

needs to provide little direct description of Dido's thought and feelings." (p. 70)

Dido goes along with Anna's political motives that are presented to Dido while in the pangs of medieval love sickness, "But Dido's love is an honest love: 'I wolde fayn to hym ywedded be' (1179)." Frank notes the marriage theme "...runs throughout the remainder of the narrative," and "her marriage is at the heart of her grief in the second of her dramatic scenes." She reappears as Aeneas is about to leave, the remarkable thing being not "... Chaucer's transformation of Dido from Virgil's raging, vengefull betrayed woman (it is his commission)," but "...his restraint, his ability by suggestion in summary or by a brief speech or even a fragment of speech to create her despair and grief in so short a span." She has two speeches and there is one description of her "wo," which is quite a reversal from the seemingly endless illustration of medieval suffering in the Troilus. Her speech (1316-1324) "...shows us Dido isolated in a hostile world, Dido willing to die if only she can die and honest woman, that is, as Aeneas' wife, Dido carrying Aeneas' child. The effect comes very close to pathos, a mode Chaucer explores in several of the legends to follow, but Dido is too positive, and for all her gentilness she has been too much the queen, even when being pursued and betrayed, to evoke a truly pathetic response," (p. 72) because Chaucer "...preserves her dignity and allow(s) us to admire more than pity her."

Frank tells us Aeneas is an archtypical lead in the "medieval imagination," and "Chaucer's handling of Aeneas, that 'light o' love,' is fascinating to watch. He is cast from the beginning in the role of the villian, and Chaucer does everything he can to make him the villian he never was in Virgil." Any one who has

X
X
this is small

Sp