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reticent to call it a success. One of his last comments is mild praise. The mixing of conventional in believable characters and and objective narrative concerned with inner feelings "... enable(s) the poem to range further into human experience and the nature of love than its brevity (compared to the original and others of Chaucer's love poems) would suggest was possible." (pp. 77-78)

For this legend, Dido, we have another critic's comments to look at, and after we do, I will compare the two critical views. Raymond Preston's The Legend of Good Women, (3), takes a view that is different than Frank's but just as insightful. His method is to "... look through the legends with an eye to what is admirable by the poet's standards." He finds Dido starting with "...another insipid verse abstract, but when he has paid homage to Virgil, he treats Dido afresh in a way which is Chaucer and English poetry. In order to enjoy it we have to be aware that this is no competition, but deliberately confined to proportions delicate, sensitive, amusing besides the vast intention of the Latin. The first description of Dido can hardly be referred to Virgil; they are 'conventionally' medieval in diction, and in rythm^{SP} Chaucerian. In the alteration the stature of Virgil's queen is inevitably reduced - but her raging, murderous fury is of course outside Chaucer's comission." Chaucer knows most of his readers know the story of Dido and Aeneas, and had the problem of "...directing out sympathy towards Dido and against Aeneas," and the further problem of keeping "...at a distance from the deities who produce epic crises." (p. 71) The same is true of Chaucer in description of Aeneas. He finds Virgil's description "radiant" and Chaucer's "dispassionate," "...as if he were observing the Miller."

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Preston adds two passages to his text that illustrate