



Postgraduate/Distance Learning Assignment coversheet & feedback form

**THIS SHEET MUST BE THE FIRST PAGE OF THE ASSIGNMENT YOU ARE
SUBMITTING (DO NOT SEND AS A SEPARATE FILE)**

For completion by the student:		
Student Name: Emma Bowey		
Module code: AHHI7001 Module title: Research Methodology	Student ID number: 1704037	Educational support needs: No
Module tutor: Janet Burton		
Assignment due date: 24/05/2018		
If your module has multiple submissions please indicate which piece of work this is. 1 st ☐ 2 nd ☐ 3 rd ☒ 4 th ☐ 5 th ☐ 6 th ☐		
I confirm that this is my original work and that I have adhered to the University policy on plagiarism. Signed: E. J. Bowey Email submission: if you are submitting this form via email, please tick this box X (as a substitute for your signature) to confirm that you agree to the above declaration.		

Assignment Mark

1 st Marker's Provisional mark	
2 nd Marker's/Moderator's provisional mark	
External Examiner's mark (if relevant)	
Final Mark	

NB. All marks are provisional until confirmed by the Final Examination Board.

For completion by Marker 1 :

Comments:

Marker's signature:

Date:

For completion by Marker 2/Moderator:

Comments:

Marker's Signature:

Date:

External Examiner's comments (if relevant)

External Examiner's Signature:

Date:

Assignment 3: Commentary on a Visual Image:

Kneeling Knight, Westminster Psalter, (1250) BL MS Royal 2A XXII

The image of the *Kneeling Knight* (220v) is one of five tinted drawings (ff.219v- 221v) from the Westminster Psalter. The manuscript dates from the 1200s with the Knight as one of the later 1250 additions. The Psalter uses penwork decorated with red, blue and green; a sophisticated technique which may have been created by the London School of Scribes (Royal 2 A XXII, 2018). The image of the knight is represented as paying fealty to the king (20v), presented on the preceding page. The style of drawings according to Nigel Morgan is of a similar design to the 'fragmentary head of the king located in the cloister at Windsor' (Morgan, 1982). Morgan stipulates the commission of the Psalter at Westminster, which is comparable to the thirteenth century sculptures found at Westminster. The knight wears crosses on his surcoat and banner, representing the Christian knight who pays homage to the Christian king. The style of drawing is typically English and suggests a more skilled artist compared to those found at St Albans' abbey or Winchester abbey (Alexander and Binski, 1987).

The fragment is described as private art commission by one of the abbots at Westminster Abbey. Manuscripts much like the Psalter were designed to be used in the monasteries. The book itself is a combination of the book of Psalms and other devotional materials, including the calendars and litany of the Saints (The Psalter: Manuscript Cutting, 2018). In the Westminster Psalter the illustrations included the 'zodiac; five-page miniatures of the

annunciation; the Visitation; a seated Virgin Mary and Child, Christ in Majesty surrounded by the Evangelists' symbols, and King David playing the harp' (Royal 2 A XXII, 2018). The manuscript also includes the Litany with Edward the Confessor, whom the abbey was rebuilt. The special prayers are dedicated to both Edward the Confessor and Saint Peter. The location of the production is uncertain with arguments for the scribes in London or Winchester Abbey. Janet Blackhouse contends its origins was at Winchester Abbey or St Albans Abbey. If the Abbot of Winchester commissioned the Psalter, there is a possibility the commissioners were either William Postard or Ralph de Arundel. The Abbot who commissioned the further additions, including the knight is unknown. Between 1246 and 1258, Richard de Crokesley was Abbot of Westminster, yet there is no evidence to prove he commissioned the drawings.

The image of the *Kneeling Knight* and its symbolism has been often debated. It has been suggested that the drawing is reflective of the Seventh Crusade, which took place in 1250. The conflict between Henry III and Pope Innocent IV was significant during this period. At one stage Innocent IV prevented 'any departure from the Holy Land, even at the King's own request' (Tyerman, 1996). The image of the knight and the crosses is symbolic of a knight paying homage to a Christian king. The knight represents the determination of success during the Crusades and to gain great rewards from the conquest of Egypt. As a manuscript reserved for the church, the image of the knight may represent the disadvantages of Crusading. For example, the destruction of the English military classes, which had political and financial consequences. Therefore, the church could be approaching the Crusades with a warning of destruction.

The knight in the Westminster Psalter is both significant for its representation of a church paying homage to its king. But, it is an important piece of work due to its aesthetic qualities. The manuscript is the oldest surviving Psalter which was in use at Westminster Abbey during the Medieval period. How the manuscript was used, and how it came to be removed from Westminster during the Dissolution of the Monasteries in 1536 is unknown. The five full-paged images as later additions suggest a much more political motivation, that would be found in the regular Psalter. The images being added at a much different time, would suggest how differently the book was used. The high-quality style has brought about different debates. The 1250 additions are a work more sophisticated than what would be found at the St Albans school. The tinted drawings are a style associated with English art at this time and reflected a London-based school of scribes. The image of the knight is representative of the idealised knight, typical of the medieval period. The type of clothing worn by the knight is significant for historian to grasp the fashions of the mid-thirteenth century.

The Westminster Psalter and the Kneeling Knight is significant as a reflection of the life in Westminster Abbey during the thirteenth century. The political ambitions of kingship are reflected through the tinted drawings, suggesting the Abbey's own political position at the time. The value of the manuscript is found in the social context of the 1250s and its aesthetic qualities. The uniqueness of its style which could only be found in a more sophisticated school of artists. The *Kneeling Knight* is very much a product of its time, reflected in the idealised image of the knight.

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