

Aggr 5+V

telling in the Legend "...reveal," to Frank, "his considerable development as a narrative artist in the intervening years. One of the striking differences between the two tellings is Chaucer's mastery, in Dido, of the art of abbreviation." (p. 59) Compared to the House of Fame's 78 lines to move Aeneas to Libya after the fall of Troy, Dido takes 34 lines for the same action, even though the Dido has six lines of invocation to Virgil. Words are not wasted, and the story "...ends where it should end, with Dido's suicide. All we hear of Aeneas' later career is a single detail that underlines his betrayal: he sailed to Italy "And wedded ther a lady, hyghte Lavyne." (1331) (p. 60) Here a page and $\frac{1}{2}$ is spent in examining the House of Fame, which Frank calls an "...emotionalized moral commentary" and a "...series of complaints." He also contrasts the Troilus to Dido in order to reveal to us that "...Dido does not plunge into the subjective world as does the Troilus." He does find Dido similar to the Knight's Tale in "objectivity," with Dido putting it to "...different use." The Knight's Tale is about a love at first sight and "... the external forms of the knight's world (is a place) where love can be viewed objectively. In Dido, on the contrary, emotion is the heart of the poem, and the external world of the narrative is used as a way of suggesting and dramatizing emotion." (pp.60-63)



In Virgil Dido falls in love through the use of "Cupido ex machina," while in Chaucer she is more sympathetically developed, and Frank points out that "Chaucer's interest, on the other hand, is in the whole history of Dido's emotions." Chaucer uses other strategies. Frank describes these as, description of her "gentillesse" and her trip to the temple that suggests a chastity and devoutness of soul that Aeneas is soon to destroy." Chaucer is in a tight situation calling for diplomacy when he tries, as Frank feels he is,

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