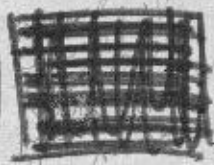


to make Dido fall in love quickly without wantonness. So Chaucer "...creates the impression that Dido falls in love almost at once, though it is not the blinding flash that smites Troilus." Then again, "...one has the sense that not more than forty-eight hours elapse between her meeting with Aeneas and her surrender in the cave" creating "... the impression that her love evolved gradually though powerfully." Frank calls this ambiguity in the time element of Dido "double time," Line 1079 "...suggests a precipitous involvement," but a few lines later (1143-1145)

Dido falls in love for the second time. In creating this doubling *he* makes us feel that more time has passed than really has.

Another device used by Chaucer is repetitio, and in "...the first sequence with Dido (1060-1159) "...the word 'and' is used twelve times." Dido's characterization is an important part of the story and she is depicted as "sensitive" and "vulnerable" as well as pitying. The gift giving scene to Frank is the "...cascading emotional involvement of Dido, her heedless giving of self." (p.67-68)



The hunting scene is probably the climax of this legend because it finalizes the developing affair. "The scene before the hunt begins magnificently pictorial in Virgil. It remains this, but becomes something more in Chaucer: it is not static; it advances the dramatic situation." It reminds us of the meeting in the Troilus where Criseyde watches Troilus from the window as he comes into town on his horse. "Dido" is all in gold and precious stones...The handsome Aeneas on a prancing horse is the man of absolute control." "...After this scene the events in the cave and the ultimate tragedy can come as no surprise." (p. 69) This description "...reveals the nature of the two main characters (the emotional intensity of Dido, the lack of feeling in Aeneas) and the quality of their relationship. For this reason Chaucer

*no pen*