



REQUIRED Cover Page

## APPLICATION FOR PROFESSIONAL DEVELOPMENT GRANT

**\*\*All applicants please complete this cover page.**

<b>Choose one:</b> <input type="checkbox"/> Creative activity <input type="checkbox"/> Research activity <input checked="" type="checkbox"/> Professional Enhancement activity	<b>Date of Last PDG Award</b> (Semester and Year awarded): _____ <b>Date of ATU Faculty Appointment</b> (Semester and Year): _____
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1. Project Title: Matthew's masterstroke: pen dipping and artistry in the Barberini Gospels

2. Name of Principal Investigator/Project Director: Nancy Bishop

3. School (abbrev): LFA 4. Department: Art

5. Campus Mail Address: AB 310, 1505 N Boulder 6. PI/PD Campus Phone: 479 356-2012

7. Amount Requested: \$ 2500 8. Total Cost of Project: \$ \$2578

9. Does this project involve: 10. Duration of Project: one week

**Yes No**

- ☐ ☒ human subjects?
- ☐ ☒ animals/animal care facility?
- ☐ ☒ radioactive materials?
- ☐ ☒ hazardous materials?
- ☐ ☒ biological agents or toxins restricted by the USA Patriot Act?
- ☐ ☒ copyright or patent potential?
- ☐ ☒ utilization of space **not** currently available to the PI/PD?
- ☐ ☒ the purchase of equipment/instrumentation/software currently **available** to the PI/PD?

**NOTE:** If the answer is "yes" to any of the above questions, the investigator must attach appropriate documentation of approval or justification for use/purchase.

### SIGNATURES

Cathy Caldwell 10-17-05  
Department Head Date  
Eduncan 10-17-05  
Dean Date

### This Section to be completed by the Office of Academic Affairs

PDC Committee Award Recommendation: Yes \_\_\_\_\_ No \_\_\_\_\_  
PDC Committee Proposal Rank: \_\_\_\_\_ of \_\_\_\_\_ Total Proposals.  
Recommendation of VPAA: Yes \_\_\_\_\_ No \_\_\_\_\_  
Recommendation of President: Yes \_\_\_\_\_ No \_\_\_\_\_  
Award Date: \_\_\_\_\_

## **B. ABSTRACT**

My request for a Professional Development Grant is for the professional enhancement of presenting a paper at the International Medieval Congress in Leeds, England, July 10-13 2006. In addition to the enhancement experienced as a result of presenting the fruits of my scholarly research to my peers, there will be considerable gain from hearing the many excellent papers from other scholars that will be given there. Therefore, my funding request is to support my attendance at the congress whether or not my abstract is accepted.

Following is the 100-word abstract I submitted to the planning committee at Leeds.

### **Matthew's masterstroke: pen dipping and artistry in the *Barberini Gospels***

by Nancy Bishop

With so many evangelist portraits found in early gospel books, scholars have focused on their differences, such as the distinctive gesture of the author dipping his quill into an inkwell. Matthew in the *Barberini Gospels* does just that, raising interesting questions about the source of the unusual gesture and its possible influence on later portraits. This particular example also exhibits unusual characteristics in its anatomical drawing leading, in turn, to more questions about the skill and methods of the artist/scribe. By comparing Matthew both to the other Barberini authors and coeval examples I will show how potentially significant he is.

## **C. PURPOSE/OBJECTIVES**

My doctoral dissertation was written on the *Barberini Gospels*, an eighth century illuminated manuscript that has not previously been the focus of much scholarly attention. Among the many interesting aspects I discovered in the illuminations was the unusual gesture of pen dipping in one of the evangelist portraits. This relatively rare

iconography appears to have its origin in Byzantine art but, interestingly, it is seen much more frequently in surviving Carolingian gospel books. This suggests a key role that the *Barberini Gospels* or one of its "sibling" manuscripts could have played in bringing this gesture to Charlemagne's scriptoria.

In addition, Matthew's pen-holding hand is drawn in a naturalistic style reflecting a keen observation of the natural world. This naturalism sets it apart from the other examples in this book as well as other images in the early middle ages.

#### **D. SIGNIFICANCE/NEED**

As stated above, very little is known about the *Barberini Gospels*. When I presented a paper on it in 2004 the presentation was well attended and well received. No other scholar is currently working on this particular manuscript.

Presenting this small sample of the material from the *Barberini Gospels* to a group of medievalists will help promote interest in this outstanding book and enhance my own standing as a scholar of Anglo-Saxon manuscripts. It may assist me in finding a publisher for the revised dissertation.

#### **E. PROCESS FOR ATTAINMENT OF OBJECTIVES/GOALS**

I will present the paper described above at the thirteenth annual International Medieval Congress to be held at the University of Leeds from July 10 to 13 2006. This is the largest conference of its kind in Europe. Leeds is in the north of England, thus requiring additional transportation to the site.

My process is fairly simple. After writing the paper and sending in all the registration fees for the conference, I will fly to London, and then continue on to Manchester and Leeds. I will learn when I am to present and make sure that everything is arranged. Then I will attend as many sessions as I can and listen to as many papers and lectures as possible. At the assigned time I will present my paper.

**H. BUDGET**

**PROPOSED BUDGET  
PROFESSIONAL DEVELOPMENT GRANT**

**4. Travel**

Travel no. 1	Estimated Price \$1169	\$1169
Roundtrip airfare from Little Rock to London Heathrow		
Travel No. 2	Estimated Price \$110	110
Roundtrip airfare from London to Manchester		
Travel No. 3	Estimated Price \$25	\$25
Transportation from Manchester to Leeds site		
Travel No. 4	Estimated Price 127 pounds (\$224.18)	\$224.18
Registration (amount based on 2005 rates)		
Travel No. 5	Estimated Price \$150/day*, 7 days	\$1,050.00
Lodging, meals and incidental expenses		
TOTAL PROPOSED BUDGET		2578.18

\*This amount is less than half of the maximum lodging amount for Manchester provided on the website of the State Department,  
<http://www.state.gov/m/a/als/prdm/2005/54193.htm>. See attached table for major cities in the United Kingdom.

**A**    **MAXIMUM LODGING AMOUNT**  
**B**    **M&IE (Meals and incidental expenses) RATE**  
**C**    **MAXIMUM PER DIEM RATE**  
**D**    **EFFECTIVE DATE**

LOCALITY	A	B	C	D
London	274	136	410	10-1-05
Belfast	195	131	326	10-1-05
Birmingham	236	104	340	10-1-05
Bristol	282	133	415	10-1-05
Cardiff, Wales	245	121	366	10-1-05
Caversham	265	108	373	10-1-05
Crawley	274	136	410	10-1-05
Edinburgh	274	131	405	10-1-05
Gatwick	233	120	353	10-1-05
Glasgow	236	126	362	10-1-05
Harrogate	149	90	239	10-1-05
High Wycombe	149	115	264	10-1-05
Horley	274	136	410	10-1-05
Liverpool	209	124	333	10-1-05
Manchester	245	138	383	10-1-05
Menwith Hill	149	90	239	10-1-05
Oxford	214	110	324	10-1-05
Portsmouth	187	111	298	10-1-05
Reading	265	108	373	10-1-05
Other	187	111	298	10-1-05

Curriculum Vitae  
**Nancy Bishop, Ph.D.**  
211 South Arlington Avenue, Russellville, Arkansas 72801  
479 890-0262, nancybishop@cox.net

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## **EDUCATION**

Ph.D. Art History, University of Iowa, 2004

Dissertation topic: The *Barberini Gospels* (Vatican Library, Barberini Lat. 570).

advisors: Rob Bork and Jonathan Wilcox

Major Field: Early Medieval Northern Europe.

Minor fields: 17th century Dutch painting and 19th century art.

M.A. Art History, University of Kansas

B.A.E. Visual Arts Education, University of Kansas

B.F.A. Photography and Cinematography, Kansas City Art Institute

## **PROFESSIONAL EXPERIENCE**

Fall 2005 Assistant Professor, Art History I, Experiencing Art, Arkansas Tech University,  
Russellville, Arkansas

Fall 2004 to Spring 2005 Adjunct Instructor, Art History I and II, Kirkwood Community  
College, Cedar Rapids, Iowa

Fall 2004 Adjunct Instructor, Exploring the Fine Arts, St. Francis University, Joliet, Illinois

Fall 2004 Adjunct Instructor, Art Appreciation, Kirkwood Community College, Iowa City, Iowa

Spring 2003 Visiting Instructor, Western Art in Context, Augustana College, Rock Island,  
Illinois

Fall 2002 Visiting Instructor, Western Art in Context, Augustana College, Rock Island,  
Illinois

Spring 2001 Instructor, Introduction to Medieval Art, University of Iowa

Fall 2000 Teaching Assistant, Western Art and Culture Before 1400, Art History  
Department, University of Iowa

Spring 2000 Teaching Assistant, Western Art and Culture After 1400, Art History Department,  
University of Iowa

Fall 1999 Teaching Assistant, Western Art and Culture Before 1400, Art History  
Department, University of Iowa

## **OTHER RELEVANT WORK EXPERIENCE**

Graduate Assistant, Office of International Students and Scholars, University of Iowa, 2001-  
2003

Docent, Tacoma Art Museum, 1994-1997

Secondary Art Teacher, Clover Park School District, Tacoma Washington, 1990-1994

Curator of Visual Resources, College of Architecture and Urban Planning, University of  
Washington, 1988-1990

Education Intern, Minneapolis Institute of Arts, 1983-1984

Curator of Visual Resources, Art Department, University of Alabama, 1982-1983

## HONORS AND AWARDS

Ballard Dissertation Fellowship, University of Iowa; 2003-2004

Full financial support for the dissertation year, competitive across disciplines, nominated by department, fifteen awarded annually by Graduate College

Elizabeth Gilmore Holt Fellowship, Dept. of Art and Art History, University of Iowa; 2002

Competitive within advanced art history students, awarded by art history faculty

T. Anne Cleary International Dissertation Research Fellowship, University of Iowa; 2001

Competitive across disciplines, awarded by Graduate College

Charles Cuttler Fellowship, Dept. of Art and Art History, University of Iowa; 2000, 2001, 2002, 2003

Competitive among pre-modern art history graduate students

Graduate Fellowship, Dept. of Art and Art History, University of Iowa; 1998

Competitive among entering grad students in art history, one only awarded annually

## PUBLICATIONS

*The Barberini Gospels*, revision of dissertation, (under consideration)

"Celtic Magic and Portal Sculpture: Severed Heads at the Threshold," (Article in preparation).

"*Trompe L'Oeil* in the Renaissance and Now", *Column 5*, Department of Architecture, University of Washington, 1990

*Visual Elements*, a scripted instructional slide program, the Minneapolis Institute of Arts, 1984

## CONFERENCE PRESENTATIONS AND INVITED LECTURES

**\*indicates those selected competitively**

\*2004 International Congress on Medieval Studies, Kalamazoo

Paper: "The Exhibitionist in the *Barberini Gospels*"

\*2003 Religion and the Arts Conference, University of Iowa

Paper: "The Profane in the Sacred *Barberini Gospels*"

\*2003 Jacobson Forum, The University of Iowa

Paper: "The *Barberini Gospels* and its movement across Europe"

2002 Medieval Colloquium, The University of Iowa

Paper: "The *Barberini Gospels*: an introduction"

\*2001 The Southwest Wisconsin Medieval and Renaissance Conference, Platteville

Paper "Celtic Magic and Portal Sculpture: Severed Heads at the Threshold"

\*2001 International Congress on Medieval Studies, Kalamazoo

Paper: "Severed Heads in Celtic Art"

\*2000 Graduate Student Symposium, University of Iowa

Paper: "The Romanization of Northumbria"

Bishop  
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## **SERVICE**

2004 Session chair: Interdisciplinary Approaches to Syncretism, International Congress on  
Medieval Studies, Kalamazoo  
2001-2004 Treasurer, Iowa Forum of Graduate Medievalists, University of Iowa  
2000-2001 President, Iowa Forum of Graduate Medievalists, University of Iowa  
1999-2000 Faculty-Student Liaison, Art History Society, University of Iowa

## **LANGUAGES**

French - four semester hours for reading  
German - eight semester hours, travel  
Japanese - two semesters, travel  
Latin - eight semester hours, paleography  
Old Norse - three semester hours for reading  
Spanish - three years in high school, travel

## **MEMBERSHIPS**

College Art Association  
International Center for Medieval Art  
Medieval Academy of America  
Midwest Art History Association

## **AREAS OF SPECIAL INTEREST AND RESEARCH**

The Barberini Gospels  
Insular art traditions during the early Middle Ages  
Issues related to the patronage of Benedict Biscop  
Illuminated manuscripts  
Syncretism and iconography of art of the conversion periods  
Romanticism and Medieval Revival  
Dutch Art, Protestant Reformation, and Counter Reformation

## **COURSES TAUGHT**

Art History I: Western art from prehistory to 1400  
Art History II: Western art from 1400 to the present  
Western Art in Context: Temples and Tombs: Religious and funerary art from prehistory to  
the Black Death. A focused, thematic exploration of art and its meaning for its creators  
Introduction to Medieval Art: A general survey  
Renaissance Art History (spring 2006)  
Exploring the Humanities: the arts in Western civilization  
Art Appreciation: both Western and non-Western  
Western Art and Culture Before 1400 (TA)  
Western Art and Culture After 1400 (TA)  
Drawing on the Right Side of the Brain



# Institute for Medieval Studies University of Leeds

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## International Medieval Congress

IMC 2006 call for papers

The thirteenth International Medieval Congress will take place in Leeds, from **10-13 July 2006**.

Please use the **IMC 2006 Proposal Form** to submit complete sessions or individual proposals. Hard copies of the form can be requested [here](#) or via the address below. Online proposals can be submitted here.

[Session Proposal](#)

[Paper Proposal](#)

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Please read the [guidelines](#) before completing your Session or Paper Proposal Form.

## Call for Papers/Sessions

### Emotion and Gesture

**International Medieval Congress,  
Leeds**

**10-13 July 2006**

Emotions are internal psychic processes, but they are performed and visualised through external somatic gestures and facial expressions so that they can become part of a larger system of signs that convey crucial information regarding social and moral status, states of mind, intentions and reactions. The prominence of emotional gestures in medieval texts, treatises, and images, in both grand political settings as well as intimate relationships, shows that medieval observers were acutely aware of the meanings they conveyed. Medieval observers were cued to emotional expressions because these expressions had public meanings. Emotional gestures formed part of the common civilization of gesture in medieval Europe, even as expectations varied widely from one community to the next.

The Leeds IMC is an ideal venue for bringing together the fruits of recent scholarship on emotion and gesture in medieval Europe. We invite papers that focus attention on emotion as sign and gesture.

### Possible aspects of this theme

International Medieval Congress



**include:**

- Emotion and speech acts (words as gestures)
- Emotional communities
- Emotions encoded in gesture and body language in the visual arts
- Emotions and emotional expression in scholastic thought and moral treatises
- Emotions theory and medieval studies
- Music and emotions
- The gendering of emotional expression in word or image
- The meaning of somatic displays in literature and chronicles
- The place of emotional gesture in law
- The publicity of emotion

The IMC seeks to provide an interdisciplinary forum for the discussion of all aspects of Medieval Studies. At the IMC 2006, sessions and papers on the special thematic strand of "Emotion and Gesture" are particularly encouraged. However, as in previous years, papers and sessions on all aspects of Medieval Studies are most welcome.

Proposal Forms can be completed online or obtained from the address below. Proposals for Papers must be submitted by 31 August 2005 and proposals for Sessions by 30 September 2005. The IMC welcomes session and paper proposals submitted in all major European languages.

For a Proposal Form and further details please contact:

Axel E. W. Müller  
 International Medieval Congress  
 Institute for Medieval Studies  
 Parkinson 1.03  
 University of Leeds  
 LEEDS, LS2 9JT  
 UK  
 Tel: +44 (0)113 343 3614  
 Fax: +44 (0)113 343 3616  
 Email: [IMC@leeds.ac.uk](mailto:IMC@leeds.ac.uk)  
[www.leeds.ac.uk/ims](http://www.leeds.ac.uk/ims)

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**Institute for Medieval Studies**, University of Leeds, LEEDS, LS2 9JT, UK

Tel: +44 (0)113 343 3617 (General Office), +44 (0)113 343 3620 (Teaching and Post-Graduate Research)  
 Fax: +44 (0)113 343 3616, E-mail: [ims@leeds.ac.uk](mailto:ims@leeds.ac.uk) (General Enquiries), [medieval-studies@leeds.ac.uk](mailto:medieval-studies@leeds.ac.uk) (Teaching and Post-Graduate Research)

Web: [www.leeds.ac.uk/ims](http://www.leeds.ac.uk/ims)

