

Emotional Expression in Chaucer: With Special Reference to *herte**

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1. Introduction

The aim of this article is to explore how Chaucer tries to exert his influence upon the reader or audience by using emotional expressions. To achieve this aim, the article will scrutinise the collocating words and phrases of *herte* and its synonyms, *minde*, *spirit*, *corage*, and *soule*.

The heart has been thought the seat of emotion while the head the seat of intelligence, and in the twelfth century, i.e. the age of love, the heart began to command particular attention (Ikegami 125). The tradition of the exchange of hearts with Christ has been recorded since the Middle Ages (Leyerle 139–40) and exchanges of hearts can also be seen in the context of courtly love, indicating “a religious devotion in love and the deep bond existing between the man and the woman” (Leyerle 140).

Because we can easily detect a change of heartbeat caused by emotions (Kusumi and Komeda 64), the heart has the most examples in metonymic expressions using human internal organs. There have been numerous studies on Chaucer’s emotional expression and on the word *herte*. Concerning the former, to name some, Burrow, Masui (1988), Sasamoto, Jimura (2011), Nakao (2011), and Kumamoto deal with simile, vocabulary, allegory, alliteration, asseverations, onomatopoeia, and other emphatic elements used in the poetry of Chaucer and other Ricardian poets. Among them, Kumamoto refers to “tone-elevators” (44) by quoting “his herte wolde breke” as an example of Chaucer’s emotive language. Concerning the latter, Leyerle, Clark and Wasserman, Jimura (1991), Windeatt (1992) treat *herte*, while Burnley, Knapp, and Ohno consider *corage* as well. Among them, Jimura explains the emotions

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of the characters in Chaucer's *Book of the Duchess* by paying attention to the word play of *hert* and *herte*. However, there seems to have been no detailed analysis of *herte* and its synonyms in Chaucer's works when combined with emotional expressions.

2. *Herte* and Its Synonyms in Chaucer

2.1. Frequencies

Table 1 shows the frequencies of *herte* and its synonyms in Chaucer's major works, i.e. *The Canterbury Tales* (*CT*) and *Troilus and Criseyde* (*Tr*).

Table 1 Frequencies of *herte* and Its Synonyms in *CT* and *Tr*

	<i>CT</i>	<i>Tr</i>
<i>herte</i> ^a	365 (200.2) ^b	273 (415.4)
<i>minde</i>	31 (17.0)	19 (28.9)
<i>spirit</i>	24 (13.2)	15 (22.8)
<i>corage</i>	35 (19.2)	5 (7.6)
<i>soule</i>	127 (69.7)	32 (48.7)

^a The figure excludes the examples meaning "a love/lover."

^b The figures in the brackets show the frequencies per 100,000 words.

According to the table, *Tr*, which deals with courtly love, contains a much larger occurrence of *herte* than *CT*, which consists of various genres of tales. This can be proved by the fact that both works have *herte* in the rhyme position at a similar rate (17% in *CT* and 12% in *Tr*), which means that the higher frequency of *herte* in *Tr* is not as a result of the demand of rhyme. Another fact that *The Knight's Tale*, a courtly love tale, has much more examples of *herte* (43 examples) than *minde* (1), *spirit* (3), *corage* (2), or *soule* (6) shows a close connection between the high frequency of *herte* and the genre.

2.2. Collocations and Meanings

Concerning the functions of *herte*, *mynde*, and *soule* in the age of Chaucer, Burnley explains:

They [= various mental images] ... are spoken of as being *impressed*, *emprinted*, or even *graven* upon the *ymaginacioun*, or, ... the *fantasie*. From here they are transferred to the *mynde*, *momorie*, or *remembrance*, which ... is composed of a harder material to facilitate their retention.

Less technically and precisely, but much more frequently in literature, the *ymages* are impressed into the *herte, soule* or *thoght*. (1979: 106)

Therefore, it is necessary to see the meanings and collocations of the words in Chaucer's works.¹ There *minde*, often in the phrase "out of minde," has rational meanings of "senses" and "consciousness" as well as primary "memory." In those meanings the word sometimes contains *lesseoun* and *word*, but sometimes containing *sorwe* and *love*, it sometimes functions like *herte*.² *Spirit* usually stays in *herte*, sometimes construed as "ghost" or "emotions." *Corage* means "intention," "desire," "lust" and even "a sex organ of men"³ as well as primary "heart"⁴ and modern "valour." *Soule* sometimes means the "principle of thought and action in man" (*The Oxford English Dictionary (OED)*, s.v. *soul*, n. 2. a), although has two examples in *Tr*⁵ in which it is replaced by *herte* in the fifteenth-century manuscripts. As seen above, *herte* covers various meanings, sometimes overlapping with its synonyms.

Next, the collocation of *herte* in Chaucer⁶ is looked at more closely. This article surveys *herte*, *minde*, and *soule*⁷ in Chaucer and also *herte* in Gower's *Confessio Amantis*,⁸ and in Middle English metrical romances written in the thirteenth to fifteenth centuries, for comparison. The items surveyed are (i) contents of the word in question, i.e. what is put inside it, (ii) words and phrases connected with the word in question by the preposition *of*, (iii) adjectives/adjective phrases modifying the word in question, (iv) words juxtaposed with the word in question, (v) verb phrases taking the word in

¹ The detailed results are presented in the Appendices.

² For examples, see *The Legend of Good Women*, line 946 and *Tr*, Book 2, line 371. In these examples, *minde* is put in the rhyme position, which may leave open a possibility that *minde* is chosen for the sake of rhyme.

³ Ross quotes *The Merchant's Tale*, line 1759, saying, "Obviously this means his lust, but perhaps also much more literally his penis" (64).

⁴ Ohno differentiates *herte* and *corage* in Chaucer, saying "*herte* is fundamentally associated with the physical organ. This idea leads to the *herte* meaning a vessel which holds ... *corage* in it ... On the other hand, *corage* ... expresses dynamic mental activity" (134-35).

⁵ Book 2, line 768 and Book 4, line 699.

⁶ This survey deals with *herte* in *CT* and *Tr*.

⁷ *Minde* and *soule* have a sufficient number of examples for comparison.

⁸ Gower is "Chaucer's friend and fellow poet" (Gray 2003: 217) and the work is written in verse as *Tr* and most of the tales of *CT* are.

question as their subject, and (vi) verb phrases taking the word in question as their object.

When compared with *minde* and *soule* in Chaucer, *herte* has a container metaphor with *corage*, *goost*, *soule*, *spirit* as well as *love*, *pitee*⁹ and *sorwe* as its contents, while it is juxtaposed with *corage*, *minde*, and *soule* as well as *body*, *bone*, *tonge* and other body parts. It is predicatively and attributively modified by *afire*,¹⁰ *angry*, *glade*, *sorweful* and other adjectives of emotions, and collocates not only with verbs associated with the heart as an organ such as *blede* and *breste*, but also with those of active thinking and speech act such as *bethink*, *desire*, *deyse*, etc. This use can also be found in *soule* but not in *minde*. *Herte* and *soule* are also used with *agaste*, *glade* and other verbs affecting emotions as their objects.

When compared with the other works surveyed, the use of *herte* in Chaucer basically shows a similar tendency. However, he uses the word in a characteristic way so that its activeness and liveliness is emphasised. Some verb phrases collocating with *herte* only in Chaucer in this research are as follows:

- (1) Youre herte *hangeth on a joly pyn!* (*CT*, IV 1516)¹¹
- (2) His herte *bathed in a bath of blisse.* (*CT*, III 1253)
- (3) But tho bigan his herte a lite *unswelle*
Thorgh teris, which that gonnen up to welle (*Tr* 5.214-15)
- (4) And right for joye he felte his herte *daunce* (*Tr* 2.1304)
- (5) And, Lord, so that his herte gan to *quappe*,
Heryng hire come, and shorte for to sike! (*Tr* 3.57-58)
- (6) She wente allone, and gan hire herte *unfette*
Out of desdaynes prisoun but a lite (*Tr* 2.1216-17)

⁹ The expression “pitee renneth soone in gentil herte” is favourably used by Chaucer in different contexts, even in a sexual context.

¹⁰ The *afire* condition is created not only by anger but also by delight, sorrow, and patience.

¹¹ All quotations of Chaucer are from Benson (2008). Emphases are mine.

Their figurative use receives special mention in the *OED*. The phrase “hangeth on a joly pyn” in (1) is recorded as its first citation although its origin is obscure (s.v. *pin*, n.¹ 15). In (2) the verb *bathed* is used figuratively as well as the noun *bath*, which is the first quotation of the figurative use (s.v. *bath*, n.¹ 10). The verb *unswelle* in (3), with one of Chaucer’s favourite prefixes *un-*, is also cited as the first citation and so is the figurative use of its verb stem: *swelle*.¹² This verb, expressing the most common metaphor of a container, has various derivatives such as *swellynge* (gerund) and *swollen* (adjectival participle). Concerning the verb *dance* as in (4), the dictionary comments its relation with the heart organ, but the first example of *heart+dance*, in which the verb is used figuratively, is from Shakespeare (*Winter’s Tale*, I. ii. 110; s.v. *dance*, v. 2).¹³ The entry *quap*, imitatively meaning “To beat, throb, palpitate, quiver,” has quotation (5) as its earliest citation. The verb *unfettere* in (6), with a prefix *un-* like *unswelle* in (3), is recorded as the earliest example of the figurative use.¹⁴ These examples suffice to prove Chaucer’s characteristic collocation of *herte*.

3. *Herte* and Its Synonyms in *Troilus and Criseyde*

As seen in Table 1, the frequency of *herte* is high in *Tr*, which is described as a psychological novel. Concerning the use of *herte* in *Tr*, Windeatt says as follows:

The heart is by tradition the seat and centre of emotion and perception, but in its sense of process the poem frequently goes strikingly beyond conventional usage (‘His herte, which that is his brestez yë, | Was ay on hire ...’ (i. 453-4)). ... more characteristic of *Troilus* are passages in which the heart is the setting or agent in some imagined process through which the intensity of a response of joy, fear or sorrow may be figuratively conveyed. (1992: 335-36)

¹² Swelling and unswelling of *herte* is caused by sorrow and pride.

¹³ All examples of figurative *dance* in the *Middle English Dictionary* (*MED*) are from Chaucer (s.v. *dauncen* (v.) 2. b.).

¹⁴ Among the citations in the *MED* (s.v. *unfeteren* (v.)), (6) is the only one in which the verb collocates with *herte*. Interestingly, the earliest example of the figurative use of *fetter* is dated in 1526 in the *OED* (s.v. *fetter*, v.¹ 1. b.).

This section will examine more closely the expressions using *herte* and its synonyms, mainly *minde*, in *Tr* and show how they describe the mental states of its main characters and even the narrator, further evoking emotions in the reader/audience.

First, *herte* differentiates Troilus and Criseyde in the scenes of their falling in love with the other. He falls in love instantly as in:

- (7) Yet with a look *his herte wex a-fere*,¹⁵
That he that now was moost in pride above,
Wax soðeynly moost subgit unto love (1.229-31)

whereas it takes her a long time as in:

- (8) Criseyða gan al his chere aspien,
And *leet it so softe in hire herte synke*¹⁶ (2.649-50)
- (9) And ay *gan love* hire lasse for t'agaste
Than it dide erst, and *synken in hire herte*,
That she wex somewhat able to converte. (2.901-03)

Her conflicting and vacillating heart during this period is also described with *herte*:

- (10) Now was hire *herte warm*, now was it *cold*¹⁷ (2.698)

¹⁵ Both the *OED* and the *MED* record the examples of the figurative *afire* from the late fourteenth century on.

¹⁶ The verb *synke* means "To penetrate into enter or be impressed in, the mind, heart, etc." (*OED*, s.v. *sink*, v. 8. a.).

¹⁷ Antonyms, such as *warm* and *cold*, often collocate with *herte*. In the citation below, for example, *glade* and *quake* describe Troilus's heart reacting nervously to a letter from Criseyde, as Masui (1962: 247) notes.

But ofte *gan the herte glade and quake*
Of Troilus, whil that he gan it rede,
So as the wordes yave hym hope or drede. (2.1321-23)

As for this long lapse of time Nakao points out, “the narrator rejects the idea of her falling in love at first sight and emphasises the gradual processes whereby she accepts Troilus’s love in accordance with the ideal of a courtly lady” (2013: 81). Eventually, her heart inclines to love him after experiencing the exchange of hearts with an eagle in her dream, which episode is not in Chaucer’s immediate source, *Il Filostrato*.

Delight makes Troilus’s heart¹⁸ even spread, burst, and float¹⁹ as in:

(11) It [= Troilus’s heart] *spredeþ* so for joie it wol *tosterte!* (2.980)

(12) Soon after this, for that Fortune it wolde,
Icomen was the blisful tyme swete
That Troilus was warned that he sholde,
There he was erst, Criseyde his lady mete,
For which he felte *his herte* in joie *flete*
And feithfully gan alle the goddes herie. (3.1667–72)

The story begins to head for tragedy in Book 4. After it was decided that Criseyde leave Troy for the Greek camp, Troilus soliloquises in great despair:

(13) O *soule*, lurkyng in this wo, *unneste*,
Fle forth out of myn herte, and *lat it breste*
And folowe alwey Criseyde, thi lady dere.
Thi righte place is now no lenger here. (4.305–08)

This passage uses the container metaphor of *herte* with *soule* nesting²⁰ in it. His deeper despair on the eleventh day after she left Troy is also described with *herte*:

¹⁸ Clark and Wasserman say, “over one hundred references are made to the state or actions of Troilus’s heart ... whereas references to the condition of Criseyde’s heart are considerably fewer and, in fact, less than forty-five” (319).

¹⁹ This is the figurative use of *fleten*, meaning hyperbolically “To ‘swim’ in blood, tears; to be ‘bathed’ in (happiness, etc.)” (*OED*, s.v. *fleet*, v.¹ 1. b.). The verb, in the expression “flete in bliss,” takes Troilus and Criseyde as the subject in the preceding passage (3.1221).

²⁰ This is the earliest citation of the verb *unnest* in the *OED*.

- (14) *His hope al clene out of his herte fledde*
He nath wheron now lenger for to honge;
But for the peyne hym thoughte *his herte bledde* (5.1198–200)

In this example the verbs *fledde* and *bledde*, conveying his despair, are put in the rhyme position emphasising his emotion.²¹

Criseyde's mental state after the decision is also described with *herte* and *minde*:

- (15) As she that hadde hire *herte* and al hire *mynde*
On Troilus iset so wonder faste
That al this world ne myghte hire love unbynde,
Ne Troilus out of hire herte caste,
She wol ben his, while that hire lif may laste. (4.673–77)²²

The fact that each of *herte* and *mynde* is modified by *hire* and *mynde* by *al* as well in line 673 shows that *mynde* cannot be merely a tautological word of *herte*. The word would rather mean "The cognitive or intellectual powers, as distinguished from the will and emotions" (*OED*, s.v. *mind*, n.¹ 18. a.) or "The seat of a person's consciousness, thoughts, volitions, and feelings" (17. a.), the phrase "hire herte and al hire mynde" meaning her whole psychical side and her absolute trust in him.

This differentiation between *minde* and *herte* can give a deep significance to Troilus's word:

- (16) But for the love of God, if it be may,
So late us stelen priveliche away;
For evere in oon, as for to lyve in reste,
Myn herte seyth that it wol be the beste. (4.1600–03)

²¹ Masui explains "how rime works semantically and stylistically in Chaucer's poetic language" (1964: 269) although he does not cite this pair.

²² This passage was added to *Il Filostrato* by Chaucer (Oka 370).

It is his *herte* and not his *minde* that makes him suggest a runaway to Criseyde, which shows the irrationality of his idea. Despite her entreaty in the preceding passage, he cannot “sle with resoun al this hete” (4.1583).

The differentiation can also be effective in the passage where Troilus realised her treachery clearly by the brooch put on Diomedes’s collar:

- (17) Thorough which [= the brooch] I se that clene *out of youre mynde*
Ye han me cast—and *I ne kan nor may*,
For al this world, *withinne myn herte fynde*
To unloven yow a quarter of a day! (5.1695–98)

There may be a possibility that *mynde* is chosen for the metrical reason, i.e. rhyme, but when the use of “out of *minde*” in Chaucer’s whole works is considered, it is reasonable to think that the word means “memory.” Therefore, in (17) Troilus is neither in Criseyde’s affection nor in her memory (*minde*). Thus, *herte* and *minde* present a great contrast between their reactions to the other, showing his complete despair.

The narrator, who expresses his emotions by using *herte*, is also worthy of attention. At the beginning of Book 4 he displays his pain in having to tell the tragedy:

- (18) From Troilus she [= Fortune] gan hire brighte face
Awey to writhe, and tok of hym non heede,
But caste hym clene out of his lady grace,
And on hire whiel she sette up Diomedes;
For which *myn herte* right now *gynneth blede* (4.8–12)

This is noteworthy in the following respect:

Departing from the general tendency in medieval works, it [= *T*ʀ] sets up two kinds of narrator: one is the narrator who observes events in the story from an omniscient point of view; the other is the narrator who observes events from the personal point of view of particular characters. (Nakao 2013: 79–80)

Another example in which the narrator betrays his emotion, is the famous lines:

- (19) She sobre was, ek symple, and wys withal,
 The best ynorissshed ek that myghte be,
 And goodly of hire speche in general,
 Charitable, estatlich, lusty, fre;
 Ne nevere mo ne lakked hire pite;
Tendre-herted, slydyng of corage;
 But trewely, I kan nat telle hire age. (5.820-26)

This passage seems merely to describe Criseyde's personality, though, from a different perspective, it can reveal the narrator's pain and sorrow. The two phrases "Tendre-herted" and "slydyng of corage" in line 825 are juxtaposed without any linking conjunction. He leaves the interpretation of this line, which can be offered as in Table 2, to the reader/audience.

Table 2 Possible Relations between "tendre-herted" and "slydyng of corage"

tendre-herted	relation	slydyng of corage
a. soft-hearted	<therefore>	heart is sensitive to motion
b. soft-hearted	<that is>	heart is sensitive to motion
c. warm-hearted	<but>	inconstant
d. feeble-hearted	<therefore>	inconstant
e. feeble-hearted	<that is>	inconstant

(Nakao 2013: 199)

Borrowing Mehl's words, this is because the narrator "is faced with the problem of having to tell a story he does not like and he cannot even find consistent" (220) and this attitude of the narrator was not found in "Middle English narrative literature before Chaucer" (225). In this way, both by describing the character's emotions with *herte* and by pouring out his own emotions with *herte*, the narrator tries to work on the reader/audience.

4. Summary

Chaucer's collocation of *herte* is rather wide, unlike its synonyms, and his use is prominent in the expressions of delight. Its common and basic metaphor is

that of a container, and, as Ikegami points out the resemblance between the heart and the citadel in *Le Roman de la Rose* (126), this metaphor is suitable to describe the characters living within the sieged city of Troy in *Troilus and Criseyde*. Criseyde goes out of the city, her *corage* slides out of her *herte*, casts Troilus out of her *minde*, and Troilus's *soule* and *hope* disappear out of his *herte*. Chaucer's audience in Court would be able to relive their emotions more vividly. Also in the poem, differentiating *herte* and *minde* in point of meaning will make especially Troilus's mental state described more pensively.

The use of *herte* by itself accentuates the unprecedented behaviour of the narrator: he observes events from the personal point of view, revealing his own pain and sorrow and abandoning his attempt to describe Criseyde's character. Thus, through the word *herte* Chaucer, the narrator in *Tr*, exerts his influence on the reader's / audience's emotion directly in a different level from the story itself.

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Appendices

I. Collocations of *herte* in *CT* and *Tr*

contents (except human beings)	arwe, beautee, bitterness, blood, chidyng, conscience (2), ^a compassioun, conseil (3), constaunce, <i>corage</i> , ^b coveitise, Crist, daggere, dede, desir, despit, drede (2), falskede, feend (2), flesh, folye, freendshipe, gentillesse, God, <i>goost</i> (4), grief, hastifnesse, hoolynesse, hope (2), how-clause, humylitee (4), intellect, ire (3), joye (2), lawe, likerousnesse, <i>love</i> , love-longyng, lust (2), mercy, name, pitee (6), pride (3), rancour (2), remembrance, revel, routhe, sentement, shap, synnes, smel, solas, <i>sorwe</i> (2), <i>soule</i> (2), <i>spirit</i> (3), teris, thought (3), venym, visage, waspes nest, wo, world, wounde, wyl
<i>herte</i> of X/ X's <i>herte</i>	adversarie, blisse, debonairetee, folk, man (19), mercy, misericorde, mouse (2), penaunce, pitee, stoon, suffraunce
X of <i>herte</i> / <i>hertes</i> X	angwssh, bitternesse (4), blood (4), botme, brestyng, contricioun (3), coveitise, day, dore, ese/esyng (3), felonie, fredom, gladnesse, gost, habundance, hardnesse, hardynesse, hate, keye, lady, lif (2), likyng, line, list, lordshipe, love, lust, lyf (3), Percyng, pietee (2), plesance, pride, privetee (2), queene (2), quiete, rancour, rest (5), spoon, suffisaunce, <i>swellyng</i> (2), variaunce, visage, werre, wyl
adjectives/ adjective phrases	afright, <i>afyre</i> (3), angry, anoyed, bitter, blisful, blithe (4), careful, clere, colde (5), coward (2), cruel (6), cursed, debonaire, dedly, delicaat, despitous (2), digne, diligent, dredful (3), dull, espritueel, evene, free, fressh (4), gay, <i>gentil</i> (12), glade (5), good (5), grene (2), hard (3), hardy (2), hoole (2), hooly (2), hoot, humble (3), in distresse, in drede, in pees, in tribulacioun, in wele, innocent, irous, jelous, kynde, light (4), lusty (2), murie, naked, noble, nyce, oute, over-hard, pitous (7), povere, precious, sik, soore (7), sooty, <i>sorweful</i> (7), spradde, stedefast, sterne (2), stoute, <i>swollen</i> , tendre (2), trewe (7), trouble(d, warm, woful/ful wo (6), wood, ybrend
juxtaposed words	array, bisynesse, <i>body</i> (5), <i>bones</i> , brest, cheere, conscience, contenaunce, <i>corage</i> (2), dede, devocioun (2), entente, erys, hele, heris, hope, lif, love, lust, lymes, manhod, mood, mouth, myght (4), <i>mynde</i> , privetee, purs, <i>soule</i> , thoght (5), tonge (2), visage (2), vois, wil (3), wit
<i>herte</i> +VP	agryse (2), <i>bathe in a bath of blisse</i> , grow, bihete, <i>bithynk</i> (3), biwreye, <i>blede</i> (6), (<i>breste</i>) (a-two) (15), breke (4), cesse, chaunge, colde (3), comprehende, conceyve, <i>dawnce</i> (2), delight, <i>desire</i> , <i>deyse</i> (4), die (3), drede (2), enclyne, endure, erme, fele death, feynt, flete in joie, forfere, glade, gnawe, go into brest, habounde in joy and blisse, <i>hange on a joly pyn</i> , have compassioun, have pitee/delit, kithe, lie bitwixen hope and drede, lighte, longe, lough, love, lust, make, make bones drye, mourne, mysforyeve, pley, quake (4), <i>quappe</i> , recorde, repair, rewe, rise, saille, seche, <i>seye</i> (2), sike, smerte, sprede (2), stand paregal, sterve, sustene, swelte, thurst, thynke (3), tobreste, tocleve, torne, tosterte, travaille, <i>unswell</i> (2), wepe, wilne
VP+ <i>herte</i> (except causative <i>make</i>)	abaundon, acoye, <i>agaste</i> , annoy to, apaye, apese (2), assure, bid, byquethe, blinde, bowe, brast atwo, breke, brenne (2), bryngte at reste (3), bryngte into net, cast on heven, cause wo, cercle, bynde, chaunge, cleve, confound, constreyne, destreyne, destroye, dispose, distembre, do an ese (4), do boote, dowe, draw to God, dresse, embrace (2), enclyne (2), enhabit, enhaunce, enlumyne, ese (2), fele, fresse, <i>glade</i> (2), gnawe, grave (2), have (8), have in hoold, holde, hold in hevynesse, hold up o-lofte, knowe (2), lese (2), leven, leye, light (3), love, mowled, one, opne, overcast, overcome (2), perce, perturbe, plukke up, prike, put in reste, rende, reste (2), rewe on, sacrifice, seche, sele, sende, serve, set/set afire/set at reste/set in quiete/set upon our Lord (7), seye, shet (2), shryve, slee (4), slitt, smite atwo, stere (2), suffise, take (2), threste, tikle, trouble, turne (away) (2), twiste (4), <i>unfettle</i> , wariss, wite, wreste, yeve (10), yeve kare

^a The figures in the brackets show the frequencies more than one.^b The italicised words and phrases are peculiar to *herte*.

2. Collocations of *minde* in Chaucer's Whole Works

contents	al, biheste, bodyes, degre (2), ers, fables, foryetyng, glorie, gospel, greetnesse, harm, housbondrie, how/that-clause (11), ladies, <i>lessoun</i> , letter, love, lyf, mansions, mateere (2), me (2), melodie, nombre, note, pacience, point, resound, somme, sorwe, text, thoghtes, thyng (2), wending, wo, <i>word</i> , ymagynacioun
X of <i>minde</i>	eyen
adjective	woful
juxtaposed words	body, herte, lyme, myght, reson, wit
<i>minde</i> +VP	be agon, come, go, lakke sight
VP+ <i>minde</i>	clepe ayein to, feynt, forget, have (6), lese (3), receive, send

3. Collocations of *soule* in Chaucer's Whole Works

contents	estat, figures, ymages, perel, sensibilities, thought, word
<i>soule</i> of X/ X's <i>soule</i>	bane, glorye, Jhesu Crist, men (2), propre kynde, resoun
X of <i>soule</i> / <i>soules</i> X	boote, clothyng, conseilynge, Crist, cure, deeth, departyng, gentrie, God (2), goodes, heele, joynture, juge, lady sovereigne, leche (2), lord (2), man (6), moevyng (3), nature, overthrowng, peril (2), power, qualite, salvacioun (3), siknesse, slaughtre, stranglynge, strength, thefte, tranquillite, treble kynde, vices (2), wilnynges
adjectives	angwissous, cleere, Cristene, fader (4), felyng, fre, mene, moodres sires, nakid, parfit, penitent, sinful (3), sorier, thryvyng, woful
juxtaposed words	blysse, body (19), bones (2), catel, nature, hemself, herte, lyf (6), spiritz
<i>soule</i> +VP	be in glorie, be in the body, be yfere, byhold (2), come (2), crepe, depart, deye, despise, discern, dwell (2), falle, fle forth, folwe (2), forwite, foryete, have (3), hold, know, lese, let herte breste, lie, lose, lurk in wo, opass, renne, seche, see, sink, skippe, suffre, unneste, unplite, wende (2), yeld
VP+ <i>soule</i>	agaste, avaunce, be in hevене, beye (2), bitake (2), bitrayse, blende, blesse (7), bringe at rest (3), bring in blisse, charge, clense, conjoyn, cure, defoul, delivere (3), don unreste, drawe, dryve out, enclose, enforce, enhaunce, exercise, fatte, fecche, fele, fissh, folwen, forlese, give (7), glaade, glyde, go a-blakeberyed, greve, gyde, gye (3), hale ayein, harye, hate (2), have (9), hide, kepe (3), knytte togider, lighte, blige to synne and to peyne of deeth, offende, put in body, quyte, recomende, rede, rekke, rende (2), replenish, rewe on (2), save (6), sell, sende, set afyre, slee, stele (2), subvert, swolwe, take, techyn, torment (2), trouble, unbodye, unshethe out of breste, wassh out of gilt, wounde

4. Collocations of *herte* in Gower's *Confessio Amantis*

contents	conseil, corage, desir, envie (2), hate, lesinge, love, strif of love, thoght
<i>herte</i> of X/ X's <i>herte</i>	cherl, king, (4), lord, love (2), man (14)
X of <i>herte</i> / <i>hertes</i> X	besinesse (2), blod, contek, ere, fode (3), lack (3), ladi, leche, lif (4), love, luste, maister, menyngre, obeissance (2), plie, private(s) (3), reste, thoght(es) (8), thonk, trouthe, wile, wit, yhe(n) (2)
adjectives/ adjective phrases	adrad, affraied, afyre/on fyre (3), awaked, beschrewed, besi/ful of besinesse, (3), bestad, bettre, blithe, clos, constreigned, couard, desobeissant, distraght, dredful, dull, envious, feinte, ferful, ful of sotie, gentil (2), glad/ful of gladnesse (3), good, grete, hard (2), hihe, hole (9), hot (2), humble, in hele, in purgatoire, in a traunce, jolif, kinde, low, manful, manlich, newe, nice, noble, obedient, overal, pale, pitous, proude, slowe, sory, tendre (2), therayein (2), tobete, totore, trewe (2), unaffiled, vein, vilein, without wit, woful/ful of wo (6), wounded, wrongful
juxtaposed words	body, corage, hed, good, yhe (2), love, mod, thoght, time, tunge, visage, witt
<i>herte</i> +VP	accord, afflihte (6), amend, arise (3), assuage, awake, berst, bete, bewhape, bowe, breke, brenne, change (3), commune, debate, die, discovere, draw, drinke, embrace, faile (2), fall (4), fire, flack, flete, flitte, folwe, glade (2), go (2), grow, hate, have, have remembrance of (2), hele, kiele, lack, lie (3), like, longe, make, pleie, schette, serve, sey, sike, sinke (2), sit, souche (2), speke (2), stande (4), stere, swerve, take, tendre, thenke (2), tobreke, travail, tremble, wex lasse, wil
VP+ <i>herte</i>	adresce, afflyhe, apointe, arraie, assaie (2), assobre, attempre, bego, bere (4), betrap, binde (2), bowe, bringe, cacchen, caste (4), change (3), demen, desclose (3), dispose, do, drawe (3), drede, enoignt, entrike, ese, excusen, fede (5), finde, flitt aside, forbere, fyre (3), glade, gnawe, guide, have (3), justefie, kepe, knowe (3), lacke, lede, leie (5), lese, let, leve, lowe, make, nim, oppose (2), overcaste, overcome, overgon, overtake (2), plie (3), pull up, reste, reule, sell, serve, set afyre/in reste/in vein/to pite/under/unto law/upon richesse/upon largesse/upon trouthe/in jeupartie/to love (27), softe, stele (2), take (3), tame, thorghese, throwe, touche, tremble, trouble, unbinde, wende, wite, withdrawe, withholde, wounde, yive

5. Collocation of *herte* in Middle English Metrical Romances^a

contents	al þat he him tazte, al þat he him seide, mikel sorwe, thowght, wo
X's <i>herte</i>	Emperour, Horn, Kyng, steward
<i>herte</i> (s) X	blod, wille
adjectives/ adjective phrases	careful/in care (5), fre, god, grim (2), lyght, mylde, sory, wo (6)
juxtaposed words	loue, mone, sykyng (2), thowght (3)
<i>herte</i> +VP	berst, blede (2), breke (2), enamere, wende
VP+ <i>herte</i>	bringe, glad, haue (2), reise, spend, stere

^a Saito and Imai's edition contains *King Horn*, *Havelok the Dane*, *Athelston*, *Gamelyn*, *Sir Degaré*, *Sir Orfeo*, *Sir Launfal*, *The Earl of Toulouse*, *Emaré*, *Lay le Freine*, and *Sir Gowther*.