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Autore	Epstein Robert
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Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- 1. Introduction: The Sacred, the Profane, and Late Medieval Literature / Robins, William / Epstein, Robert -- 2. Bathsheba in the Eye of the Beholder: Artistic Depiction from the Late Middle Ages to Rembrandt / Jeffrey, David Lyle -- 3. Susanna's Voice / Staley, Lynn -- 4. The Ends of Love: (Meta) physical Desire in Chaucer's Troilus and Criseyde / Fumo, Jamie C. -- 5. Troilus in the Gutter / Robins, William -- 6. The Suicide of the Legend of Good Women / Marvin, Julia -- 7. Sacred Commerce: Chaucer, Friars, and the Spirit of Money / Epstein, Robert -- 8. How (Not) to Preach: Thomas Waleys and Chaucer's Pardoner / Camargo, Martin -- 9. The Radical, Yet Orthodox, Margery Kempe / Tolhurst, Fiona -- 10. Preface to Fleming / Justice, Steven -- Bibliography of the Scholarship of John V. Fleming -- Contributors -- Index
Sommario/riassunto	Literary depictions of the sacred and the secular from the Middle Ages are representative of the era's widely held cultural understandings related to religion and the nature of lived experience. Using late Medieval English literature, including some of Chaucer's writings, these

essays do not try to define a secular realm distinct and separate from the divine or religious, but instead analyze intersections of the sacred and the profane, suggesting that these two categories are mutually constitutive rather than antithetical. With essays by former students of John V. Fleming, the collection pays tribute to the Princeton University professor emeritus through wide-ranging scholarship and literary criticism. Including reflections on depictions of Bathsheba, Troilus and Criseyde, the Legend of Good Women, Chaucer's Pardoner, and Margery Kempe, these essays focus on literature while ranging into history, philosophy, and the visual arts. Taken together, the work suggests that the domain of the sacred, as perceived in the Middle Ages, can variously be seen as having a hierarchical or a complementary relationship to the things of this world.
