

1. Record Nr.	UNINA9910155379103321
Autore	Davidson Clifford
Titolo	Studies in Late Medieval Wall Paintings, Manuscript Illuminations, and Texts // by Clifford Davidson
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2017
ISBN	3-319-47476-6
Edizione	[1st ed. 2017.]
Descrizione fisica	1 online resource (IX, 138 p. 9 illus., 7 illus. in color.)
Collana	Palgrave pivot
Disciplina	111.85
Soggetti	Aesthetics Fine arts Religions Fine Arts Comparative Religion
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preface -- 1. The Coventry Holy Trinity Doom Painting: Anticipating the End-Time -- 2. Image, Text, and Devotion in Carthusian Wall Painting, Manuscript Illumination, and Narrative -- Coda: Everyman: Participating in Symbols of Death.
Sommario/riassunto	This volume is an interdisciplinary consideration of late medieval art and texts, falling into two parts: first, the iconography and context of the great Doom wall painting over the tower arch at Holy Trinity Church, Coventry, and second, Carthusian studies treating fragmentary wall paintings in the Carthusian monastery near Coventry; the devotional images in the Carthusian Miscellany; and meditation for "simple souls" in the Carthusian Nicholas Love's Mirror of the Blessed Life of Jesus Christ. Emphasis is on such aspects as memory, participative theology, devotional images, meditative practice, and techniques of constructing patterns of sacred imagery. Clifford Davidson is Professor of English and Medieval Studies Emeritus at Western Michigan University. He has written voluminously on medieval drama, iconography and the visual arts, and medieval and early modern literature. He was director for a quarter century of the Early Drama, Art,

and Music project in the Medieval Institute. His most recent book is *Corpus Christi Plays at York: A Context for Religious Drama* and, in collaborations with Martin Walsh and Ton Broos, an edition of *Mary of Nimmegen*, with the original Dutch play upon which it was based.

---