

'moral' intention is Chaucer's interest in making a series of observations about love and its workings in people, observations the familiar observations codified in the conventional love poetry of the time. But Chaucer's cuts and changes and shapings of his material reveal, above all else, a concern to create a specific effect (often a fresh or surprizing one) by means of his brief narrative. The effect is usually emotional, but in a few instances it is ironic. It is pure and concentrated." (p. 173)

Frank brings up a new consideration as he says "... the lyric-narrative does not evaporate when he shifts to the more purely narrative form." "Nor is it surprising in a transitional work. The lyric intention...control(s) his selection of materials and his development of the narrative live," and allows him to skip the moralization." "The result is a more comprehensive kind of statement than is possible in the pure exemplum," and "... may explain the relative brevity of the legends, at least in part." (p. 174)

Frank briefly discusses the new verse unit used in the Legend, and makes this definitive statement about the new use of the decasyllabic couplet. "The possibilities opened up by the decasyllabic couplet as opposed to the rhyme royal stanza stem from several freedoms: freedom from the third B rhyme, for one; freedom to move forward with no necessity to fill out the seven lines of a rhyme royal stanza, for another." (p. 176)

Frank feels a strong development in another area also, - characterization. He is more descriptive than theoretical, and uses too much space, for my approval, to get his points across, but if I were to paraphrase his concept of characterization in the Legend it would be simply this: characterization is stressed, and nearly forced to take an important role in the stories, because the action is so choppy and brief. A larger part of