

and is convinced that it is "...to make her the emblem of all women true in love." (p. 103)

"There is another quality in this poem, working with the pathetic mood, a quality ~~that~~ rare in Chaucer, which gives the poem a peculiar power. It is a sense of horror," that is found in the narrative. The swift, uninterrupted flow of action intensifies the nightmare." (p. 103) The character of Tarquin plays a part in the horror, because ~~his~~ it is his doing. Frank briefly mentions a subsidiary theme in the horror, "...chastity opposed to power and privilege" which "engenders rape." "At the moral level, the horror is produced by the rejection of his demand, the brutal violation of this code by the knightly Tarquin. The ~~rape~~ rape scene is full of horror from the narrative also. There is irony in Lucrece's asking, "What beste is that," and the sense of heaviness, the imagery of weight on the bed introduces the male attack, the masculine weight and power and the physical act of rape itself. "What weyeth thus" - - "...are Lucrece's only words in the scene, but convey vividly the physical sensation and the emotional horror of her experience."

The closing scene that involves Lucrece's telling of the rape to her friends and her suicide return for Frank to the "pathetic." Summing things up Frank tells us, "(Chaucer's) ... control is particularly evident in the style." There is a matter-of-factness in the tone that allows the events to speak for themselves. "It (Lucrece) is a remarkable performance in its restraint. Yet because of the force of the events narrated and the skill of the narrating the final effect is moving and emotional. The Pathetic, underlined by a sense of violence and horror, attains full but never excessive expression. With this poem Chaucer has mastered the pathetic mode."

Ariadne presents Frank with another challenge in a different realm of tone and style criticism, because Ariadne's method is that of "expansion," and it is "almost a conversation piece (relying on talking)." Its general manner is slack, where Lucrece is intense." Some of what goes into this mode is shameless "tampering with the evidence to remove her betrayal of father and country and Minos' horrified rejection of her love, Chaucer creates, apparently, another lady for his collection." Frank finds the middle section lax because it "avoids tension." On the positive side Frank finds the "... greater dramatization on Chaucer's version... an improvement on the original: there are three voices instead of one, and we have a more fully realized scene and more fully realized characters. The possibility exists for heightened drama as well, but the possibility is never exploited." Frank also feels the speeches are too long, ~~and~~ the lyric emotional quality of the original is missing, and the speeches are in some cases out of place. The use of a "Fereyne", and outhouse, also kills any romantic possibilities; Frank spends a few pages here. Frank is baffled and irritated by this "antiremanic attitude", but suggests it comes from the context Chaucer found the story in, even though Ovid's attitude is not antiremanic. Frank at last comes to the conclusion that the tone in Ariadne is found in "interest in variation."

"There is (also) remarkably little talk about love, almost none in fact." One example is that "Phaedra is concerned with practical matters connected with the rescue of Theseus," which goes along with the emphasis on solving the Daedalian maze. Love involves, in the Middle Ages, the use of a strong hero in the narrative; this is missing in Ariadne. "Actions plotted out in advance for a man, by a woman, cannot easily stir the blood. Theseus becomes at best a stunt man, following his script."