Table of Contents

Acknowledgments	7
Preface: Withdrawal and Presence Elina Gertsman	17
Part I Abstraction / Aporia / Unknowability	
Colour as Subject Vincent Debiais	33
2. Abstraction's Gothic Grounds Aden Kumler	55
3. Abstraction in the Kennicott Bible Adam S. Cohen and Linda Safran	89
4. Back-to-Front: Abstraction and Figuration in Bosch's <i>Visions of the Hereafter</i> *Robert Mills**	115
Part II Abstraction / Figuration / Signification	
5. The Painted Logos: Abstraction as Exegesis in the Ashburnham Pentateuch Danny Smith	141
6. The Sign within the Form, the Form without the Sign: Monograms and Pseudo-Monograms as Abstractions in Mozarabic Antiphonaries *Benjamin C. Tilghman*	167

7.	Ornament and Abstraction: A New Approach to Understanding Ornamented Writing in the Making of Illuminated Manuscripts around 1000 Gia Toussaint	191
8.	The Double-Sided Image: Abstraction and Figuration in Early Medieval Painting Nancy Thebaut	213
Pa	rt III Abstraction / Epistemology / Perception	
9.	Birds of Defiance: Jewelled Resistance to Modern Abstractions Danielle B. Joyner	245
10.	Early Romanesque Abstraction and the 'Unconditionally Two-dimensional Surface' Megan C. McNamee	267
11.	Functional Abstraction in Medieval Anatomical Diagrams $\textit{Taylor McCall}$	285
12.	Imaging Perfection(s) in Hebrew Illuminated Manuscripts Julie A. Harris	309
13.	Response: Astral Abstraction Herbert L. Kessler	329
14.	Coda: Carolingian Art As Conceptual Art? Charlotte Denoël	355
In	dex	381