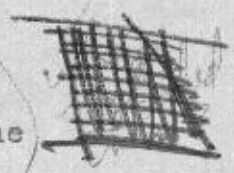


poetic... not as musical, but speaks like a real man." There are
 are "... no flights over daisies." (p. 611) Chaucer "...made him
 (the narrator) a man who... picked up "The draf of storyes and
 forgete the corn." "Alas, for all the virtues of Prologue G, the
 central joke is sadly hollow. No one can read Criseyde's story
 and then, say, Cleopatra's and believe the God of Love knows
 much about art." (p. 612)



I am going to include only one of the stories from the
Legend in this paper. For two reasons, first, this is the only
 story we have more than one critical analysis of, and, secondly,
 Frank seems to put all of the stories through the same mill,
 and his analysis of Dido is as good a representative of his
 thinking and style as any. (In my first draft I wrote up all
 of the stories. You will find them on the yellow sheets with the
 typos, spelling errors, and no footnotes.)



Frank's fifth chapter is concerned with the third tale in
 the Legend, Dido. Dido has a larger significance than that of
 any other "good woman." Frank points out that "She was for the
 Middle Ages the heroine from the classical! Partly for this
 reason, and also because many have read the Aeneid in their high
 school (latin classes, we will have more than Frank's critical
 comments to look at in forming a vision of Dido in recent criticism.
 This tale also gets attention because, as Frank points out, "Dido
 is the longest of the legends and in some ways the most remarkable."
 Its length is due to the length of the original, Frank sees Chaucer's
 "...own very skillful and poetic cutting and reworking either
 of the Aeneid or a close translation of the Aeneid" coming into
 play in his version. "It is the art of abbreviation and adaptation,
 and Dido posed a major challenge to his artistry." (pp. 57-top 59)

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Chaucer had told the legend of Dido before, and the second