

Further Consideration of Chaucer's Rimes

—Supplementary Observations and Notes to Michio Masui : *The Structure of Chaucer's Rime Words* (Kenkyusha, Tokyo, 1964)—

MICHIO MASUI

In recent years special attention has increasingly been paid to the function of rime in poetry, especially from the linguistic and structural point of view. What the present writer has set forth as a point of departure for his study of Chaucer's rimes—that is, the structural approach to Chaucer's rimes—in his *The Structure of Chaucer's Rime Words* (Hereafter abbreviated *SCRW*) may in this connexion be reconsidered in the light of the recent tendency to study rime in its own right.

Here, with this viewpoint in mind, the method of description the present writer has pursued in this supplement is mainly the method Professor Mario Praz had tried when he wrote his excellent book: *The Romantic Agony*, 1933: to use his own words "the method of copious quotations, so that the reader might have some latitude in forming his estimate of them" (preface).

As suggested by the author of that unique book, the present writer has tried, on the one hand, to present as many quotations and references about rimes and related matters as he has come across since the publication of *The Structure of Chaucer's Rime Words* 1964, and, on the other hand, to add more similar examples than are illustrated there, creating new sections when necessary, along with further observations, notes and comments.

1.0 First, one of the most stimulating statements concerning 'rime' may be found in Roman Jakobson's perceptive remarks which follow :

"Although rhyme by definition is based on a regular recurrence of equivalent phonemes or phonemic groups, it would be an unsound oversimplification to treat rhyme merely from the standpoint of sound. Rhyme necessarily involves the semantic relationship between rhyming units ("rhyme-fellows" in Hopkins' nomenclature). In the scrutiny of a rhyme we are faced with the question of whether or not it is a homoeoteleuton, which confronts similar derivational and/or inflexional suffixes (congratulations-decorations), or whether the rhyming words belong to the same or to different grammatical categories..." (Thomas A. Sebeok, ed.: *Style in Language*, 1960 : Roman Jakobson: 'Linguistics and Poetics', p.367)

1.1. Another not less interesting remark about rime though brief was made by E. G. Stanley when he compared alliteration with rime in the Introduction to his edition of *The Owl and the Nightingale*, (*O & N*) 1960 :

"Rhyme and alliteration are aspects of versification that remain to be considered. Rhyme is an essential feature of the verse of *O & N*; alliteration is an added graco."

1.1.1. The distinction of function between rime and alliteration in verse Stanley has here made is much the same with that in Ten Brink's *Chaucers Sprache und Verskunst* (2nd ed. §321), which has become one of the present writer's points of departure for the study of Chaucer's rimes (see *SCRIV* Introductory, p. 3), and has very recently been reminded of by Tauno F. Mustanoja (Beryl Rowland, ed. : *Companion to Chaucer Studies*. 'Chaucer's Prosody' p. 73) in this way :

"Ten Brink's opinion that alliteration never plays such an essential role in the literary form of Chaucer's poetry as rhyme does (p. 189) is probably justified." In this connexion, the present writer with Ten

Brink's opinion in mind stressed in the *SCRW*:

"Rime, apart from its purely and simply phonological function, seems to provide us with a clue to the analysis and the interpretation, of the structure of Chaucer's language.....The end-rime, as Ten Brink aptly states, bears basal relation to Chaucer's versification, and, unlike the alliteration ('Stabreim') which is often used as an artistic ornament, it serves as an essential 'ingredient' of his poetic form." (*Ibid.* p. 3).

1.1.2. It is interesting to note here that Stanley's remark was coincident with the present writer's without being aware of each other's saying almost the same thing in the same year 1960, when they were treating the different poets.

2.0. One of the principles on which rime may be based is the principle of 'rime-association', which may work in the analogical formation of words, especially of strong and weak verbs in the accidence of Middle English. G.V. Smithers writes: "In most of these changes [i.e. morphological] the principle of 'rhyme-association' is at work: if one of the principal parts of any verb develops a historically irregular form, this is because it was remodelled on other verbs (sometimes specifically on one) with which it *rhymed* and was therefore closely associated in the minds of speakers." (J.A.W. Bennett & G.V. Smithers, ed.: *Early Middle English Verse and Prose*, xxxix.)

2.1. Another principle of rime may be a heuristic one. To put it another way, rime may help to discover the clues to the resources or possibilities of the language a poet may resort to when he confronts the scarcity of rime words or when he makes a more or less conscious choice of rime words. This we may call the 'heuristic' principle of rime as Edward Sapir would have it. In fact, Edward Sapir, a profound linguist, now almost fifty years ago, contributed a short yet revealing ar-

ticle (only three pages!) to *Queen's Quarterly*, 27. In it, stressing the creative effect which rime-necessity may have on the imagination of a poet, Sapir intuitively hit upon the original idea, that is, an idea that rime may have a heuristic meaning. This splendid intuition of his flashes particularly when he interprets Robert Frost's rime: 'thumb: drum' in one of the poems of "North of Boston": He writes with inspiration and intensity: "It would be a far more difficult but also more thankful task to point out the heuristic value of rhyme, the stimulating, or even directly creative, effect that the necessity of finding a rhyming word may exercise on the fancy of the poet. There can be no doubt that imbedded in the smooth surface of great rhymed verse there lie concealed hundreds of evidences of technical struggles that have resulted in a triumph of the imagination, a triumph that could hardly have been attained except through travail... One of the prettiest examples that occur to me I select from the work of Robert Frost, who of all poets will not readily be accused of an undue adherence to conventional patterns. In "Blueberries"...I find the lines:

Blueberries as big as the end of your thumb,
 Real sky-blue, and heavy, and ready to drum
 In the cavernous pail of the first one to come.

It is impossible to prove anything about these lines without direct inquiry of the writer, who, moreover, may have forgotten the circumstances of composition. But I have always instinctively felt that the beautiful "drum" image was evoked in response to the rhyming necessity set by the preceding "thumb". Nuances of feeling may receive an unexpected sharpening, a poignancy of contrast, by way of rhyme that its absence may have allowed to remain unrevealed..."

2.1.1. These revealing words may render theoretical support to what

the present writer intended to exploit about the stylistic and semantic effect and function of rime in Chaucer's poetry in *SCRW*, Part II.

3.0. Next, it is only on closer scrutiny that it becomes apparent that rime has to do with the composing of poetic lines. The present writer has had something to say about this (see *SCRW* Introductory). To take an example:

In the following three variants of the MSS of a Middle English narrative poem, *King Horn*, there can be no doubt that the poet or the scribe may have chosen the syntax in accordance with the necessity of rime, or at least choice of rime words may here have caused the syntactic variation of the lines in question. It is because the Middle English of, particularly, the thirteenth and the early fourteenth century was considerably loose in structure and, for that matter, sufficiently malleable to enable the poet or the scribe to cope with any rime-situation.

The variants are as follows:

MS Harley (c 1310) 371—74:

Athelbrus gop *wip alle*
 horn he fond *in halle*
 bifore *po kyng obenche*
 wyn forte shenche.

MS Laud (c 1300—1320) 379—382:

Aylbrous fram boure *wende*
 Horn in halle he *fonde*
 Bi forn *pe king abenche*
 Red win to shenche.

MS Gg. 4. 27. 2 (c 1250—1260) 367—370:

Aylbrus wende *hire fro*,
 Horn in halle fond he *po*

Bifore þe kyng on benche

Wyn for to schenche.*

* schenche (shenche)—pour out, serve

In these examples the same idea is differently expressed and these variations are, according to Joseph Hall, editor of *King Horn*, due 'mostly to the avoidance of rhymes which are impossible in the scribe's dialect'. If Hall's statement is valid—and the present writer thinks it is quite right—it will be inferred that the scribes of the respective MSS may have chosen those rime words which are most familiar to them or deeply rooted in their dialects. The scribe of MS Harley has the rime 'wip alle: in halle'; the scribe of MS Laud has the rime 'wende : fonde' (here the rime seems inexact at first sight, but it is not so.), whereas the scribe of MS Gg. 4. 27. 2. makes 'fro' rime with 'po'.

3.1. In fact, these ways of riming, on one hand, will all be found in Middle English verse-romances generally; and, on the other hand, it is very likely that the principle of riming that may here have been at work was what rime words should be chosen on the part of the scribe, since what gave occasion to the variations of the syntax of the respective lines was simply the rime words which were chosen by the scribe. In other words, if one scribe makes choice of the rime: 'wip alle: in halle' as in MS Harley, then the syntax of the lines in question must go with the choice. If another scribe selects the rime: 'wende: fonde (*i. e.* fende)', then the syntax will have to suffer change, this time the rime-phrase 'in halle' as in MS Harley being placed in the interior. Thus considered, it becomes clear that rime can be seen in the syntactic light, not merely in the phonological.

3.1.2. Another interesting point is that when the rime words in the corresponding lines of the two MSS are the same like 'wiif : liif' as so

often in Middle English verse, the turn of expression including these rime words may be left at the scribe's disposal. For instance:

Lines 4605—4606 of the Auchinleck MS of *Guy of Warwick* run as follows:

For to spouse min owen *wiif*,

þat y loued more þan mi *liif*.

whereas the corresponding lines of the Caius MS of the romance are:

Redy to spouse myn owne *wif*;

That y loued as my *lyf*.

A comparison of these lines shows that the scribe of the Auchinleck MS uses such an expression as 'y loued *more þan mi liif*', whilst the scribe of the Caius MS changes the above phrase into the expression: 'y loued as *my lyf*.' Both phrases are frequently seen in Middle English verse, and Chaucer uses both of them as variants of an intensive, as for instance:

This carpenter hadde wedded newe a wyf,

Which that he lovede *moore than his lyf*.

(*MILT* 3221—22)

Or

But Hermengyld loved hire right as *hir lyf* (: his wyf).

(*MLT* 535)

From this one may be justified in saying that there seems to have been room if little for change of expression on the part of a scribe, however strongly he may have felt the necessity of rime.

4.0. Whereas the present writer emphasized the binding or knitting force of rime as a pivot of the poetical lines in Chaucer, Professor Nevill Coghill has very recently stressed another aspect of the function of rimes, that is to say, the function of rimes which is not merely to bind but to swing forward like stepping-stones as well. He explains Chaucer's

'art of pace', that is, his skills in moving or carrying poetic lines from stanza to stanza or from line to line, and goes on to say:

"...there is no English poet who manages the free give-and-take of conversation in rhyme with so little appearance of effort. (see *SCRW*, p. 299 f.) But what gives it the *pace* is a special skill in carrying or turning the meaning on the rhyme-word, for the rhyme-word is generally a climax in sense as it is in sound; he *loads* his rhymes, to create an expectation in the hearer of a tension between the thing said and its shape in the ear... Yet Chaucer's general use is not so couplet-stopped as Dryden's or Pope's; he seldom pauses, as they do, to wag their tails, but swings forward on the rhymes, as on stopping-stones, from one swift narrative-thought to another." (D.S. Brower, ed. *Chaucer and Chaucerians*, p. 129. 'Chaucer's Narrative Art')

4.1. When illustrating the following passage from the *Clerk's Tale* E 568—72:

'Gooth now,' quod she, 'and dooth my lordes heeste;
 But o thyng wol I prey yow of youre grace,
 That, but my lord forbad yow, atte leeste
 Burieth this litel body in som place
 That beestes ne no briddes it torace.'

Professor Coghill hits upon a very happy idea about rime which will throw new light on the interpretation of the above passage, and then he goes on to compare Chaucer with Shakespeare from this rime's point of view: "How naturally the stresses fall on the meaningful words, particularly on the seeming throw-aways '*of youre grace*' and '*atte leeste*' which are so necessary to the feeling in Griselda's petition! This art of using rhyme as an element in colloquial pace is by no means shared by all users of rhyme in narrative, and accounts for much of the difference.

between a Chaucer, and a Spenser or a Shakespeare story; Spenser and Shakespeare were, no doubt, aiming at other effects and achieved them partly perhaps by this neglect of pace; but it is instructive to compare the directness of Griselda with the oblique and languid phrases of Lucrece, in which the rhymes are simply thrown away, though in a situation fraught with at least as much narrative emotion and importance." (The illustration from *The Rape of Lucrece* 1611--24 is here omitted.) (*Ibid.*, p. 130)

4.1.1. The present writer's comment on the above comparison is that for Chaucer, the narrative poet, rime may have been a structurally and semantically inseparable part of the line, while for Shakespeare, the dramatic-narrative poet as in this poem of rime-royal, its effect may have been buried without distinction in the flowing rhythm of the lines. There must in fact be the difference of rhythm in 'colloquial pace' between both poets.

5.0. Finally, E.A. Sonnenschein in his *What is Rhythm?* sees rime in the light of rhythm, with emphasis on its function as an element which is not an ornament but something more than it. He says: "Rime is an important, though not an essential, means of grouping the syllables of verse,... The commonest function of rime is to demarcate whole lines as rhythmical units, and it is often used to combine whole lines so that they shall form a certain pattern, whether as pairs or as elements in the higher rhythmical unity of a stanza. Rime is, therefore, something more than an 'ornament' of verse: it has a distinct function in rhythm." (*Ibid.*, p. 162)

In accordance with the section numbers in *SCRW*, the following supplementary notes and observations may be added:

6.0. (§ 1)* When Romance words occur in rime they retain their original accent on the last syllable: besides 'citée, vertú, resóun, etc.' the word 'contré' may here be added as in:

And [he] broghte hire hoom with hym in his *contree* (: solempnytee)
(*KnT* 869)

Also *KnT* 1442.

W.W. Skeat, referring to 'contree' in l. 864, *KnT*, notes: "'cóntree' is here accented on the *first* syllable; in l. 869, on the *last*. This is a good example of the unsettled state of the accents of such words in Chaucer's time, which afforded him an opportunity of licence which he freely uses. In fact, *cóntree* shows the *English*, and *contrée*, the *French* accent."

However, mention must here be made about the place in which the word 'contree' appears when accented on the last syllable, *i.e.* the rime-position, on which Skeat does not touch. Further, as regards "unsettled state of the accents of such words in Chaucer's time..." mentioned above, the present writer has pointed out the conditions and devices of the language as it then was which offered the poet a free play of imagination (Introductory to *SCRW*).

6.1. (§ 1) That rime preserves the final accent of the French words is also stated by É. Legouis when he refers to alliterative verse that was used after the Norman Conquest in his *History of English Literature*, p. 106:

"Accent, in particular, gives an English character to the words of foreign root, for the initial tonic accent necessary to alliteration is imposed on them, instead of the final accent which was theirs originally and which rhyme emphasizes and preserves."

* Hereafter the section number in parentheses, as for instance (§ 1) will mean 'with reference to § 1,' etc. in *SCRW*.

6.1.1. (§ 1) Recently Professor M. Borroff has discussed the metrical structure of *Sir Gawain and the Green Knight* and has remarked on the suffix providing the riming syllable (e.g. castél (xC), cástel (Cx)) in the following way:

"Since the pattern xC would be as useful within the line as Cx, its consistent avoidance in that position indicates that it represents an artificial mode of accentuation used solely for purposes of rhyme." (*Sir Gawain and the Green Knight: A Stylistic and Metrical Study*. Yale Univ. Press, 1962, p. 151).

This interesting remark may be suggestive of the 'conservative' nature of Chaucer's language—Professor J. M. Manly had once held the opinion that it was conservative—in that the original accents of such French words may have represented the older and somewhat artificial mode of pronunciation in the colloquial language of his time.

6.1.2. (§ 1) General description about the accentuation in relation to rime of the Romance words which passed into the English language in the thirteenth and fourteenth centuries may be found in Schipper's *A History of English Versification*, Chap. VIII, § 118:

"The accentuation of the newly introduced Romanic words thus being in a vacillating state, we easily see how the poets writing at that period in foreign even-beat rhythms, of whom Chaucer may serve as a representative, could use those words with whichever accentuation best suited their need at the moment, admitting the Romanic accentuation chiefly in rhymes, where it afforded them great facilities, and the usual Germanic accentuation mostly in the interior of the line."

7.0. (§ 3) One may be surprised to find the scarcity of words in *-esse* used in rime in *The Owl and the Nightingale*, as compared with Chaucer's case in which words in *-esse* are in very frequent use. A rare

example is :

300. Vor nis non so dim *pusternesse* (: lasso) *O & N* 369.

8.0. (§7) As to 'words in *-ioun*', used in rime, H.C. Wyld makes a very interesting remark: "It must be confessed that words like *persuasion*, *multiplication*, *perturbation*, *devotion*, *conclusioun*, *abusioun*, when stressed and rhymed on the ending *-dioun*, *-usidun*, etc., as often happens in Chaucer, produce an impression of prosaicness and monotony, especially when a number of such words recur at brief intervals." (*Some Aspects of the Diction of English Poetry*, p. 30)

8.1. (§7) Professor Borroff, having *Cursor Mundi* in mind, incidentally mentions the practice of riming on the suffix which is frequently seen in Middle English verse :

"The practice of rhyming on the suffix, using both native and Romance words, is familiar to us from the verse of Chaucer. It undoubtedly reflects the influence of Old French verse, in which similar rhymes were of frequent occurrence." (*op. cit.*, p. 152)

Professor Borroff's examples are those like 'duelland: stand, weri: molodi,' etc.

9.0. (§10) Terence Tiller in his Introduction to the translation of Gower's *Confessio Amantis* (Penguin Classics, 1963, p. 13) touches on the difficulty as to treatment of rimes when translating Middle English verse: "Translations from Middle English are not as easy as may be supposed. Gower, even more than Chaucer, employs *rimes riches* that would not be acceptable in Modern English verse: for example, 'Kepe (verb)' and 'Kepe (noun)'."

An early instance of 'rich rime' is found in *Cursor Mundi* 9033—34:

po wick er nouer po *worthier*

pat man tell quat po *dughtier*.

Compare also § 141, *SCRW*.

10.0. (§12) In the following instance the pl. *dedes* may probably be more logical:

And than, foryeven al hir wikked *dede* (: out of drede)
(PF 82)

Robinson notes: "'dede', possibly an old plural in *-e*, though Chaucer's regular ending is *-es*."

The present writer thinks that the form 'dede', whether plural or not, may have been rendered necessary by rime ('out of drede' (=doubtless) is a Chaucerian phrase.)

11.0. (§13) As to either 'hond' (hand) or 'hondes' (hands), there are found both examples:

'of honde':

O Brut, pat bern bald *of hand* (: England)
(*Cursor Mundi* 7) (Bennett & Smithers, ed.:
Early Middle English Verse and Prose, p. 186)

I was a dowtty man *of honde* (: lande)
(*Guy of Warwick* (Caius MS) 7611)

'of hondes':

Stryke hym styfflye fro his stede, with strenghe *of myn handys*
(Björkmann, ed.: *Morte Arthure* 376)

In the *Morte Darthur* is found an example of 'of his handys':

and he was a passynge good knyght *of hys hondys*.
(Vinaver, ed. *Works*, p. 863)

Also in O. Sommer's edition: *Le Morte Darthur* is seen a similar phrase:

I sholde slee the *my owne handes*.
(*Ibid.*, Vol II. p. 40)

Note: When it is singular, the word is usually found in the

pattern 'of honde', while when plural, it is often in the pattern 'of hys, etc. hondes'.

As to 'fot-hot' (=in hot haste), the phrase may have been traditionally used as a rime as in the Romance of *Guy of Warwick* 881—82, *et passim*.

Gij afterward Gaier smot,

To grounde he feld him *fot hot*.

Chaucer employs the phrase two times, *BD* 375 and *MLT* 438, both in the rime position.

Skeat notes : "*foot-hot*, hastily. It occurs in Gower, ed. Pauli, ii. 114; in *The Romaunt of the Rose*, 1,3827: Octovian, 1224, in Weber's *Met. Rom.* iii. 208; Savyn Sages, 843, in the same, iii. 34; Richard Coer de Lion, 1798, 2185, in the same, ii. 71, 86; and in Barbour's *Bruce*, iii. 418, xiii. 454.... We also find *hot fot*, i. e. immediately, in the *Debate of the Body and the Soul*, 1. 481. It is a translation of the O.F. phrase *chalt pas*, immediately, examples of which are given by Godefroy."

(Notes, p. 154.)

Godefroy gives : 'Chalt pas'. (loc. adv. aussitôt, sur le champ.)

(*Lexique de L'Ancien Français*, p. 75)

12.0. (§13) Concerning the pl. form 'honours' in rime in *PdT* 617, the present writer thought that it might have been influenced by the preceding rime : 'hasardours.' This pl. form, however, may be a reflex of OF declension: nom. sg. 'honours.' In this connexion, Bennett and Smithers note to a passage of *Kyng Alisaunder*, in which 'honour' as rime in the sense of 'honours' (see OED. s. v. 7—fiefs, domains; seigniory): "The pl. without ending—and the complementary phenomenon of a sg. in -s, as in *honoures* 140 and *foysouns* 222—directly reproduce the inflectional pattern which is one of the main systems in the OF declension of nouns;

nom. murs (sg.): mur (pl.)

obl. mur (sg.) : murs (pl.)"

(*Early Middle English Verse and Prose*, p. 280)

13.0. (§15) Plurals of *n*-declension : 'eyen'.

K. Brunner notes: "*eyen* 'Augen' (ae. *eaghan*, me. südl. *eyen*, *ighen*, nördl. *een*, noch heute mundartlich südl. *eyen*, nördl. *een* [i : n]).

(*Die englische Sprache*, Bd II, p. 18.)

14.0. (§16) As to the pl. form 'foon' (=foes), K. Brunner notes: "*fōn* 'Feinde' (ae. *ghefa* Mask. der *n*-Deklination oder ae. *fā* schw. Adj. zu *fāh* 'feindlich'). (*Ibid.*, p. 18.) The present writer takes the rime 'fon' (anon, etc.) to be traditional as in :

So pai wente sono anon

For to wreke hem of here fon.

(*Reinbrun*, 124 : 10-11.)

15.0. (§18) *Ing*-forms in rime.

Professor Margaret Schlauch wrote a review of *The Structure of Chaucer's Rime Words* in Polish in KWARTALNIK NEOFILOLOGICZNY XII 1/1965, the English version of which was sent to the present writer by the professor.

In her review Professor Schlauch has called particular attention to the use of '-yngē'-forms (*SCRW* §18 verbal nouns and present participles) which appear in rime-position. In it she makes very stimulating remarks about those '-yngē'-rimes both for Chaucer specialists and for students of English prosody, which may be worth quoting :

"In connexion with the appearance of the present participle in rime position (*SCRW* p. 36 f.) it would be worth while to refer to the evidence for the existence of marked secondary stress on the ending. For purposes of versification *-ing* could in fact assume even primary stress in the

rhythm of the line. Hence Chaucer had a freedom of poetic choice here, as also with numerous words of French origin whose English stress was not yet fixed. In their work *The Language and Metre of Chaucer* (London, 1901, p. 194), Ten Brink and Kluge had called this usage a "legitimate shifting of accent for the sake of the metre." It is clear what "legitimate" is supposed to mean in this context. Literary critics today would take the position that current pronunciation should never be distorted or "shifted" in any way "for the sake of metre." What Ten Brink and Kluge really meant was, I think, that there were variants or (as G. M. Hopkins might have said) "hovering" pronunciations at Chaucer's disposal in special types of native words, including present participles. There is no doubt that the poet availed himself of the alternates with appropriate elasticity." (See also *SGRIV* Introductory, p. 3)

15.1. (§18 Note 2) The technique of using *ing*-forms in succession in rime is seen in *Guy of Warwick* (Auchinleck MS) 7119-22:

Gij lepe on a mulo *ambling*,
 Bi pe way ho ridop *sonweing*.
 Tirri bileft sorwo *making*,
 & Gij his felawe *bimeninge*.

(This appears in the context in which Sir Guy takes his leave of Sir Tirri.)

16.0. (§22) Besides the rare words in rime which were illustrated in §22, like 'foore', 'stoveno', etc., there are found many other words which follow:

16.1. 'Stounde' (=space of time, moment):

And on a day it happed, *in a stounde*, (: ygrounde)

Sik lay the maunciple on a maladyo:

Also *KnT* 1212, *RvT* 4007, *MLT* 1021, *CIT* 1098, *Anel* 238, *Tr* I 1067, 1086, III 1696, IV 76, 625, V 1455, 1501, *LGW* 949, 2376. Especially in the phrase : 'in a stounde.'

16.2. 'Kankedort' (=critical position) :

Was Troilus nought in a *kankedort* (: sort : comfort)

(*Tr* II 1752)

This is the only instance in Chaucer. OED says : [Of unascertained etymology.]? A state of suspense ; a critical position ; an awkward affair. Variant reading is 'kankordort' ($H_2PhH_4C_x$)]

16.3. 'Gygges' (OED? A squeaking noise)

This hous was also ful of *gygges* (: twygges)

(*HF* 1942)

Skeat glosses : 'Gigges (*g* as *j*), *pl.* rapid movements.'

(*Chaucer, The Minor Poems, Glossarial Index, p.* 421)

This is the only instance in Chaucer as well as in OED.

16.4. 'Were' (=weir, trap for fish) :

This strem yow ledeth to the sorweful *were* (: sere : bere)

(*PF* 138)

Also *Tr* III 35.

16.5. 'Waget' (=a light blue colour) :

Al in a kirtel of a lyght *waget* (: set)

(*MiT* 3321)

This is the only instance in Chaucer.

16.6. 'Vitremyte' (=glass cap or head-dress ; OED : 'of obscure meaning)

And she...Shal on hir heed now were a *vitremyte* (: to quyte)

(*MKT* 2372)

Skeat adopts the reading 'vitremyte' (Cf. Harleyan MS : *wyntermyle*)

from the six MSS in the six-text, all of which agree in it. And he takes the meaning of the word to be the greatest 'cruX' in Chaucer. He says : "What the word means, is another question ; it is perhaps the greatest 'cruX' in Chaucer. As the word occurs nowhere else, the solution I offer is a mere guess. I suppose it to be a coined word, formed on the Latin *vitream mitram*, expressing, literally, a glass head-dress, in complete contrast to a strong helmet, ..." Robinson adds : "There are a number of phrases in which a head of glass or a cap of glass is a symbol of weakness or discomfiture... Skeat's interpretation of *vitremyle* thus gives a meaning in itself not unsatisfactory. But it is to be observed that there is no such idea in Boccaccio's *De Casibus*, which Chaucer was probably following." (*Works*, p. 748)

What must be emphasized here is that such a very rare word does occur in rime, not in the interior. 'Kankedort' (*Tr* II 1752) is also the case in point.

16.7. 'Briko' (=trap)

Genylon-Olyver...Broghte this worthy kyng in swich a *brike*
(: Armoriko)

(*MKT* 2390)

The only instance in Chaucer ; Wycliffe's is the earliest citation (1380) in OED.

16.8. 'Heronsowes' (=a little or young heron) :

I wol nat tellen of hir strango sowes,
Ne of hir swannes, ne of hire *heronsowes*.

(*SqF* 67—68)

Also the only instance in Chaucer.

16.9. 'Galocho' (=wooden shoe or clog. OF *galoche*) :

Ne were worthy unbokelen his *galoche*,

Ther doublenesse or feynyng sholde approche.

(*SqT* 555—56)

The only instance in all of Chaucer's work.

16.10. 'Nortelrie' (=education) :

What for hire kynrede and hir *nortelrie*

That she hadde lerned in the nonnerie.

(*RvT* 3967—68)

The only instance in Chaucer and in OED.

16.11. 'Ribibe' (=a term of contempt for old women) :

This somnour...Rood for somne an old wydwe, a *ribibe* (: brybe)

OED mentions : "The Cambr., Petw., and Lansd. MSS. read *rubybe*, *rybibe*, and *rebibe* in Chaucer *MilT* 145, where the correct reading is *rubible*."

16.12. 'Rebekke' (=old woman ; OED : a term of abuse applied to a woman) :

"Brother," quod he, "heere woneth an old *rebekke*,

That hadde almost as lief to lese hire nekke,

(*FriT* 1573—74)

Skeat notices 'a pun upon *rebekke*, a fiddle, and *Rebekke*, a married woman, from the mention of *Rebecca* in the marriage-service.' (*Notes*, p. 325)

This is the only instance in Chaucer as well as in OED.

16.13. 'Rubible' (=rebeck, an early type of violin)

And pleyen songes on a smal *rubible* (: quynyble)

(*MilT* 3331)

Also *CkT* 4396 (*ribible* : *couvertible*).

16.14. 'Quynyble' (=high treble ; OED : A part in music, one octave above the treble) :

Therto he song som tyme a loud *quynyble* (: rubible)

(*MilT* 3332)

The only instance in Chaucer.

16.15. 'Toute' (=buttocks) :

The hoote kultour brende so his *toute* (: aboute)

(*MilT* 3812)

And Nicholas is scalded in the *towte* (: rowte)

(*MilT* 3853)

These are the only instances in *The Canterbury Tales*.

16.16. 'Loone' (=grace, gift) :

God be thanked of his *loone* (: allone)

(*SumT* 1861)

Another example is *SkT* 295. In Chaucer these are the only two instances which appear in rime.

16.17. 'Shrympes' (=puny persons) :

...and we borol men been *shrympes* (: ympes)

(*Mk Prol* 1955)

This is the only instance in Chaucer occurring as the earliest in the sense of 'puny persons'.

16.18. 'Malisoun' (=curse) :

Seyde the preest, "and I hir *malisoun*," (: siro chanoun)

(*CYT* 1245)

16.19. 'Throwe' (=time, short time) :

And pale as box she was, and in a *throwe*

Avisedo hiro, and gan hym wel to knowe.

(*LGW* 866—67)

Also *MLT* 953, *MkT* 3336, *SumT* 1815, *CIT* 450, *CYT* 941, *Pity* 86, *Anel* 93, *Tr* II 687, 1655, *Tr* IV 384, *Tr* V 1461, *LGW* 1286, *RA* 1771.

17.0. Words in *-aille* like 'rascaille, poraille, espaille':

These words become rime words in Chaucer, as for instance :

Lo here, the fyn and guerdoun for travaille
Of Jove, Appollo, of Mars, of swich *rascaille* !

(Tr V 1852—53)

The only instance in Chaucer.

It is nat honest, it may nat avaunce,
For to deelen with no swich *poraille* (: vitaille)

(Prol 246—47)

The only instance in Chaucer.

For subtilly he hadde his *espaille* (: availle)

(FriT 1323)

One of two instances in Chaucer.

Words in *-aille* which occur in rime seem to be used contemptuously, especially in combination with 'swich', in Chaucer.

All in all, these rare words may reveal the resources of rime, seeing that they occur only in rime.

18.0. (§27) Pronouns.

As to the stressed 'here' (=her) as in 'hym and here', it occurs in *Piers the Plowman* in the form of 'with hym and with hire' :

But holde wip hym & wip hire pat aske the trowpe

(A-Text Pass. I. 100)

These pronouns : *hym* and *hire* are stressed here as in Chaucer since they form the alliterative words in the line. Skeat notes : "*With hym and with hire*, with him and her, i.e. with every man and woman." (Notes, p. 23)

19.0. (§28) Possessive pronouns : 'of me, of you, of her, etc.'

Guy of Warwick (Caius MS) has 'the loue of me' in rime, instead

of 'my loue'.

Thanne shall thou haue the loue *of me*,

Yf thou wolbee as y telle the.

(*Ibid.*, 671—72)

Very interesting is Shakespeare's use of this device in rime in *King Lear* I.i. 258—59 :

Not all the dukes of waterish Burgundy

Shall buy this unpriz'd precious maid *of me*.

20.0. (§31) Elliptical or absolute construction in rime :

Such a rare construction as seen in *Tr* V 1517 ('This Diomedo hire herte hath, and *she his* (: is : ywis)') is also seen in the romance *Ywain and Gawain* 3694 :

When we war nero-weri, iwys,

...Mi name ho frayned and *I his*.

Judging from such a similarity in pattern as found in *Y & G*, it may be said with something like a certainty that, generally, Chaucer had a great deal to learn from the techniques of verso-romances like *Ywain and Gawain*, *Guy of Warwick*, etc.

21.0. (§32) 'Many on' in rimo.

As to the origin of 'many on', Mustanoja notes : "There is reason to assume, although it has not been proved, that the combinations *such one*, *many one*, and the like, originated in the intensifying use of postpositive *one*." (*MES*. Part I, p. 296) If this is so, the intensifying function of 'many on' may be well attested by the rimo position of the phrase.

The phrase also appears in *Early South-English Legendary* 27 (p. 153) l. 1631 :

And he seide "*ghe* mouwen of swinke ouwer mote : ase guodo men doth *mani on* (: ower fon)

22.0. (§34) Adjectives in rime.

The combination 'cares colde' may be traditional :
 pourh a mihti methful mai,
 pat ous hap cast from *cares colde*. (: wolde : holde : nolde)

(*The Harley Lyrics*, 'The Poet's Repentance', 51—52)

Manly notes to 'cares colde' : 'a common expression for serious distresses of any kind.' (*Cant. Tales*, p. 610)

Besides 'peynes smerte' (: herto) *KnT* 2392, Chaucer also uses 'peynes stronge' (: longe) in rime *KnT* 1338. So is *Reinbrun*, 'Gij sone of Warwick' 86 : 10—12 :

pow schelt wende now wip me

Out of po *paines stronge* (: songe : fonge)

(see *SCRW*, p. 57, §34.2)

'Bright' (see *SCRW*, p. 59, Note 2) has no 'e' even after a plural (noun) in *Guy of Warwick*.

pat day Gij dede his might

To serue pritti maidens *bright*.

(*Guy of Warwick* (Auch. MS) 237)

22.1. In regard to 'Mars armypotent' (: bente) *KnT* 1982, Dunbar follows Chaucer's example :

as Mars armypotent (: ybent : schent : instrument : went)

(*Golden Targe*, 152 (Kingley ed., William Dunbar : *Poems*))

Compare Virgil, *Aen.* ix. 717 : 'Mars armipotens'.

Also Dunbar uses :

Thare saw I Mars, the god armypotent (: corpolent)

(*Ibid.*, 112)

In this connexion, it is interesting to note that the Wife of Bath harangues, using a like phrase : As helpe me verray God *omnipotent*

(: testament) (*WB Prol* 423)

23.0. (§39) 'Bright in bour'.

An example of the alliterative phrase 'bright in bour' is found in *Guy of Warwicke* (Auch. MS) (p. 396) :

Fair Feliis, so *bright in bour* (: flour)

Similar alliterative phrases such as 'byrde in bour (: flour) *RA* 1014, 'fair and styf in stour (: honour) *RA* 1270 are frequently seen in non-alliterative verso. C.L. Wrenn, quoting 'Bright in bure and eke in hallo', says : "...this epithet *bright in bure* (bright in bower) is identical with the *björt i bure* of the Old Norse *Poetic Edda*, and must have been a common poetic inheritance of the Germanic peoples."

(“On the Continuity of English Poetry”)

(*A Study of Old English Literature*, p. 22)

24.0. (§40) The 'ambidextrous' word order 'blisful tyme swete'.

The order 'adj. + n. + adj.' may have been traditional from Old English onwards. Quirk and Wrenn remark : "When a noun is qualified by two adjectives, we may find one before it and one after (*swiðe micle meras fersce* 'very big fresh-water lakes.')

(*An Old English Grammar*, p. 88)

It is of much interest to observe that this ambidextrous order of adjective is *not* found in Shakespeare's *Sonnets*, a fact which may indicate that the poet unlike Spenser and Milton may have disfavoured the practice.

25.0. (§43) French plurals.

The following pl. may be one of the French plurals used predicatively as in *Sir Thopas* 848 :

Swicho manero necessaries as been *plesynges* (: thynges : rynges)

(*MLT* 711)

A.C. Baugh notes : "The form is probably one of the French plurals

which Chaucer sometimes uses, but it may be a noun (pleasures). In any case it was probably dictated by the rime."

(*Chaucer's Major Poetry*, p. 325 (foot note))

26.0. (§48) 'Tweye' and 'Twoyne'.

About the 'tweye' in the following example, Robinson notes: "an error for *three*, namely, Shadrach, Meshech, and Abednego." (*Works*, p. 748):

But nevere wolde assento to that dede

Daniel, no his yonge folawes *tweye* (: oboye)

(*MKT* 2165—66)

Aage Brusendorff ascribes the reason for the error to the necessity of rime, saying: "Now, though of course there were three men in the fiery furnace besides Daniel, Chaucer obviously wrote *tweye* for the sake of the rhyme, so that this mistake must have occurred already in his own MS." (*The Chaucer Tradition*, p. 116)

27.0. (§52) Adjectives in *-lees* in rime.

Expressive is the word 'wemmoles' in rime, especially in the combination: 'Virgine wemmoles' in *SN Prol* 47:

...and thou, *Virgine wemmelees*, (: poes : relees)

Baar of thy body—and dweltest mayden pure—

Cf. Immaculate Conception.

28.0. (§54) Adverbs in *-ly*.

Adverbs in *-ly* seem to have rimed with themselves traditionally.

pai aseylde him *strongliche*,

& he him werd *stalworpliche*.

(*Guy of Warwick* (Auch. MS) 6897—98)

þus Gij him wereþ *manliche*,

And hij him aseyle *heteliche*.

(*Ibid.*, 6907—08)

Further example :

Sche him vnderfenge ful *mildeliche*,

& dede bape him ful *softliche*.

(*Ibid.*, c. 9279—80)

29.0. (§58) 'Bedene' (=together):

This expletive appears in *Guy of Warwick* (15th c. version) 2408 :

He slewe þe howndys all *bedene* (: keno)

So 8720, 8748, 11637.

Zupitza's note to the above line (2408) is now a very interesting one. He says 'this, although pretty common, yet *mysterious* word.' (Z's Edition, p. 377) (Italics mine.)

30.0. (§59) 'A-ferē' (=on fire):

This adverb is once used in *Tr.* I. 229.

Yet with a look his herte wax *a-ferē* (: were : stere)

This is a Kentish form. Cf. 'afyre : his syre', *LGW* 2493.

31.0. (§67) Verbs in rime.

Concerning the subjunctive caused by the necessities of rime Mustanoja writes in the following way :

"In the following case the subjunctive seems to be due to the requirements of rhyme :

ghif tucie men gop to wraslinge,

An eipor oper faste *pringe*...

(*Owl & Nightingale* 796) (*MES*, p. 470)

32.0. (§70) As to the pl. ending in either 'o' or 'en', Jacek Fisiak writes in his recent *Morphemic Structure of Chaucer's English* 1965, p. 82 :

"It is worthy of note that not only were vowels subject to this innovation (*i.e.* dropping of vowels in the final position) but the final /-n/

was dropped sometimes in inflexional morphemes, and hence *ind. pres. pl.* marked by *-e* (beside the older *-en*), e. g., *fall-e* ((we) fall), *tell-e* ((we) tell), *sey-e* ((we) say), etc."

Fisiak goes on to say :

"Chaucer occasionally employs forms from other dialects for 'stylistic' reasons as in the following : 'southern *-eth* in *ind. pres. pl.*, e.g. (*his heestes*) *understand-eth* (rhyming with *it stondeth*, CPard. 645) or (men) *ly-eth* (to rhyme with *it occupyeth*. Tr IV 834)" (Fisiak, *ibid.*, p. 83.)

33.0. (§78) 'Nevene' :

M. Borroff writes about 'neven', quoting from *Sir Gawain and the Green Knight* : "*Neuen* 58 "to name" (ON *nefna* "to name") presents somewhat the same picture as *hapnest*, with the all-important difference that it is a rhyme-word. ME *neuen* had a competing synonym in *nemn* (OE *nemnan*), although neither word has descended into modern dialect or standard use. For poetic purposes, *neuen* offered the great advantage of rhyming with such useful words as *heaven*, *seven*, and *seven* in the sense of "voice" and "appointed time". (M. Borroff, *op. cit.*, p. 97.)

34.0. (§80)

New sections may be created for 'dere' (=injure), 'wonde' (=desist) and the like which exclusively appear in rime :

34.1. 'Dere' :

For he koude with it bothe heele and *dere* (: spere)

(*SqT* 240)

Similarly. *KnT* 1822, *MkT* 3191, *Tr* I 651. Always in rime.

34.2. 'Wonde' :

Love wol love, for nothing wol it *wonde* (: withstonde)

(*LGW* 1187)

This is the only instance in Chaucer and that in rime. Cf. *King Horn*

(Caius MS) 336.

34.3. 'Stente' (=stint) :

He of his cruuel purpos nolde *stente* (: entente)

(*CIT* 734)

So *KnT* 903, 2442, *MkT* 3925, *CIT* 972, *Tr* V 1476, *Ven* 61.

However, in interior, the form 'stynte(n)' or 'stinte(n)', (not 'stente(n)') appears without exception : *KnT* 2093, 2348, 2450, 2479, 2732, 2811, *MliT* 3144, *CkT* 4339, *MLT* 953, *PriT* 1747, *NPT* 4347, *WBT* 732, *FriT* 1558, *CIT* 703, 748, 1175, *FkT* 814, *CYT* 883, 927, ABC 63, *Tr* I 1086, II 383, 687, 1242, 1361, III 884, IV 70, 1113, V 686, *HF* 3, 327, *LGW* 1647, *RA* 1441, etc.

34.4. Even the past form 'stente' (=stinted) occurs in rime :

'Stente' (=stinted) :

In al this meene while she no *stente* (: entente)

(*CIT* 1023)

Similarly *BD* 154, 358, *Tr* I 60, 273, 736, II 598, 876, III 1238, IV 340, V 1452, 1485, *HF* I 221, III 593, 836, 941, *LGW* 633, 821, 1240.

Here, also, in interior, the form 'stint(e)' is very frequent.

'Stere' (=stir) :

So speke youreself to hym of this matere ;

For with o word yo may his herto *stere*.

(*Tr* III 909—910)

So *Tr* I 228, 1643, 1451, *HF* II 59.

34.4.1. In regard to the Kentish forms in rime, Skeat notes (*s.v.* *MilT* 3822, *celle*) : "We find that Chaucer actually uses Kentish forms (with *e* for A.S. *y*) elsewhere, for the sake of a rime. A clear case is that of *fulfelle*, in *Tr* III 510." (*Notes*, p. 112)

35.0. Kentish forms in rime other than those mentioned above are

evidenced as follows :

35.1. 'abegge' (for *abye*) (: leggo) (*RvT* 3938.) ; (*HF* 221)

36.0. 'nyghte' (=turn to night) and 'weste' when used as infinitive appear in rime :

And into tyme that it gan to *nyghte*
(*Tr* V 515)

The earliest citation in OED in the sense of 'To turn to night ; to grow dark.'

36.1. 'Weste' as verb (inf.) in the sense of 'to move towards the west' also appears in rime :

Til that the hote sonne gan to *weste* (: to reste)
(*PF* 266)

OED gives the above example as earliest.

The other example as second citation is taken from Chaucer.

LGW (Text G) 51 : And whan the sonne gynneþ for to *weste* (: to reste)

37.0. (§94) 'To' in rime.

'To' in rime can be traced earlier to *The Owl and the Nightingale* 1627 :

An swa mai mon tolli him to
Lutle briddes I iuo (=catch).

38.0. (§98) 'Word and ende' :

The original formula 'ord and ende' (=beginning and end) is found in *The Romance of Guy of Warwick* (Auch. MS) 1030 :

Ac to pe maiden ichil wende,
& tel hir bope *ord & ende*.

In the time of Chaucer (who uses 'word and ende') the formula 'ord and ende' may have been felt archaic. It occurs, however, in *Sir Launfal* (14th c.) 314 :

I wot py:stat, *ord and ende*. (: hende)

It is interesting to note that in the Romance of *Guy of Warwick*, 'word and ende' along with its older 'ord and ende' is seen :

I schal him telle *word & ende* (: of-sende)

(*G of W* 632)

39.0. (§101) Professor A.C. Baugh incidentally touches upon the requirement of rime when he notes about 'o quarter of a tyde' in *MLT* 798 :

Custance in-with his reawme for t'abyde

Thre dayes and *o quarter of a tyde*.

He says : "The force of the line would then be 'three days and only the shortest possible time more.' The phrase *o quarter of a tyde* may have been added for the sake of the rime." (*Chaucer's Major Poetry*, p. 327)

40.0. (§105) The same structure with 'O many a *teer*...Doun ran of hem that stoden hire *bisylde* (: abyde) may be seen in :

The fresshe beautee sleeth me sodoyntly

Of hire that rometh in the yonder place (: grace)

(*KnT* 1118—19)

The syntax here must be 'The fresshe beauteo Of hire that...'

41.0. (§130) Type : Verrayment (=truly).

This rime word seems to derive from *Guy of Warwick*. Chaucer parodies the Romance of Guy in *Sir Thopas*, where the word occurs in rime. See further, L.H. Loomis, "Chaucer and the Auchinleck MS : 'Thopas' and 'Guy of Warwick', *Essays and Studies in Honor of Carleton Brown*, 1940.

42.0. (§141) After this section, a new one (§142) had better be put anew for 'Identical Rimes' which are frequent in Chaucer and in Middle English. This we sometimes call 'rime richo', using the French nomenclature. One of the most famous lines of identical rimes is found in *Prologue* 17—18.

The hooly blisful martir for to *seke*,
 That hem hath holpen whan that they were *seeke*.

Concerning the effect of this identical rime in this context Trevor Whittock has very recently touched upon it with poignancy, quoting the above two lines: "The saint's holiness and bliss are at one with, and are a culmination of, the wonder and joy of the natural world. Even the identity of the rhymes 'seke' (visit) and 'seeke' (sick) emphasises the curative and transforming power of the saint, and suggests gratitude (akin to relief of spring after death-bound winter) moving men to pilgrimage." (*A Reading of the Canterbury Tales*, 1968, p.47.)

42.1. Prof. Manly notes to this: "We have here what is called in English "identical rhyme" and in French "rime riche." In mod. English poetry this is avoided, but in Middle English it was sought for as a special beauty; in Old French, rhymes of this sort were sometimes used throughout a poem, e.g. *Le Mariage des Sept Arts*." (*Canterbury Tales*, p.497)

42.2. Chaucer's identical rimes are especially 'wente (verb pt.): wente (=turn n.)' and 'queynte (=adj. strange): queynte (noun & verb)' in evidence:

she *wente*

Into the garden, ...

And up and down ther made many a *wente*,

(*Tr* II 815)

Similarly *Tr* II 63, III 787, V 605, *HF* 182.

'queynte':

But sodeynly she saugh a sighte *queynte*,

For right anon oon of the fyres *queynte*,

(*KnT* 2333—34).

Here 'a sighte queynte' (*adj.* strange): 'queynte' (*verb*= was quenched).

As clerkes ben ful subtile and *queynte* ;
 And prively he caughte hire by the *queynte*,

(*MilT* 3275—76)

Here 'queynte' (*adj.* cunning). 'queynte' (*noun*).

42.3. The identical rime is a kind of 'annominatio' in medieval rhetoric. The figure was used to contrast the words of same form yet of different meaning. E. Faral explains it in his famous *Les Arts Poétiques du XII^e et du XIII^e Siècle*, pp.93 ff. Especially on p.96, he writes: "Beaucoup de mots latins prêtaient à ce jeu (*mundus* nom (=ornament) et *mundus* adjectif (=clean), etc.). En français, la rime était une invitation à le rechercher. Aussi trouve-t-on une infinité d'exemples du type.

Méragis 7,9 Non, par mon chief, se il cheïst
 D'autresi haut com un *clochier*,
 Ja ne l'en convenist *clochier*...

43.0. (Chap. XXIII) Besides the seven tendencies as noticed in rime-position, the following point may be added especially in regard to adverbs like 'yfcere', 'anon', 'swithe' 'yerno' or asseverations like 'trowely, withouten faille, withouten more', that these words and phrases, seeing from the standpoint of *meaning*, mostly indicate 'speed, immediacy, togetherness, certainty', etc. These facts are interestingly found throughout Middle English verse whether or not the forms are different from each other according to the dialects, for instance, adverbs which express 'togetherness' are, on the one hand, '(al) yfcere,' & 'in fere' in *Troilus*, and on the other in Northern poetry '(al) bedene, (al) samen', etc. It is worthy of further investigation what kind of words from the semantic point of view are favoured in rime-position in Middle English verse, especially in romances, and why they are favoured.

44.0. (§142) The recurrent rime: 'Troye: joye'

Jun Sudo reveals in his suggestive article on the language and the stylo of Chaucer's *Book of the Duchess* 1967 that the rime 'Troye:joye' which is artistically used in *Troilus* was traditional in Italian and Old French poetry. He searches Dante, Petrarch and Crétien de Troyes to find out the resources of the above rime, and not in vain.

45.0. (§151) The usual rime 'wyf : lyf'.

Chaucer's effective use of this conventional rime is found in *MilT* 3522—23 :

This carpenter answerde, "Allas, my *wyf!* (:lyf)

And shal sho drencho? alas, myn Alisoun.

T.W. Craik writes about this rime here used: "The carpenter's mind turns instantly to his wife (the rhyme gives emphasis to his cry) of whom he is constantly thinking." (*The Comic Tales of Chaucer*, p.19)

By way of brief conclusion it must be emphasized again that from the foregoing consideration and observation of Chaucer's rimes one may be justified in hoping that the idea of ascertaining rimes from the syntactic, stylistic and semantic point of view that the present writer had embraced when writing the *Structure of Chaucer's Rime Words* may not only be accepted, but also may further be pursued to prove its validity by applying it to all of medieval English verses, romances in particular. (October 20, 1969)

(Professor of English Philology)

Further Consideration of Chaucer's Rimes

Michio MASUI

This article aims at a supplement to Michio Masui: *The Structure of Chaucer's Rime Words: An Exploration into the Poetic Language of Chaucer* which was published in 1964.

In recent years there seem to have increased a good number of references to the roles rime plays in poetry and to the functions rime does for various effects in poetic lines.

In view of this literary tendency the present writer has since the publication of the above-mentioned book gathered those opinions about and references to rimes which he came across while reading books of literary criticism and of philology. On the other hand, he also has made observations on the linguistic and literary phenomena in Chaucer and in Middle English literature, especially romances, which are similar to those treated in the *Structure of Chaucer's Rime Words*. And what was most stimulating to the present writer when he was analysing and arranging these collected materials was that the *structural* principles on which his observation was mainly based have in most of the cases been approved by the scholars and critics who have taken interest in and given thought to the uses of rime. It is now obvious that in the future more serious attention should be called to the functions of rimes in Middle English romances from this structural and even semantic point of view.