TN, March, 2015.

“Compiling Narratives: The Visual Strategies of Early Christian Art,” presidential address to the North American Patristics Society, May 2014.

“Witnessing Images: The Role of Visual Art for Christian Worship,” the inaugural Jane Henshaw lecture at Belmont University, April 2014.

“St. Paul in the Visual and Spatial Imagination of Christians in Rome,” for the conference “Paul through Ancient and Modern Eyes,” Duke University, March 2014.

“The Three Hebrew Youths and the Problem of the Emperor’s Image in Early Christianity,” Hebrew University, Conference on Jewish Art in Late Antiquity, December 2013.

“Adam and Eve: Fall and Redemption in Early Christian Art,” for the Erasmus Lecture Series, Westmont College, October 2013.

“Integrating Material and Visual Evidence into Early Christian Studies: Approaches, Benefits, and Problems,” for 50th Congress of the International Association of Patristic Studies, August 2013.

“Baptismal Imagery in Christian Art and Architecture,” for the Notre Dame Center for Liturgy 2013 Symposium, June 2013.

“Witnessing Images” and “A Sense of Place” for the Annual Monastic Institute, St. John’s University and School of Theology, June 2013.

“Ritual Spaces and Holy Places: Archeological Evidence for Ancient African Christianity,” the Merrick Lecture at the Ohio Wesleyan University, April 2013.

“Picturing Salvation: The Bible in Early Christian Art,” for The Chi Rho Lecture Series, University of Oregon, Central Lutheran Church, and Northwest Christian University, Eugene Oregon, February 2013.

“Early Christian Baptism in Context” and “Baptismal Imagery in Early Christian Art,” for The E. Glenn Hinson Lectures, Baptist Seminary of Kentucky, February 2013.

“The New Christian Moses in Early Christian Art,” for the Christian Moses Conference at Catholic University, May 2012.

“The Art and Architecture of Augustine’s World,” the Annual Augustine Lecture, John Carroll University, April 2012.

“The Art and Architecture of Initiation,” University of Kansas, October 2011.

“The Baptismal Liturgy in Context,” Keynote Address at the 23rd Congress of the Societas Liturgica (Reims, France), August 2011.

“Training the Heart to See,” The Kay Butler Gill Lecture at General Theological Seminary, March 2011.

The Annual Brehm Lectures at Fuller Seminary, November 2010.

“Cross and Menorah,” The Museum of Biblical Art, New York City, October 2010.

“Picturing the Divine Trinity,” The Papatheofanis Lecture, Wheaton College, October 2010.

“Early Christian Art and Patristic Theology,” The Duke Distinguished Lecture Series – Duke Initiative in Theology and Art, March 2010.

“The Temple in Early Christian Art and Imagination,” Museum of Biblical Art, New York City, May 2010.

Belmont University Convocation – Funding the Christian Imagination Series, March 2010.

“Living Water: Ritual Spaces and Images of Early Christian Baptism,” The Robert Wilkins Lecture, University of North Dakota, March 2010.

Plenary address(es), The Rocky Mountain Synod, ELCA, January 2010.

“Theophanic Aspects of Early Christian Art,” The Gunning Lectures at the University of Edinburgh, a series of six lectures delivered over two weeks in October and November 2009.

The McMaster University Hooker Lectures, October 2009.

“Jonah and the Shepherd: Early Christian Symbols of a Blessed Afterlife,” at the Frist Center for the Visual Arts, March 2009 (in conjunction with the exhibition “Medieval Treasures from the Cleveland Museum of Art”).

“Seeing the Medieval: Material Culture and Liturgical Hardware” for the Museum of Biblical Art, May 2008.

“Augustine’s World: Living as Both a Christian and a Roman in Late Antique North Africa,” for the Villanova Center for Liberal Education and Augustinian Institute, April 2008.

“Palm, Fish, and Fountain: The Jewish and Christian Contexts of the Hammam Lif Synagogue,” for Boston College, McMullen Art Museum, in conjunction with the exhibit, “Tree of Paradise: Jewish Mosaics from the Roman Empire,” March 2008.

“The Victory of the Cross in Early Christian Art: Transforming the Iconography of Conquest” (the inaugural) Alice Kjesbu Torvend Lecture in Christian Art, Pacific Lutheran University, February 2008.

“The Face of Christ: The Visible Image of the Invisible God,” the Peter Craigie Memorial Lecture, University of Calgary, October 2007.

“Bringing Blessings Back: Christian Pilgrimage and the Transportation of Sacred Space in Late Antiquity,” for the Michael C. Carlos Museum, Emory University in conjunction with the exhibition, “Cradle of Christianity,” September 2007.

“Those Who See God Receive Life: The Icon and the Invisible God in Early Christian Art,” the 2007 Godfrey Diekmann Lecture, St. John’s University, Collegeville, MN, April 2007.

“The Tomb Mosaics of Roman Africa,” for the Index of Christian Art, Princeton University, February 2007.

“What is Truth in Sacred Art?” the 2006–7 Campus Theme Lectures, North Park College, Chicago, IL, January 2007.

Fellowships, Consultations, Boards, and Professional Activities (Current)

President, International Catacomb Society, 2021–present.

President, North American Patristics Society, 2013–14.

Vice President, North American Patristics Society, 2012–13.

President, Society for Art, Religion, and Theological Studies, 2007–2012.

Annual Program Committee, Society of Biblical Literature, 2006–2009.

Vice President and member, Board of Directors, International Catacomb Society, 1997–present.

Member, Board of Directors, Society for Art, Religion, and Theological Studies, 2002–2017.

Advisory Board, *Modes of Knowing and the Order of Knowledge in Early Christianity*, funded by the Australian Catholic University, 2016–present.

International Collaborator, *Memories of Utopia*, funded through the Australian Research Council, Discovery Grants, 2017–present.

Fellow, Medieval Institute, University of Notre Dame.

Fellow, Nanovic Institute, University of Notre Dame.

Fellow: Robert Penn Warren Center for the Humanities, Vanderbilt University, 2006–7.

Fellow: Center for the Study of Religion and Culture, Vanderbilt University, 2005–8.

Member, Editorial Board (Visual Arts), *The Brill Encyclopedia of Early Christianity*.

Member, Editorial Board, *Irish Theological Quarterly*, 2016–present.

Member, Editorial Board, *Journal of Early Christian Studies*, 2008–present.

Member: Editorial Board, *Faith and Form Magazine* (a publication of the American Institute of Architecture, Interfaith Forum for Religion, Art, and Architecture).

Member, Editorial Board, *ARTS Magazine* (current).

Member, Council of the American Society of Church History, 2005–8.

Jury Member, Annual Interfaith Forum for Religious Art and Architecture Awards, 2002.

Co–Chair, SBL Consultation: Art and the Religions of Antiquity, 2004–2011.

Member, steering committee of Christianity in Roman Africa section, SBL, 2015–present.

Member, Board of Directors, and Fellow, the Society for Arts, Religion, and Contemporary Culture, 2003–2005 (Fellow since 1996).

Professional Affiliations

American Academy of Religion
American Institute of Archaeology
Archeological Institute of America
College Art Association of America
International Catacomb Society
North American Academy of Liturgy
North American Patristics Association
Societas Liturgica
Society for Biblical Literature
Society for the Arts in Religious and Theological Studies