

from a Chaucerian critical anthology). The book is the dominant authority, for no other reason than length. Because it is the longest it has the most time to develop cogent and complete arguments. This paper will be organized along its lines at least for the first part, and <sup>become?</sup> as some criticism takes strange forms there will be at least some remarks hanging out of the books borrowed framework. not clear  
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Chaucer and the "Legend of Good Women" (1), by Robert Worth Frank, Jr., is organized in twelve chapters, which are basically the Prologue and nine stories sandwiched between an introduction and a conclusion, with a separate excursus at the end. In his Preface to the book we get an immediate idea about where the Legend stands in Chaucerian criticism, and Frank's motivation in writing the book. About the Legend he says, "One could choose in recent Chaucerian criticism only between silence and abuse. When it is not ignored completely, the Legend is more or less abruptly dismissed as an unwelcome task and a fragmentary failure. I have enjoyed the experience of having a Chaucerian work almost to myself. I do hope to recall scholar's attention to it." (Preface) With the work's standing in the critical world established, and his motive for writing the book exposed, he moves in the first chapter to an introduction. Sp  
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Frank's introduction starts by giving us an idea of where Chaucer was in his life and his work at the time of the writing of the Legend of Good Women. Frank sets the starting date for Chaucer's writing of the Legend as 1386, which dates it very close to the following Canterbury Tales, and says this time, "... is a propitious moment to take a searching look at his (Chaucer's) artistic career," and "... that Chaucer, as an artist, did dertain things in the years before 1386 that he would never do again and that after 1386, beginning with the