

read the Aeneid knows Aeneas had some very hard times in his voyages, but Chaucer "...does not stress his sufferings, and he offers him very little sympathy." Only in one instance when he cries at the sight of the destruction of Troy on Dido's wall hanging do we feel any sympathy for Aeneas. In the Aeneid he weeps about a world full of sorrow, in Chaucer he weeps because he has lost his high estate, because he is "...now disgraced (desclandred)." Frank also sees Aeneas being made ^{guilty} guilty of "ingratitude" in Chaucer. "We have a sufficiently comprehensive picture of Aeneas playing the game of love when and as long as it pleased his fancy," and Frank thinks, "He seems thoroughly heartless and self-satisfied; he hugs his kinky-wicky(?) here at home, spending his manly marrow in her arms." That self-satisfied smile marks him for what he is ... a thorough rascal." (p. 73-76)

After going through the characterizations of Dido and Aeneas, Frank winds up his Dido discussion with a few remarks on the subject matter and its effectiveness. Because of the brevity of the Dido the betrayal looses most of its power. "For outside of melodrama or sentimental tragedy, a man's betrayal of a woman's love cannot be made a matter to shake the heavens." This is where ^{we} sees the Dido failing. If the heroine is not sufficiently pathetic the male antihero needs to more villainous to make up the deficit. And Frank feels this way about Aeneas. "He is not truly evil. He did not seek Dido's destruction; he was only after a good time." Partly for this reason, and in keeping with his concept of the Legend in Chaucer's writing career, Frank can say, "he saw what was always movering on the dge of the game of love - the comedy of human manners and human limitations which it exemplified, even when being played most seriously." Frank does not think that Dido is a complete failure, but still is

X
 SP - *dicta*
 SP
 X X