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charged with heresy against love, and he is obliged to do penance." Hand and hand with his concern for himself as a writer, which may be a sham, Frank sees the vision going "...rather more directly toward much the same issue: what a writer may or should write about." The argument over the guilt is short, and as Frank puts it, "playful," and should not steer us away from Chaucer's concern with audience and material. Chaucer is concerned with finding what is "...important as a subject for imaginative treatment and what he can persuade has audience to accept as an important and allowable subject for their attention." (p. 29) Frank got this idea from a 1950 study by Bertrand Bronson on Chaucer's concern with his audience. In the footnote on page 29, of Frank's book, Frank finds concern for audience in the Troilus, but sees Chaucer as "...being very much concerned about his audience's reaction and working adeptly to win their acceptance or at least to ward off their displeasure." Much of Chaucer's worry about choosing the right material is dispelled due to his service as a translator. "The poet is not so much an 'inventor,' a spontaneous creator, as he is a transmitter and reworker of already existing materials," Frank again reminding us, "'Translating' is an important activity of a medieval writer." Choosing is the crux of finding the right material, "...this becomes, in its own way, much like 'inspiration.' (Quotes through p. 34) Chaucer's worry about his choices has two bases; violence and straying from the Courtly Love Tradition. Although Chaucer is worried about his material, which may have been looked at by a more sensitive audience during his life, Frank ends his concern with the problem in the Prologue, and ends the Prologues discussion on positive notes. Chaucer is breaking from tradition, "...he apparently has achieved the maximum maneuverability he felt he could win for himself, granted the character and tastes