

8  
Age

"The sequences uses all the language and postures of courtly love, not for the proper object of love, but for a daisy," and, "The hyperbolic language and postures are typical for devotion to ladies, but comic for devotion to daisies." (pp. 20-22) The daisy dream-like sequence has another purpose for Frank "...as a tripping mechanism to set the dream in motion, (that) will appear splendidly transformed but still recognizable within the content of the dream. The daisy becomes, of course, the key figure, Alceste." (p.23)

The dream is now addressed. Frank tells us it "...is the most paradoxical of all Chaucer's creations." He enumerates the conventional devices present: "...the glittering God of Love with his two fiery darts as red as coals and his wings spread angel-like; Alceste, the delicate, beautiful, and tenderhearted; ...the charming balade; the easy ordering of the whole company according to rank; the dramatic and sustained silence." (pp.25-26) But feels "... this delicate sugary creation is allowed to go to waste, like an elegant wedding cake left melting in the hot sun," because, "...the unusual magic Chaucer creates in evoking the world of love promises an experience that is never realized." On the positive side Frank tells us the dream vision in the Prologue "...helps sustain the fiction that the tales which follow are comfortably within the courtly love tradition; that, perhaps, is its most potent purpose." This is part of the parody he sees in the Prologue, and further notes the way in which love is spoken of in the dream; "...they speak of love not as it is envisioned in the code or in the Book of the Duchess, ...but as a force powerful and more protean in its forms and consequences" (p. 26) than other Chaucerian works dealing with love.

semicolon?  
fragment  
X

Love will be portrayed differently than it has been before in Chaucer's work. This is apparent in the fact that, "... he is