

'That night will never come,' Lucrece 'thinks'...no evil is abroad, Ariadne that 'imprisonment is a great pity,'...in Philomela, it takes a pair to trump a king." (p. 81) "For the Good Woman the summit of enperience is self-immolation. The mortality rate...high. (p. 84) She has, in the main, no operative deity, no apocalyptic vision, no consciousness of sinning, and no rational faculty. Her aim is to legitimate her 'sensuality' in the marriage relationship. She seeks freedom from male dominance...and sanctioned union (underscore mine). The ambivalence in her character and the ambiguities in her world defy facile interpretation." (p. 85-86)

Overbeck finds examples of medieval moralization in Dido, ^{id} ^{Aeneas} and sees as the questing sensual human spirit and Dido as libidinous love, or earthly temptation. The second part of the essay dries up in feminist tone and orientation, and seems, from my notes, to be coming closer to an objective, familiar critical method. She notes parody, and repeats her above theories of the "Good Woman" as she applies them to the individual legends. Although she feels the women are victims of lust, she feels "... open and detailed discussion of sexual passion in or out of marriage is not his forte. Furthermore, his legendary subject matter lacks malleability in that his heroines are royal or high-born ladies, hallowed by time, who can not be treated too familiarly, or too ironically, certainly not with overt censure or amused contempt. The poets stylization of their characters, moreover, denies them rational needed for growth, even in fictive woman. Lastly, there is the donnée, unwise love and its concomitants, despair and death. The evolving Chaucerian woman was to have what Good Woman lacked: potential for literary growth and for regeneration in accordance with the persuasive positive nature of medieval art." (p. 92)



Frank still stands as the standard bearer in recent criticism