

PIMS

Visting Fellows and Associates, 2005/2006



This year, the eighth in our post-doctoral programme, the Institute welcomes again four new Mellon Fellows, candidates for the Licence in Mediaeval Studies, as well as our distinguished Visiting Fellows, Research Associates, and guests.

Santiago Argüello

(Mellon Fellow; Licence Candidate), is a citizen of Argentina with a recent doctorate in philosophy from the University of the Navarre. He will be working on the doctrine of divine attributes in the recently discovered manuscript of the *Lectura romana* in the context of Aquinas's other writings. His papers have appeared in *Sapientia* (Buenos Aires) and his book *Posibilidad y principio de plenitud en Tomás de Aquino* was recently published by Ediciones Universidad de Navarra SA (EUNSA).

Anne-Laurence Caudano

(Research Associate) holds a doctorate from Trinity College Cambridge; her dissertation was entitled: "Let There Be Lights in the Firmament of the Heaven: Cosmological Depictions in Early Rus (Tenth to Thirteenth Centuries)." Her project will document the diffusion of Aristotelian cosmological ideas and/or Aristotle in Byzantine monastic communities. More broadly, the study reflects upon the access to secular culture in the Empire, and the spread of knowledge from Constantinople to its neighbouring provinces and states. Her articles on Byzantine astronomy, Rus astrology and calendars appeared in *Byzantion* (2003), *Byzantinoslavica*, and *Slavica Gandensia* (2004). She was recently appointed Assistant Professor in the Department of History at the University of Winnipeg.

David J. Defries

(Mellon Fellow; Licence Candidate), who completed his doctoral work in history at Ohio State University, will be undertaking a project entitled, "The Murder of Godelieve of Ghisteltes in Drogo of Saint-Winnoc's Vita s. Godelevae" with a view to examining the literary strategies underlying hagiography and of exploring the typology of martyrdom in the Middle Ages. He has also participated in the archaeological excavation of an eighth-through-twelfth-century Anglo-Saxon church at Bishopstone, East Sussex.

Lucy E.G. Donkin

(Mellon Fellow; Licence Candidate), holds a PhD from the Courtauld Institute. Her dissertation was entitled, "Ornata decenter: Figurative Ecclesiastical Floor Mosaics in Northern Italy, 1030-1213." The broader questions entailed by medieval ecclesiastical pavement imagery and liturgical practice will be the focus of her project at the Institute this year. Initial observations on the subject were presented at the Colloquio dell'Associazione Italiana per lo Studio e la Conservazione dei Mosaici in 2004 and published in the Atti of the conference earlier this year.

Pascale Duhamel

(Licence Candidate) received her doctorate in musicology from the Université de Montréal for a dissertation on "Musique et architecture au temps de l'art gothique (1140-1240)" and has conducted post-doctoral research at the Institut de Recherche et d'Histoire des Textes in Paris from 2003 to 2005. Essays and papers by her have appeared in *Memini, Travaux et documents* (Québec) and in *Early Music: Context and Ideas* (Krakow, 2003). Her project for the year is devoted to the *Quaestiones disputatae* of music at the medieval university during the thirteenth and fourteenth centuries.

Maria Evangelatou

(Licence Candidate), received her PhD from the Courtauld Institute of Art in 2003 for her thesis "The Illustration of the Ninth-Century Byzantine Marginal Psalters: Layers of Meaning and Their Sources." The interplay of word and image in these psalters, contextualized in the aftermath of Iconoclasm, will also be the subject of her work at the Institute this year. She has been a Post-Doctoral Fellow at Dumbarton Oaks (2003-2005) and at the Program in Hellenic Studies of Princeton University (2004-2005). She is the author of "The Purple Thread of the Flesh: The Theological Connotations of a Narrative Iconographic Element in Byzantine Images of the Annunciation," in *Icon and Word*, ed. Antony Eastmond and Liz James (Aldershot, 2003), "The Holy Sepulchre and Iconophile Arguments on Relics in the Ninth-Century Byzantine Psalters," in *Eastern Christian Relics*, ed. A. Lidov (Moscow, 2003), and of other articles on the relationship of word and image in Byzantine art. She has been awarded a post-doctoral fellowship for 2006-2007 by the Radcliffe Institute for Advanced Study at Harvard University.

Giles E.M. Gasper

(Research Associate) a graduate of the University of Oxford and currently Lecturer in Medieval History at the University of Durham, UK. The author of *Anselm of Canterbury and His Theological Inheritance* (Aldershot, 2004), he has also published a number of articles on Anselm's thought, including aspects of his interest in medicine and issues of historiographical interpretation. His current projects involve a study of the way in which light was conceived, described, and treated in the period 1070–1250, and a book on the Crusades.

Louis I. Hamilton

(Mellon Fellow; Licence Candidate), from the University of Virginia and Fordham University and recently postdoctoral associate in medieval history at Rutgers, will focus on the *Libri sententiarum* of Bruno of Segni and the reform of the episcopacy in the eleventh century. He has published essays in *The Journal of Early Christian Studies*, *Speculum*, and *Essays in History*, and is co-editor (with Christopher M. Bellitto) of *Church Reform Before Modernity: Patterns, Problems, and Approaches*, forthcoming in 2005 from Ashgate. He was recently appointed Assistant Professor of Medieval Christianity in the Department of Religious Studies at Drew University (Madison, New Jersey).

Christopher Neville Jones

(Licence Candidate) completed his doctoral work in history at Grey College, University of Durham. His thesis was entitled, "The Eclipse of Empire? Perceptions of the Western Empire and Its Rulers in Thirteenth- and Early Fourteenth-Century France." His articles on Philippe III le Hardi, Charles d'Anjou, and the 1273/74 imperial candidature and on Pierre Dubois have been published in *Viator* and *Comitatus*. An essay on Guillaume de Nangis is scheduled to appear in *Representations of Power in Medieval Germany*, ed. B.K. Weiler. He will devote the coming year to examining perceptions of political structures and concepts in late medieval France, focusing on the pamphlets and tracts generated by the series of disputes between Philippe IV and the papacy. In February 2006, he was appointed Lecturer in History, University of Canterbury, Christchurch, New Zealand.

Stefano Riccioni

(Licence Candidate), who was trained as an art historian, receiving his doctorate from the University of Rome, 'La Sapienza' in 2004, has also been engaged in paleographical projects on behalf of SISMEL in Florence, for whom he edited a repertory of medieval Latin liturgical and theological texts. Essays by him have appeared in *Hortus Artium Medievalium* and *Iconographica*, and in the *acta* of various conferences, and his study *Il mosaico absidale di S. Clemente a Roma: "Exemplum" della Chiesa riformata* was published in 2006. At the Institute this year, he will be working on a project tentatively entitled "Seeing and Reading the Mosaic of S. Maria in Trastevere in Rome." He has been awarded a post-doctoral fellowship by the Getty Institute for 2006–2007.

Harriet Sonne de Torrens

(Licence Candidate) received her PhD from the Institute of Art History at the University of Copenhagen. The subject of her dissertation was “De fontibus salvatoris: A Liturgical and Ecclesiological Reading of the Representation of the Childhood of Christ in Scandinavia.” An essay based on this work was published in *Objects, Images and the Word: Art in the Service of the Liturgy*, ed. Colum Hourihane (Princeton, 2003). Articles on the iconography of Mary and Joseph in medieval Scandinavia and Spain and on the three-headed Trinity and divine wisdom in the cloister at Alquézar have also recently appeared. She is director and co-founder (with M.A. Torrens) of the online database, *Baptisteria Sacra: An Iconographic Index of Baptismal Fonts* (BSI).