Messages in Feminine Endings in Spenser's *Faerie Queene* Book V

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1, **Introduction**

1.1, The purpose of the present study

The present study is going to make stylistic analyses of feminine endings and promoted masculine endings in *The Faerie Queene* (*FQ*) Book V, and to examine how Spenser exploits the artistic creativity to communicate particular messages in interaction with internal context, showing some parallel patterns of use between feminine endings and promoted masculine endings. As is pointed out by Widdowson (1996: 140), an intuitive awareness of artistic values ultimately depend upon linguistic patterns, which are made apparent by investigating the way language is used in a text.

1.2, Spenserian stanza

Iambic pentameter is a basic meter from the 1st line to the 8th line, and hexameter (*i.e.* Alexandrine) is basic in the last (*i.e.* 9th) line of Spenserian stanza. Rhyme scheme is ababbcbcc. Most rhymes are perfect (simple) masculine. However, there are not a few lines called feminine, whose rhyming syllable is followed by the same unstressed syllable (*e.g.* faces/places).

There are also some rhymes whose stress is promoted on the last syllable at the end of the line, satisfying the requirements of rhyme and meter. According to Harmon (1990: 604), 'so-called stress promotion gives conventional stress to a normally unstressed syllable at the end of a word of three or more syllables, thereby assimilating that syllable into a rhyme-pattern (*e.g.* daintily/hye).'

1.3, Method of the present study

Not a few readers of *FQ* will recognize by intuition that so-called foregrounding might be intended in the choice of feminine rhymes and of stress promoted rhymes, with masculine rhymes backgrounded. I assume that these foregrounded rhymes communicate some particular messages, interacting with internal context of the text. So I expect that

feminine rhymes could fruitfully be compared with stress promoted masculine rhymes, in the interacting ways with context, clearly showing some characteristics of stylistic features in the poem.

Messages induced in this way are grouped into patterns, according to the verbal icon. I adopt the term 'verbal icon' to refer to a kind of onomatopoeia, which represents some particular image-like message, by means of the auditory effect of a syllable added at the end of the line. I expect that feminine rhymes and stress promoted masculine rhymes are both charged with extra significance and relevance. I assume that the verbal icon is a less physical object than a mental image, yet it has a kind of specificity or density that makes it substantial. See Wimstatt's discussion on Chaucer's and Pope's rhyme to reason (Wimsatt, Jr., W. K. 1954 and Graham 1992: 244).

2, **Research into rhymes in Spenser**

Rhymes in Spenser have mostly been focused in terms of pronunciation: see Gil (1621), Zachrisson (1913), Wyld (1923), Dobson (1968), Strang (1970), Cercignani (1981), Araki (1993-95), etc.

Harmon (1990: 604-05) surveys Spenser's usage of rhymes, saying that most of the rhymes are perfect and single, and that there are also deficient rhymes such as stress promotion, redundant rhyme as well as assonance and consonance. He also refers to Spenser's device of avoiding monotony of rhyme in *FQ*, bringing about two complimentary pleasures of the stanzas: *i.e.* that of constancy and of variety.

On the other hand, there are not many stylistic studies on Spenser's rhymes which are discussed in relation to discourse (or context). Hamilton (2007: 533) illustrates some interesting insights into usage of rhymes in relation to context, in his instructive notes to *FQ*: *e.g.* Artegall, the hero knight for justice in Book V, declares equity in judging two brothers' quarrel, sharing the same 'a' and 'c' rhymes. Quilligan (1990) treats Spenser's and Sidney's masculine and feminine endings, discussing social control in their poems. Kosako (2007) focused on feminine endings in the Radigund episode in *FQ* Bk.V, examining their stylistic features with the help of corpora (*i.e. English Poetry Full-Text Database*, and an e-text of *FQ*). The present paper attempts to expand the study, and examine what kinds of patterns of verbal icon can be induced from feminine rhymes and stress promoted masculine rhymes, in interaction with contexts in the whole book V of *FQ*.

3. **Pronunciation of suffixes in the Elizabethan period**

Both feminine rhymes and stress promoted masculine rhymes are concerned with the pronunciation of such suffixes as; *–ed, –ie, –ly (lie), -ent, –ence, –es*, etc. This study

particularly focuses on the patterns related with the suffix –*ed*, and other suffixes which co-occur with it.

There were varieties in the pronunciation of words in the Elizabethan period, and syllabification of suffixes was artificial, for example, for the sake of meter and rhyme. See Wright (1988: 50-1), etc. Görlach (1991: 73) states that 'vowel differences in syllables with secondary stress or in unstressed position, if reflected in spelling at all, are important as the only indication of certain prosodic features in EModE.'

3.1, The suffix –*ed*:

Meter and rhyme in *FQ* will make us presuppose that the suffix –*ed* was syllabic. The suffix –*ed* was undoubtedly not pronounced in speech at that time, but it was deliberately sounded in literary texts, particularly as archaic. See Sugden (1936: 102), Kökeritz (1953: 262), Wyld 1956: 06 , Dobson (1968 [1957]: 885-86), Wright (1988: 50-1) and Ronberg (1992: 10).

Spenser almost always uses the form -'*d* or -*d* when the iambic pentameter does not require the syllabic value on the suffix. See for example: 'To whom he aunswerd wroth' (5.2.11.8); 'Though also those mote question'd be aright' (5.9.40.7), etc. However, Spenser is not thoroughgoing in showing the difference of syllabic value for the suffix, because there are a few examples of the suffix –*ed*, which does not have the syllabic value for rhyming: *e.g*. 'emprisoned/ Radigund' (argument to 5.5.5) and 'appeard/ heard/ fared/ stared' (5.7.20).

3.2, Other suffixes

With regard to other suffixes –*ly* (-*y*, -*ie*, -*e*), –*ent*, –*ion*, –*er*, –*en*, –*our*, –*ite*, and –*ing*, which co-occur with the –*ed* suffix, they in those days were not likely to have the main stress in ordinary speech, even though they sometimes had the secondary stress. See Dobson (1968 [1957]: 842, etc.).

4, **Patterns of verbal icon in *FQ*, Book V**

Book V of *FQ* contains the legend of Artegall or justice. According to Hamilton (2007: 507-08), all the books of this poem include the motif that 'the world hathe lost his youth, and the times beginne to wax olde,' and it 'is treated fully in Bk V, because its virtue, justice, confronts the fallen worlds directly.' How, then, is Spenser's lamentation for moral degeneration communicated in the poem? Feminine rhymes seem to be concerned significantly with his message of lamentation for weakness of human beings. I would like to clarify that they have their own particular verbal icons, *i.e.* representational meanings or sort of onomatopoeic message patterns.

4.1, Symmetrical contrast of the patterns between feminine endings and promoted masculine endings.

Both of these patterns show a kind of symmetrical contrast to each other, and all instances are to be grouped into the contrasting patterns. I abbreviate the message in stress promoted masculine rhymes to M, and that in feminine rhymes to F, in the following description.

4.2, Patterns in stress promoted masculine rhymes have the following messages:
- M-1: that some degree of power (strength) is being augmented or has been enhanced;
- M-2: that a relevant character has some disposition acting dynamically;
- M-3: that a relevant speaker (narrator or character) is talking with a heightened (or empassioned) tone of voice on the content;
- M-4: that stage has shifted into another one in a dynamic way.

4.3, On the other hand, the patterns in feminine rhymes have contrasting messages, *i.e.* M-1 vs. F-1, M-2 vs. F-2, M-3 vs. F-3, and M-4 vs. F-4, as shown below:

- F-1: that a character has his/her power (or strength/ courage) weakened (or decreased), or that a character's power (strength, courage) has weakened opponent's power (strength, courage);
- F-2: that a character is weak (or fragile) by nature, or liable to be damaged, and continues to be so without any dynamic change;
- F-3: that a character (narrator) is talking (narrating) with a gentle (tender or lamentable) tone of voice, sometimes persuading the listener (reader) to believe what s/he says;.
- F-4: that the narrated scene is shifting into another one in a smooth way.

5. **Messages of stress promoted masculine rhymes**

There are far fewer instances of stress promoted masculine rhymes than feminine rhymes. However, they are distributed in a contrasting way.

5.1, Pattern M-1

Let me first illustrate the pattern of verbal icon which communicates the message that some degree of power (strength, courage) is being augmented or has been enhanced.

M-1: with the suffix –*ed* in the 'a' rhyme; and with the suffix –*ence* in the 'c' rhyme:

A widow, Belge, was glad to be offered protection from Geryoneo, because she was able to feel reassured in defending against foreign foes.

> Then this bold Tyrant, of her widowhed
>   Taking aduantage, and her yet fresh woes,
>   Himselfe and seruice to her offered,
>   Her to defend against all forrein foes,
>   That should their powre against her right oppose.
>   Whereof she glad, now needing strong defence,
>   Him entertayn'd, and did her champion chose:
>   Which long he vsd with carefull diligence,
> The better to confirme her fearelesse confidence. (5.10.12)

Scansion (though tentative) of some of the lines with the 'a' rhyme and 'c' rhyme will show that the stress is promoted at the end of the line, satisfying the requirement of rhyme and iambic pentameter.

> Then thís bold Týrant, óf her wídowhéd
> Himsélfe and séruice tó her ófferéd
> Which lóng he úsd with cárefull díligénce

The stress promoted masculine endings of these lines will imply a message that she has now strengthened her defensive power against foreign foes. This implication is enhanced by the similar stress promotion in 'diligénce/ confidénce' of the 'c' rhyme, which rhyme with the perfect masculine 'defence'.

5.2, Pattern M-2

Secondly, let us illustrate the pattern of the message that a relevant character has some disposition acting dynamically.

M-2: with the suffix –*ie* in the 'b' rhyme; combined with F-1 and F-4, with the suffix –*ed* in the 'a' rhyme:

Talus directs jibe and insult to Braggadochio and his 'guilefull' servant because of their knaveries. He punishes them severely after their false imitations are utterly revealed. The stanza below shows the contrast between the feminine endings of the 'a' rhyme, which implies the defacement of Braggadochio and his squire (F-1 & F-4), and the stress

promoted masculine endings with the suffix *-ie* at the end of the line, which implies that ladies and knights are all remembering Braggadochio's disposition full of false deception (M-2).

> Now when these counterfeits were thus vncased
>> Out of the foreside of their forgerie,
>> And in the sight of all men cleane disgraced,
>> All gan to iest and gibe full merilie
>> At the remembrance of their knauerie.
>> Ladies can laugh at Ladies, Knights at Knights,
>> To thinke with how great vaunt of brauerie
>> He them abused, through his subtill slights,
> And what a glorious shew he made in all their sights. (5.3.39)

5.3, Pattern M-3

   Thirdly, let us illustrate the pattern M-3, in the stress promoted masculine rhymes, which implies a message that the narrator's tone of voice is impassioned or irritated with the content of discourse.

M-3 blended with M-1: with the suffix *–ed* in the 'c' rhyme, which is contrasted with F-3 in the feminine endings of 'a' rhyme:

> For from the golden age, that first was named,
>> It's now at earst become a stonie one;
>> And men themselues, the which at first were framed
>> Of earthly mould, and form'd of flesh and bone,
>> Are now transformed into hardest stone:
>> Such as behind their backs (so backward bred)
>> Were throwne by *Pyrrha* and *Deucalione*:
>> And if then those may any worse be red,
> They into that ere long will be degendered. (5.pro.2)

   The men in the golden age are narrated with the feminine endings of the 'a' rhyme (named/ framed). The softly added sounds of the endings will imply the narrator's gentle tone of voice, fit for discoursing the golden age (F-3). On the other hand, the narrator's recognition that men have 'transformed into hardest stone' is narrated with the stress promoted masculine rhyme, 'degendered (bred/ red),' in the 'c' rhyme (M-3). The

shift in rhyme from the feminine 'a' rhyme to the stress promoted masculine 'c' rhyme 'degendered,' will reflect an unsatisfactory shift from 'the golden age' to 'a stonie one.' The stress promoted ending also implies the pattern M-1, lamenting for the transformation 'into hardest stone.'

5.4, Pattern M-4

Lastly let us illustrate the pattern M-4 of stress promoted masculine endings, which communicates a message that the stage has shifted into another one in a dynamic way.

5.4.1, M-4: with the suffix –*ed* in the 'b' rhyme:

When Britomart slept before the idol in the Isis's shrine, she saw herself transfigured into a goddess in her dream. The stress promoted suffix –*ed* in 'transfigured/ wondered,' rhyming with the perfect masculine rhymes 'hed/ red' in the 'b' rhyme, represents Britomart's shift in appearance in her dream into a powerful goddess (M-4). Britomart herself wonders at the sudden change into a goddess.

> Her seem'd, as she was doing sacrifize
> 　　To *Isis*, deckt with Mitre on her hed,
> 　　And linnen stole after those Priestes guize,
> 　　All sodainely she saw transfigured
> 　　Her linnen stole to robe of scarlet red,
> 　　And Moone-like Mitre to a Crowne of gold,
> 　　That euen she her selfe much wondered
> 　　At such a chaunge, and ioyed to behold
> Her selfe, adorn'd with gems and iewels manifold. (5.7.13)

5.4.2, M-4: with the stress promoted masculine 'c' rhyme, 'mollifie/ suddenlye' (/ eye), combined with the perfect 'b' rhyme of masculine endings:

Although the instance is not directly concerned with the stress promotion of the suffix –*ed*, it interestingly mixes up the perfect 'b' rhyme of masculine endings by the syncopated –*ed* past participle 'mard' and the past tense 'star'd' (regard/ hard), with the stress promoted masculine 'c' rhyme.

Just as Artegall was about to cut Radigund's head off, he was empierced with pity to find her beautiful face (5.5.13). The masculine 'b' rhyme here may reflect Artegall's overwhelming strength to Radigund in the battle field. On seeing her beauty uncovered of the helmet, however, he was pierced with pity for her, and threw his sword apart from him, abandoning the victory. The psychological shift is narrated with an exquisite rhetoric, to

show his self-dramatising justification. It consists partly of the stress promotion in 'mollifie/ suddenlye,' which rhyme with the perfect masculine rhyme 'eye.' It is also combined with the perfect 'b' rhyme, 'regard/ mard/ hard/ star'd.'

Just at this moment, Radigund's status shifts from the vanquished to the advantageous, recovering her strength owing to her beauty. This shift is implied with the stress promoted masculine 'c' rhyme.   Interestingly, Radigund's recovery of her strength is narrated with the masculine simile, *i.e.* like one that 'from his dreame is waked suddenlye.'

6, **Messages of feminine rhymes**

Compared with the small number of stress promoted rhymes with the suffix *–ed*, feminine rhymes abound in the poem. Let us illustrate how each pattern in this category has the variety of verbal icon to communicate a particular message of its own.

6.1, Pattern F-1

This pattern implies either message that a character has his/her power (or strength/ courage) weakened (or decreased), or that a character's power has weakened the opponent's power. The pattern F-1 can appear by itself, but it is often blended with other pattern(s).

6.1.1, F-1: with the suffix *–ed* in the 'a' rhyme and 'c' rhyme, together with the suffix *–ion* in the 'b' rhyme:

Artegal's squire, Talus, cast Munera down from the Castle wall to be drowned in the river, and completely destroyed herself and her castle so that there may not be hope of repairing (F-1). It is noteworthy that the whole lines in this stanza consist of feminine endings, mixed with those with the suffix *–ion* in the 'b' rhyme.

> And lastly all that Castle quite he raced,
>   Euen from the sole of his foundation,
>   And all the hewen stones thereof defaced,
>   That there mote be no hope of reparation,
>   Nor memory thereof to any nation,
>   All which when *Talus* throughly had perfourmed,
>   Sir *Artegall* vndid the euill fashion,
>   And wicked customes of that Bridge refourmed,
> Which done, vnto his former iourney he retourned. (5.2.28)

The rest of the instances in this pattern will be catalogued below.

6.1.2, F-1: with the suffix -*ed* in the 'c' rhyme:
   Artegall struck Radigund's helmet, and made her fall down (5.5.11).

6.1.3, F-1 blended with F-2: with the suffix -*ed* in the 'a' rhyme:
   Artegall revealed that Braggadochio had false imitations (F-2). After that, Talus punished Braggadochio and caused him to be disgraced (F-1) (5.3.39).

6.1.4, F-1 with the suffix -*ed* in the 'c' rhyme: 'perceiued/ bereaued/ deceaued.'
   Braggadochio's claim for the steed is disproved (5.3.30).

6.1.5, F-1: with the suffix -*ed* in the 'b' rhyme: 'aduewed/ issewed/ shewed/ endewed.'
   Bragaddochio's falsehood was revealed by Artegall (5.3.20).

6.1.6, F-1 blended with F-2: with the suffix -*ed* in the 'c' rhyme: 'obtayned/ attayned/ gained.'
   Artegall yielded to Radigund 'of his owne accord' (5.5.17).

6.1.7, F-1: with the suffix -*ed* in the 'b' rhyme: 'thondred/ sondred/ encombred/ nombred.'
   Talus wounded and slayed many Amazon warriors (5.5.19).

6.1.8, F-1 blended with F-3: with the suffix -*ed* in the 'c' rhyme: 'annoyed/ ioyed/ toyed.'
   Hercules, 'forgetting warres,' 'ioyed/ In combats of sweet loue'(5.5.24).

6.1.9, F-1 blended with F-3: with the suffix -*ed* in the 'c' rhyme: 'shewed/ subdewed/ endewed.'
   Canto I begins with narration that 'euermore some of the virtuous race …their fruitfull rancknes did deface'(5.1.1).

6.1.10, F-1: with the suffix -*ed* in the 'a' rhyme: 'appeared/ feared.'
   Talus 'thundred strokes' on the door of Munera's castle 'so hideouslie' that he 'filled all the house with feare and great vprore' (5.2.21).

6.1.11, F-1: with the suffix -*ed* in the 'c' rhyme: 'tumbled/ rumbled/ humbled.'
   Talus 'down the rock the Giant throwing, in the sea him dround' (5.2.49-50).

6.1.12, F -1: with the suffix -*ed* in the 'c' rhyme: 'rebelled/ excelled/ quelled.'
   Artegall's sword excelled all other swords (5.1.9.5-9).

6.1.13, F-1 blended with F-3: with the suffix –ed in the 'c' rhyme: 'desired/ outhyred/ admired.'
   The poet laments for the corruption of 'present dayes' (5.pro.3).

6.1.14, F-1: with the suffix -*ed* in the 'b' rhyme: 'conceyued/ bereaued/ deceaued/ weaued'; combined with the feminine 'c' rhyme, 'of her/ coffer/ offer.'
   Being deserted by her husband, Lucy sought to take her own life by drowning in the sea (5.4.10).

6.1.15, F-1: with the suffix -*ed* in the 'b' rhyme: 'warned/ armed/ harmed/ swarmed.'
   Warned of the warlike men, the Amazons swarmed like a cluster of excited bees (5.4.36).

6.1.16, F-1: with the suffix -*ed* in the 'c' rhyme: 'warded/ garded/ discarded.'
   Radigund at last her shield was forced away by Artegall (5.5.8).

6.1.17, F-1 blended with F-3: with the suffix -*ed* in the'b' rhyme: 'frowned/ drowned/ swowned/ crowned,' and with the suffix –*it* in the 'c' rhyme, 'merit/ spirit/ disinherit.'
   Clarinda begins to soften Artegall's attitudes with her eloquence (5.5.36).

6.1.18, F-1: with the suffix -*ed* in the 'b' rhyme: 'fared/ prepared/ scared/ glared.'
   Britomarto destroyed Dolon's other sons (5.6.38).

6.1.19, F-1: with the suffix -*ed* in the 'a' rhyme: 'burned/ turned.'
   The powerful light of Arthur's shield made the Souldan's steeds turn back and run away (5.8.38).

6.1.20, F-1: with the suffix -*ed* in the 'b' rhyme: 'exyled/ defyled/ despoyled/ foyled.'
   The Souldan's wife is exiled to 'saluage woods' by Artegall (5.9.2).

6.1.21, F-1: with the suffix -*ed* in the 'c' rhyme: 'enured / allured/ procured.'
   Zeal, the prosecutor, detailed Duessa's crimes at Mercilla's court (5.9.39).

6.1.22, F-1: with the suffix *-ed* in the 'c' rhyme: 'blasted/ tasted/ wasted.'

    Belge's sons' 'faire blossomes' were blasted by a strong Tyrant's invasion (5.10.6).

6.1.23, F-1: with the suffix *-ed* in the 'a' rhyme: 'arriued/ depriued.'

    Arthur offered himself for the adventure to defeat Geryoneo in Belge's land (5.10.18).

6.1.24, F-1: with the suffix *-ed* in the 'a' rhyme: 'perceiue/ deceiued.'

    Arthur came to fight with Gerioneo and defeated him (5.11.7.1-5).

6.1.25, F-1 blended with F-3: with the suffix *-ed* in the 'c' rhyme: 'tempted/ consented/ inuented.'

    Burbon lamented women's liability to accord 'golden giftes and many a guilefull word' (5.11.50).

6.1.26, F-1 blended with F-2: with the suffix *-ed* in the 'c' rhyme: 'obtayned/ detayned/ mis-trayned.'

    Burbon's love was trained amiss to untruth with Grandtorto's corrupting bribes (5.11.54).

6.1.27, F-1: with the suffix *-ed* in the 'b' rhyme:'complained/ disdained/ fained.'

    Mercilla's damsel moved Artegall and Arthur to avenge the evil Souldan (5.8.24).

6.2, Pattern F-2

    Secondly, I shall discuss the pattern F-2, which implies a message that the character is weak or fragile in nature, or liable to be damaged, and that the character still continues to be so without any dynamic change.

6.2.1, F-2 blended with F-3: with the suffix *-ed* in the 'c' rhyme: 'mynded/ kynded/ blynded.'

    Trying to persuade Artegall to love Radigund, Clarinda tells him about Radigund:

Then why does not, thou ill aduized man,
  Make meanes to win thy libertie forlorne,
  And try if thou by faire entreatie, can
  Moue *Radigund*? who though she still haue worne
  Her dayes in warre, yet (weet thou) was not borne

> Of Beares and Tygres, nor so saluage mynded,
>
> As that, albe all loue of men she scorne,
>
> She yet forgets, that she of men was kynded:
>
> And sooth oft seene, that proudest harts base loue hath blynded. (5.5.40)

Clarinda earnestly attempts to persuade Artegall to entreat for Radigund's love, putting the stress on the auxiliary 'can' of masculine rhyme in enjambment, emphasizing his possibility to do so. The enjambment still expands to the fourth and fifth lines, impressing him with her eagerness to do so. Besides these features of her persuasion, the feminine endings in the 'c' rhyme imply the maid's tender tone of voice to impress her friendliness (F-3) as well as Radigund's nature as a woman (F-2). *The English Poetry full-text database* shows all of these 'c' rhyme words to be only one instance in Spenser. With regard to 'kynded,' *OED* (kind, v. 2.) cites only this instance, in the sense 'sprung, begotten.? pseudo-arch.' Incidentally, the spelling 'minded' appears 5 times only within line in Spenser, and the spelling 'blinded' 4 times also only within line in Spenser (See Kosako 2007).

The other instances in this pattern are catalogued below.

6.2.2, F-2 blended with F-3 and F-4: with the suffix *-ed* in the 'b' rhyme: 'amended/ discommended/ offended/ frended,' and the 'c' rhyme: 'remayned/ gayned/ contayned.'
Clarinda began to seek Artegall to love herself, instead of her queen, so she daily told 'vnto her mistresse' false stories (5.5.57).

6.2.3, F-2: with the suffix *-ed* in the 'c' rhyme: 'atchieued/ belieued/ prieued.'
Terpine told Artegall that Radigund defeated him and tried to hang him (5.4.33).

6.2.4, F-2: with the suffix *-ed* in the 'c' rhyme: 'gayned/ disdayned/ ordayned.'
Braggadochio's claim that the steed was his own was too weak to persuade Artegall (5.3.34-35).

6.2.5, F-2: with the suffix *-ed* in the 'a' rhyme: 'attired/ desired.'
Pollente's daughter is richly attired and full of pride (5.2.10).

6.2.6, F-2: with the suffix *-ed* in the 'b' rhyme: 'stayned/ ordayned/ remayned/ contayned.'
Artegall 'smote' Pollente's head off in the fight in water (5.2.19).

6.2.7, F-2 blended with F-1: with the suffix *-ed* in the 'b' rhyme: 'ended/ intended/ rended/ defended.'

The battle between Artegall and Radigund began first with her bitter strokes, but the feminine rhymes imply some weakness in her strokes, however hard she continued to give her strokes (5.5.6).

6.2.8, F-2 blended with F-3: with the suffix *-ed* in the 'a' rhyme: 'fayned/ gayned.'

Clarinda told Artegall with a gentle tone of voice (F-3) that her earnest suit to win his freedom had failed (5.5.54.1-6).

6.2.9, F-2: with the suffix *-ed* in the 'c' rhyme: 'grieued/ relieued/ reprieued.'

During the night at Dolon's house, Britomart remained sleepless, brooding and grieving over her beloved's plight (5.6.24).

6.2.10, F-2: with the suffix *-ed* in the 'c' rhyme: 'directed/ abiected/ affected.'

The damsel behaved as if she could easily be spoiled before the villain's den (5.9.9).

6.2.11, F-2: with the suffix *-ed* in the 'c' rhyme: 'shagged/ ragged/ iagged.'

The villain's garment was worn out and torn to pieces and his locks hung in a shaggy manner (5.9.10).

6.2.12, F-2: with the suffix *-ed* in the 'a' rhyme: 'intended/ descended.'

Grantorto's stroke was directed 'with such monstrous' force to Artegall, yet the weak sounds of the 'a' rhyme imply that they were not so effective to Artegall. In fact, Grantorto was soon at a loss because he could not drag his ax from the deep biting shield of Artegall's (5.12.21).

6.2.13, F-2: with the suffix *-ed* in the 'c' rhyme: 'conceiued/ perceiued/ bereaued.'

The ill-natured old Hag, Detraction, sought to deprive men of their good name (5.12.33)

6.2.14, F-2: with the suffix *–ed* in the 'b' rhyme: 'conspyred/ hyred/ inspyred/ aspyred.'

The prosecutor detailed Duessa's crimes, including a plot to overthrow Mercilla (5.9.41).

6.2.15, F-2: with the suffix *-ed* in the 'b' rhyme: 'framed/ proclamed/ named/ framed.'

Geryoneo built a chapel and his own idol on the altar, offering the flesh of men in sacrifice (5.10.28).

6.3, Pattern F-3

Thirdly, let us discuss the pattern F-3, which implies a message that the character (narrator) is talking (narrating) with a gentle (tender or lamentable) tone of voice, sometimes persuading the listener (reader) to believe what s/he says.

6.3.1, F-3: with the suffix *-ed* in the 'b' rhyme:

Artegall pronounced his sentence to appease the discord between two brothers.

When he his sentence thus pronounced had,
  Both *Amidas* and *Philtra* were displeased:
  But *Bracidas* and *Lucy* were right glad,
  And on the threasure by that iudgement seased,
  So was their discord by this doome appeased,
  And each one had his right. Then *Artegall*
  When as their sharpe contention he had ceased,
  Departed on his way, as did befall,
To follow his old quest, the which him forth did call. (5.4.20)

The soft sounding *–ed* suffix of the feminine endings imply Artegall's decisive, gentle tone of voice to declare his sentence to put an end to the two brothers' 'sharpe contention'. The other instances in this pattern are catalogued below.

6.3.2, F-3 with the suffix *–ed* in the 'c' rhyme, combined with the suffix *-our* in the 'b' rhyme:

As Clarinda was told of the queen's secret love for Artegall, she began to persuade him to love the queen. Her speech to him abounds with feminine rhymes in the succeeding stanzas as well (5.5.35).

6.3.3, F-3: with the suffix *–ed* in the 'b' rhyme, combined with the suffix *-ing* in the 'a' rhyme: contrasted with the stress promoted suffix *–ed* in the 'c' rhyme (M-1):

As Prince Arthur slew the three knights near and inside Geryoneo's castle, he received thanks and admiration from Belge (5.10.39). The stress promoted masculine endings in the 'c'rhyme, on the other hand, imply that Belge has recovered her right and power in the land (M-1).

6.3.4, F-3: with the suffix -*ed* in the 'a' rhyme: 'perceaued/ reaued.'

Artegall declared his decision as judge which man the lady's real love was (5.1.28.1-3).

6.3.5, F-3: with the suffix -*ed* in the 'c' rhyme: 'wounded/ redounded/ resounded.'

Heralds announced that the winner of the first day's joust was Marinell (5.3.6).

6.3.6, F-3: with the suffix -*ed* in the 'c' rhyme: 'created/ translated/ hated.'

Both of the female warriors, Britomart and Radigund, struck each other without remorse (5.7.29). The narrator is lamenting their unnatural battle.

6.3.7, F-3 blended with F-1: with the suffix -*ed* in the 'c' rhyme: 'issued/ vewed/ shewed.'

When Arthur found no more to oppose his power, he returned to Belge, and told her assuringly what he had done (5.10.38).

6.3.8, F-3 blended with F-2: with the suffix -*ed* in the 'b' rhyme: 'placed/ embraced/ defaced/ debased.'

Artegall persuaded Irene to accept her knight's love. His gentle tone of voice might also lamenting for the woman's fondness of preferring worldly glitter to her faith of love (F-2) (5.11.63).

6.3.9, F-3: with the suffix -*ed* in the 'b' rhyme: 'deserued/ preserued/ obserued/ swerued'

Artegall kept Talus from chastizing the railing hags (5.12.43).

6.3.10, F-3: with the suffix -*ed* in the 'b' rhyme: 'behaued/ craued/ saued/ engraued.'

Artegall kept his loyalty to his own love, Britomart, even though he was enthralled with Radigund (5.6.2). The narrator praises Artegall for his firmness in loyalty to his true love.

6.4, Pattern F-4

Lastly, let us discuss the pattern F-4, which implies a message that the narrated scene (stage) is shifting into another one in a smooth way.

6.4.1, F - 4: with the suffix -*ed* in the 'a' rhyme: "abashed/ flashed."

On disclosing the secret liking of Artegall, Radigund had the blush in her face, and she turned her head to hide it. For, on one hand, she dreaded 'of shame' as a queen to

"thrall" her 'looser life' to the enthralled Artegall (5.5.29). On the other hand, her 'hart-murdring paine' compeled her to disclose 'griefes deepe wound.' The feminine endings in the 'a' rhyme imply her unexpected blush coming to her cheek.

> With that she turn'd her head, as halfe abashed,
>> To hide the blush which in her visage rose,
>> And through her eyes like sudden lightning flashed,
>> Decking her cheeke with a vermilion rose: (5.5.30.1-4)

The other instances in this pattern are catalogued below.

6.4.2, F- 4: with the suffix *-ed* in the 'b' rhyme: 'sdayned/ gayned/ retayned/ payned.'
   Clarinda began to 'cast affection' to 'Artegall (5.5.43).

6.4.3, F-4: with the suffix *-ed* in the 'b' rhyme: 'contained/ fained/ appertained/ ordained.'
   The treasure, which Lucy caught hold of in the sea, brought about the strife between two brothers (5.4.13).

6.4.4, F-4: with the suffix *-ed* in the 'a' rhyme: 'yclowded/ shrowded.'
   While Artegall, Talus, and Terpin endured their battle with Amazons, the night came over them (5.4.45.1-5).

6.4.5, F-4: blended with F-2: with the suffix *-ed* in the 'a' rhyme: 'perceiued/ conceiued.'
   Radigund began to rage at the unexpected ill report from Clarinda, contrary to some 'tydings good' (5.5.47.1-4). The feminine endings also imply that Radigund, even though she is the Amazon queen, had to continue to be in a passive situation (F-2), waiting for Clarinda to succeed in persuading Artegall to love her (F-4).

6.4.6, F-4: with the suffix –ed in the 'a' rhyme 'remained/ rained,'; combined with the suffix *-ing* in the 'c' rhyme:
   After Britomart defeated Radigund and rescued Artegall from prison, they remained there in the Amazon's city. She regained women's gentleness in the Amazons, who came to adore her and obey her as a princess (5.7.42). Quilligan (1990) interprets the feminine endings here in terms of patriarchy.

7, **Concluding remarks**
   Book V consists of 12 cantos. The tatal numbers of the stanzas in Book V is 576,

including 11 stanzas of the Proem. Examining all the rhymes in this book, I have tried to substantiate my intuition that the choice of feminine and stress promoted rhymes is intended as foregrounding. Their stylistic features are concluded as follows.

7.1, Each of the stress promoted rhymes and feminine rhymes forms four patterns of the verbal icon, which show a kind of symmetrical contrast to each other. Not a few of them have duplicate or triplicate verbal icons in one instance. The frequency of occurrence of rhymes with the suffix –*ed* is shown in Table 1 and Table 2 below. The duplicate and triplicate occurrence is shown in the column labeled 'blended.'

Table 1　Frequency of stress promoted masculine rhymes with the suffix –*ed*

	'a' rhyme		'b' rhyme		'c' rhyme		total
		blended		blended		blended	
M-1	1	0	0	0	0	1	2
M-2	0	0	0	0	0	0	0
M-3	0	0	0	0	1	0	1
M-4	0	0	1	0	0	0	1
total	1		1		2		4

Table 2　Frequency of feminine rhymes with the suffix –*ed*

	'a' rhyme		'b' rhyme		'c' rhyme		total
		blended		blended		blended	
F-1	6	1	8	1	14	1	31
F-2	3	2	5	0	8	2	20
F-3	1	2	5	3	4	7	22
F-4	4	1	2	1	0	0	8
total	20		25		36		81

7.2, The occurrence of the stress promoted rhymes is absolutely lower in frequency than that of feminine rhymes. As the stress promoted polysyllabic words can be feminine in other line ends where rhyme and meter do not require the beat at the last syllable, the stress promoted rhymes should be considered to be prominent. For the stress promoted rhymes are considered to compose the internal foregrounding, deviated from the secondary norm of feminine rhymes (see Verdonk 2002: 15).

7.3, The feminine endings in Book V can communicate a variety of messages in each of four patterns. The pattern F-1 above all supercedes the others in the frequency of

occurrence and the variety of messages.

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