

"... the action of Eros." In one he finds "...Dido expressed through her gifts, with a vitality that reaches a point of aristocratic excellence in the line Ne gentil hautein faucoun heroner." (p. 72) The other is a recognition that Dido remains when the hunt starts in Virgil with the action reversed in Chaucer. I can not follow his reasoning here. In the hunt scene he finds, however, "... a natural impulse renewing life, creative as in the Spring movement of <sup>the</sup> Canterbury Prologue. The sensitive physical mettle of the scene is in the mettle of Aeneas's horse, set off by the virility of these young folk." After the "marriage" in the cave, Preston feels the time is ripe for Chaucer's plea for "good women." He finds this plea (1254-76) "...entirely medieval and the ironical reserve is Chaucer's." "At the end of the poem, the furious majesty of Virgil's queen is changed to Chaucerian pathos and grace," (p. 75) adding a long passage (1293-1315).

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Preston tries to explain his vision of Dido after he has skimmed over the tale, speaking in general mostly about the Legend as a whole. He believes, "They ( the legends) are certainly not satire against women, or even inverted satire." He finds that "... the Legend of Good Women, or a great deal of it, may be read as criticism of Ovid. It would be difficult to find in English a more exquisite homage to the Heroides than Dido's letter, or the conclusion of Ariadne: and at the same time no Englishman of Chaucer's sense would pass a simile which distracts attention to faulty plumbing in a Roman bathroom." (Frank notes cutting in this.) Preston also abruptly comments on the use of narrative. "Professor Shannon ( no note) tells us that Chaucer had chosen the best of Ovid's stories by the time he abandoned the Legend, and had learnt the art of brief narrative in the process."

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