

characterization, as Frank points out, is tied to "role," medieval personalital preconceptions, with "role" taking a dominant place. This is all tied into the idea of courtly love, and the fact that "...the actors are aristocrats." He reviews here the "roles" in some of the legends, seemingly filling space by incorporating a new term into his critical style, or machine. I take "role" as a loaded word that is interchangeable with "code," or Courtly Love Tradition.

word?
not clear

Frank counters what must be a common critical charge of the Legend being too consistent in "Theme," by saying, "In the Legend of Good Women there were (are) themes, not a single theme." This statement coincides for Frank with Chaucer's attempts "...make fresh and accessible notable stories found in notable authors of the past, to move to tears, to terror, to sympathy, or to laughter." The Legend's greatest achievement is "...finally... its amazing, its unexpected dedication to story, to narrative as such to the simple 'and then, and then' of E.M. Forster's simple narrative. The variety and extent of narrative in the Legend are remarkable in themselves and double remarkable in the writer who has hitherto moved most often slowly and deliberately, devoted to elaboration of a situation rather than multiplication of incident. His subtle, complicated mind, fetile and inventive, quick to see ironies and comic qualifications of life's deepest experiences, " is natural for "... the telling of story as story." (p. 185) "In our passion for complexity we blind ourselves to the truths of Chaucer's history if we do not see story as the root of his final achievement." The rapid culmination and swift moving conclusion of these tales reminds us that action is finally the crucial element of his art for final form and final commentary." (p. 186) The Legend "... looks at aspects of human passion and

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