

shifting reference

caps in Frank

"...no wonder that he should experiment with and use to the full a less restrictive, more flexible form" than those he had previously adopted. (p. 5) Frank also brings up the idea in his introductory chapter, that after Troilus and Criseyde had just plain used up the Courtly Love Tradition as a serious theme; he points to Troilus' detached view from the heavens in the Fifth Book as one evidence.

Chaucer's method in Troilus and Criseyde was amplification, while in the Legend of Good Women we find him abbreviating long classical stories and pieces of epic. Frank tells us this about abbreviation: "It requires that the artist distinguish between the essential and the non-essential, that he know precisely what effect he wishes to create by his narrative in order to know what to keep and what to cut away...it must not be too long, it must not be too short. Above all, abbreviation of narrative materials requires the artist to focus on narrative as such, to be aware of action and event, of movement and pace." (p. 8) We will find that a major part of Frank's criticism, and much that I have to leave out of this paper, revolves around his aesthetic reaction to Chaucer's adaptation of the old stories. Frank sees Chaucer's use of abbreviation as also a result of Chaucer's ageing. "If an artist in his forties wishes to tell a great many stories, he will probably opt for the brief narrative."

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Capitales?

Having put a fix on Chaucer's artistic state and motives, Frank now moves to the second chapter that deals with the Prologue. It is the only part of the legend, according to Frank, "...that the mid-twentieth century is willing to take to its bosom. It is famous for its charm, ...the charm both distracts us from the seriousness and encourages us to read only the Prologue, making it an end instead of what it really is - a beginning." He sets aside the traditional controversy of the precedence, aesthetic and chronological, of the F and G fragments, contending that it