

Svetlana KOČOVSKA-STEVOVIĆ

UDC: 811.124

Institute of Classical Studies
Faculty of Philosophy - Skopje
Ss. Cyril and Methodius University
svetlana.kocovska@fzf.ukim.edu.mk

ROMAN HEART: CONCEPTUALIZATIONS OF COR "HEART" IN EARLY LATIN

Abstract: The aim of this paper is to examine the conceptualizations of the heart (*cor*) in the corpus of Latin literary texts written in the period before 75 BC. Given the highest frequency of the noun *cor* in Plautus, most of the examples discussed in the paper are drawn from his plays. As evidenced by many *cor*-expressions in the selected corpus, the early Roman culture has been fundamentally cardio-centric: the heart was conceptualized as an embodied seat of both intellectual faculties and emotional life. The heart was primarily conceived as a container of anger, fear, hopes, concerns, love, courage, laziness, wit, thoughts, plans, ideas *etc.* The noun *cor* does not only refer to the heart as an organ of emotion and cognition. It is also used as a metaphor for an essence of something and as a metonymy for a person for whom the speaker feels affection. Both these uses are motivated by the conceptualization of the heart as the most valuable organ in the human body.

Key words: *cor*, heart conceptualizations, early Latin

1. Introduction

The frequent use of body-part terms in expressing human experiences is a widespread cross-linguistic phenomenon. The body and its parts are often invoked in the description of human emotional and cognitive experiences, due to the fact that people, regardless of the culture to which they belong, have the same body structure and share common bodily experiences. Yet, as many studies in the field of cognitive linguistics have shown, people belonging to different linguistic communities attach different values to the same parts of the body and to the same bodily experiences. The modern Indo-European languages, for instance, in large part follow the cultural model based upon Cartesian dichotomy, according to which the heart is the seat of emotions and feelings, while the head is the seat of intellect and rational behavior.¹ In many non-Indo-European languages the distinction between emotion and thought is elusive and the same body parts often function as the metaphorical seats of both emotional and intellectual faculties.²

¹ On the influence of Cartesianism, see Niemeier's paper "Culture specific concepts of emotionality and rationality".

² In modern Chinese, for example, the heart (*xin*) is conceptualized as the center for both emotional and intellectual activities (see Yu). In present-day Indonesian language, the seat of both emotional and intellectual activities is the liver (*hati*), which is probably inspired by the old ritual of liver divination in

The aim of this paper is to examine the conceptualizations of *cor* "heart"³ in early Latin. The corpus on which the study is based consists of literary texts written in the period before 75 BC: all the extant comedies of Plautus and Terence, as well as the extant fragments of the works of Ennius, Pacuvius, Accius, Gaius Lucilius, Staius Caecilius, Lucius Afranius and Cato the Elder. Given the highest frequency of the noun *cor* in Plautus, most of the examples discussed in the paper are drawn from his plays.

The paper is structured as follows. First, we provide a brief overview of dictionary entries on *cor*. Next, we proceed to analyze the conceptualization of *cor* that may be derived from the *cor*-expressions used in the corpus. In the next two sections, we move on to the analysis of metaphoric and metonymic expressions involving *cor*. At the end, we give a summary of the results obtained in the paper and offer some concluding remarks.

2. *Cor*: an overview of dictionary entries

The conceptualizations of *cor* and other Latin body-part terms *have not been researched thoroughly*. The only study that specifically focuses on the conceptualization of body parts in Latin is McCartney's *Some folk-lore of ancient physiology and psychology* (McCartney). The most valuable information on the subject is to be found in the Latin dictionaries. In Glare's *Oxford Latin Dictionary (OLD)* *cor* is defined in the following way:

"1. The heart (as an organ of the body), b. (transf.) a heart-shaped marking; 2. (as the center of thought, memory and other mental processes) The mind, soul, spirit; *cordi habere aliquid*, to take something to the heart; b. (as the seat of conscience); 3. (as the seat of intelligence) The mind, wits, intellect; esp. in phr. *cor habere*, to have a good sense; 4. (as the seat of volition); 5. (as the seat of character or emotions) The heart, spirit, feelings, etc.; b. (phr.) *cordi esse alicui*, to be dear or pleasing to someone, to be his delight; also (dub.) *in corde esse alicui*; 6. (as a term of endearment) Sweetheart." (OLD 444).

The description given in Lewis & Short *Latin dictionary (LS)* is similar to the one given in *OLD*:

Indonesia (Siahaan 48). According to Indonesian tradition, the liver of a sacrificed animal was considered its most important organ. It was thought that messages from gods or divine spirits to human beings are written on it. It was also believed that the human characters and their fates were written on the liver of sacrificed animals. See, for instance, Schefold, Hoskins, Howell, Siahaan.

³ The noun *cor* derives from Proto-Indo-European nominative singular **kērd* (genitive sg. **krd-oles*) "heart". The IE cognates that are listed in dictionaries are Old Irish *críde*, Welsh *craidd*, Hittite *ker*, Greek *κῆρ*, *καρδία* (Attic), *καρδίη* (Homer), Sanskrit *hṛd-*, Armenian *sirt*, Lithuanian *širdis*, Gothic *hairto*, Old High German *herza*, Old Icelandic *hjarta* etc. (de Vaan 134-5). The same PIE root **kērd-* also lies behind Proto-Slavic *sъrdьce* "heart". It should be noted that the same root **kērd-* may be present also in the Latin verb *credo* "to entrust", "to give credence", "to believe" (*ibid.* 141). The literal meaning of *credo* (< **kred-d^heh¹-*), according to this view, is "to place in the heart"; the root form **kred-* in **kred-d^heh¹-* is explained as an old locative singular of **kērd* "heart" (Tremblay 581-585).

"I. A. Lit. *the heart*, as the chief source of the circulation of the blood, and so of life. B. meton. *a person*, a term of endearment; II. Trop. A. *The heart*, as the seat of feeling, emotion etc. b. *Cordi est alicui, it lies at one's heart, it pleases, is pleasing, agreeable, or dear.* c. *cordi habere aliquid, to have at heart, to lay great stress upon, to value* (post-class.); B. According to ancients, as the seat of wisdom, understanding, *heart, mind, judgment, etc.*" (LS 468).

The most comprehensive in terms of covering a large number of *cor*-expressions is the description found in *Thesaurus Linguae Latinae* (TLL). In TLL, *cor* is described as: *pars corporis humani animaliumque, sedes animae sive vitae; sedes affectuum: sedes curae; timoris vel terroris; doloris vel tristitiae; irae, rabiei, insaniae; cupidinis; amoris; sedes cogitationis et cognitionis: sedes sapientiae; cognitionis, intelligentiae; memoriae; sedes voluntatis; mens, animus; de ipsa persona, de rebus non animatis.* (TLL 931-941). These interpretations are in line with the one proposed by Ernout and Meillet in their *Dictionnaire étymologique de la langue Latine*. They explain *cor* as "siège de l'âme" and as "siège de l'intelligence et de la sensibilité" (142).

As it is evident from the brief overview given above, the heart is associated with several different human faculties, both cognitive, emotional and volitional: thought, memory, emotion, will, wisdom *etc.* The abstract concepts that Romans linked with the heart can be identified in many of the Latin words derived from *cor*. The obvious reflection of the cultural belief that the heart is linked with feelings and emotions are the nouns *cordolium* "heartfelt grief" and *miser cordia* "tender-heartedness", "pity", "compassion". The metaphorical association of the heart with the faculties of cognition is reflected in the adjectives that define attributes related to intelligence, such as *cordatus* "endowed with intelligence", "sensible", "judicious", *excors* "lacking intelligence", "senseless", "stupid" or *vecors* "mentally deranged", "mad", "demented". The association of the heart with the memory as an intellectual function is reflected in the verb *recordari* "to call to mind".

3. *Cor* in Early Latin

The noun *cor* occurs 133 times in the corpus, out of which in only 9 cases it is used to refer to the muscle that pumps blood, located in the region of the chest, in front of the lungs and slightly to the left side. In the passage below, excerpted from Cato's *De agri cultura*, the author describes the health benefits of cabbage. In his view, eating cabbage is useful if the heart is painful (*si cor dolet*):

(1) Et si bilis atra est et si lienes turgent et si cor dolet et si iecur aut pulmones aut praecordia: uno verbo, omnia sana faciet, et intro quae dolitabunt. (Cat. Agr. 157.7)

*Also if you are bilious, if the spleen is swollen, if the heart is painful, or the liver, or the lungs, or the diaphragm – in a word, it [sc. cabbage] will cure all the internal organs which are suffering.*⁴

⁴ The Latin text and English translation are those printed in the volume of the Loeb Classical Library: Cato, Varro. *On Agriculture*, trans. by W. D. Hooper and H. B. Ash, 1934.

Cor is often used to refer to the heart as an organ of the body in the descriptions of the physiological reactions that occur when a person experiences emotional excitement or fear. These descriptions are common in Plautus:

- (2) continuo meum cor coepit artem facere ludicram
atque in pectus emicare. (Pl. *Aul.* 626-7)

*Immediately my heart began to jump like a dancer and leap up into my chest.*⁵

- (3) Pereo probe.
Quin quiescis ... diirectum *cor* meum? ac suspende te.

Tu sussultas, ego miser vix asto prae formidine. (Pl. *Capt.* 637-8)
I'm dying thoroughly. Calm down, my heart ... damn it all, hang yourself! You are jumping up and down, while I, poor devil, can barely stand for fear.

The notion of the heart that jumps is not always associated with a heartbeat as a physiological response to anxiety or to other positive or negative emotions. From the context in which the clause *ut cor ei saliat* is used in example 4, it is clear that the expression *cor salit* "the heart jumps" was used in a metaphorical sense. This metaphorical conceptualization is a consequence of the physiological reactions that occur as a response to emotional stimuli. The notion of the heart that jumps here is obviously related to the feelings of joy and delight, which are often accompanied by a heartbeat:

- (4) atque adeo audin [tu]? dicito docte et cordate, ut cor ei
saliat – (Pl. *MG.* 1089-90)

And are you still listening? Tell her smartly and heartily, so that her heart may jump.

Under the influence of external stimuli the heart cannot just jump, but also freeze, turn into stone, melt away *etc.* Many of *cor*-expressions provide a clear indication that in early Roman antiquity the heart was conceptualized as a container in which different "things" are kept. In the section to follow, we will discuss the expressions in which this conceptualization is reflected.

3. 1. *Cor* as a container

The conceptualization of *cor* as a container⁶ can be identified in many *cor*-expressions in the corpus. The most direct evidence of this conceptualization are expressions in which the heart is qualified as being full of something. In example 5,

⁵ All quotations from Plautus and their translations are taken from the Loeb Classical Library editions: *Plautus in five volumes*, ed. and trans. by W. de Melo. 2011-2013.

⁶ The major parts of the body, such as the heart, the head, the eyes, the chest and so on, are often metaphorically conceptualized as containers. The generic metaphor (*PARTICULAR*) *BODY PART IS A CONTAINER*, in Lakoff and Johnson's view (30), derives from the so-called ontological metaphors - metaphors in which something concrete is projected onto something abstract. Abstract concepts, such as mental processes, feelings and other inner human experiences, are conceived as "things in the body". *The body is an ideal place for them, because we observe that these "things" affect our bodies: when we are scared or excited, our heart beats faster, when we feel sad, we experience chest pains etc.*

for instance, the heart is described as being full of wit (*cor plenum facetiarum*) and in example 6, it is described as being filled full of anger (*cor cumulatur ira*):

(5) *Ecquam tu potis reperire forma lepida mulierem,
quoi facetiarum cor pectusque sit plenum et doli?* (Pl. *M. G.* 783)

Can you find me some beautiful woman whose heart and breast are full of wit and guile? [lit. whose heart is full of wit and whose breast is full of guile]

(6) *Nunc enim demum mi animus ardet, nunc meum cor
cumulatur ira;* (Stat. *Ex incert. fab.* 230)

For now at length my soul burns and my heart is a mountain of anger; [lit. is filled full of anger].⁷

Strong evidence that the heart was conceptualized as a container is also the phrase *laetare cordibus imis*, lit. "to rejoice from the lowest part of the hearts" or "from the very bottom of the hearts" (En. *An.* 12. 366-7). This phrase shows that *cor* was conceived as a something that possesses a depth or, to put it in other words, as something that has a bottom and a top. To rejoice from the lowest part of the heart (*laetare cordibus imis*) apparently meant to rejoice fully in something.

The wit and the anger are not the only contents of the heart. *Cor* is also a container of romantic love, fear, hopes, concerns, courage, laziness, instructions given by others *etc.* Romantic love, for instance, is represented as an external force that can stir up a fire in the heart - *in corde facit amor incendium* (Pl. *Merc.* 590), soak the heart - *amor ... permadefecit cor meum* (Pl. *Most.* 143) or, as in the example below, drench the walls in the heart after raining into one's chest:

(7) *o Venus venusta,
haec illa est tempestas mea, mihi quae modestiam omnem
detexit, tectus qua fui, quom mihi Amor et Cupido
in pectus perpluit meum, nec iam umquam optegere possum:
madent iam in corde parietes, periere haec oppido aedes.* (Pl. *Most.* 163-5)

*O lovely Venus, this is that storm of mine that has taken away the roof of all my modesty, the roof that I was covered with, when Love and Passion rained into my breast, and I can't reroof myself ever again: the walls in my heart are already soaked, this house is utterly destroyed.*⁸

⁷ Cf. *heu cor ira fervit caecum, ...!* (Acc. 443) "Oh! My blind senses [lit. blind heart] seethe with anger!" This and all other quotations from Accius, Ennius, Caecilius, Livius Andronicus, Naevius, Pacuvius and Lucilius are taken from the Loeb Classical Library editions: *Remains of Old Latin*. vol. I, II and III, with an English translation by Eric Herbert Warmington. London: William Heinemann Ltd., 1935-1938.

⁸ The same metaphorical conceptualization of love is present in Pl. *Most.* 142-3: *continuo pro imbre amor advenit, pluit in corpus meum; is usque in pectus permanavit, permadefecit cor meum.* "At once Love arrived in place of the downpour and rained into my body. He trickled right into my breast and soaked my heart."

Fear is conceived as a condition caused by the existence of fear in one's heart. This is apparent from the expression *concenturiare metum in corde*, lit. "to assemble by centuries or to accumulate fear in one's heart":

- (8) nam epistula illa mihi concenturiat metum
in corde et illud mille nummum quam rem agat. (Pl. *Trin.* 1002-3)

For these letters summon apprehensions [lit. fear] into my heart; those thousand pieces, too - what purpose they were to serve.

The emotion of fear is associated with the coldness of the heart or, in one case, with the death of the heart. Revealing in this respect are the expressions *alicui cor perfrigefacere* "to make someone's heart cold" (Pl. *Pseud.* 1215) and *cor alicuius fringere prae pavore* "one's heart freezes for fear" (Liv. *And. Od.* fr. 16). In one case, fear is associated with the death of the heart: *cor metu mortuum* "the heart has died from fear" (Pl. *Cas.* 622).

Several expressions show that the heart was also conceived as a body part which houses the worries, hopes and character traits. When the worries are inside one's heart, they move the heart (*una cura cor meum movit*, lit. "one worry moves my heart" (Pl. *Truc.* 773)) or they make one's heart a stone - *lapit cor cura* "the worry makes my heart a stone" (Pac. *Trag.* 276). Relief from worries is described as a condition triggered by a withdrawal of worries from one's heart: *cura ex corde excessit* "the worry has departed from the heart" (Ter. *Hec.* 347). Character traits, such as wittiness, self-confidence or laziness, as well as hopes, were also considered as being contained in the heart. Wittiness, for instance, as example 5 above shows, was conceived as a trait which is determined by having a heart full of wit (*cor plenum facetiarum*). The notions of self-confidence and laziness, as the examples below show, were also conceived as traits which are determined by the contents of the heart:

- (9) spes atque opes vitae meae iacent sepultae in pectore
neque ulla est confidentia iam in corde, quin amiserim; (Pl. *Amph.* 1053-4)

My hopes and chances of keeping my life lie buried in my breast. There's not a bit of courage [lit. self-confidence] left in my heart, I've lost it all.

- (10) cape sis virtutem animo et corde expelle desidiam tuo

Be valorous of mind, drive out laziness from your heart.

- (11) *nec* qui rebus meis confidam mi ulla spes in corde certa est. (Pl. *Merc.* 363)

I don't have any firm hope in my heart through which I could have confidence in my situation.

It is important to note that the noun *cor* often occurs in conjunction with verbal constructions which denote mental processes involving thinking, understanding, planning, judging and remembering. In some of these expressions, *cor* is a part of the prepositional phrase *in corde* / *in cor* "in the heart": *volutare aliquid in corde* "to roll something in the heart" (Pl. *Most.* 87; *M. G.* 196; *Luc. Sat.* 1017), *vorsare in corde* "to turn in the heart" (Pl. *Trin.* 223), *agitare aliquid in corde* "to turn over something in the heart" (Pl. *Truc.* 226), *tenere aliquid in corde* "to keep something in the heart" (Pl. *Poen.* 578), *instruere consilia in corde* "to draw up plans in the heart" (Ter. *Phorm.*

321), *concenturiare sycophantias in corde* "to collect trickeries in the heart" (Pl. *Pseud.* 572) and *convocare senatum in corde* "to summon the senate in the heart" (Pl. *Most.* 688). These expressions clearly suggest that the heart was conceptualized as a container of thoughts, plans, ideas and the like:

(12) ego, atque in meo corde, si est quod mihi cor
eam rem volutavi et diu disputavi... (Pl. *Most.* 86-7)

And I've turned this matter around and long discussed it in my mind [lit. heart], if indeed I do have a mind [lit. heart].

(13) Iam tenes praecepta in corde? (Pl. *Poen.* 578)

Have you got my instructions in mind [lit. heart] now?

(14) iam instructa sunt mi in corde consilia omnia. (Ter. *Phorm.* 321)

All my plans are now drawn up in my mind.⁹

In a few cases, the ablative *corde* occurs in conjunction with verbs which denote mental activities: *sapere corde* "to have a sense in the heart" (Pl. *M. G.* 336), *machinari aliquid corde* "to contrive something in the heart" (Pl. *Capt.* 530), *conspicere aliquid corde* "to perceive something in the heart" (Pl. *Pseud.* 769), *capere aliquid consili corde* "to make a plan in the heart" (Pl. *Merc.* 346) and *consultare corde* "mediate in the heart" (Pl. *Truc.* 226):

(15) nec quid corde nunc consili capere possim
scio, ... (Pl. *Merc.* 346-7)

I don't know what plan I can form in my heart now.

Another clear indication that the heart was associated with mental activities is one passage from Aulus Gellius' *Noctes Atticae*. In this passage (Gel. 17. 17. 1) Gellius quotes Ennius's statement that he had three hearts (*tria corda habere*), because he knew how to speak Greek, Oscan and Latin:

(16) Quintus Ennius tria corda habere sese dicebat quod loqui Graece et Osce et Latine sciret. (Gel. 17. 17. 1)

Quintus Ennius used to say that he had three hearts on the ground that he knew how to speak in Greek, Oscan and Latin.

The overview of the noun phrases with *cor* as a head noun leads to the same conclusions about the abstract notions associated with the heart. Thus, the conceptualization of *cor* as a seat of emotions and feelings is reflected in the noun phrases *cor miserum* "wretched heart" (Pl. *Merc.* 204), *cor timidum* "fearful heart" (Pl. *Pseud.* 576), *cor sollicitum* "disturbed heart", *cor triste* "sorrowful heart" (En. *Ann.* 507). The noun phrases *cor sapiens* "wise heart" (Pl. *Pers.* 623), *cor sagax* "sagacious heart" (Afr. *Brund.* 15) and *cor inbutum sapientia* "heart imbued with wisdom" (Pac. *Trag.* 300), on the other hand, reflect the conceptualization of the heart as a seat of intellect, wisdom and rational aspects of the human being in general.

⁹ Latin quotations from Terence and their translations are taken from the Loeb Classical Library editions of Terence: *Terence in two volumes*, trans. by J. Barsby.

At the end of this section, we will discuss the metaphorical conceptualizations of the heart related to its hardness, consumption and sourness. The hardness of the heart is reflected in the noun-phrase *cor lapideum* "stony-hearted" (En. *Erecht.* 140). As is apparent from the example below, the hardness of the heart was used as a metaphor for an emotionless attitude and mercilessness. This noun phrase, same as the English expression *heart of stone*, implies the loss of the heart as a seat of emotions and its substitution by a stone¹⁰:

(17) *lapideo sunt corde multi quos non miseret neminis.* (En. *Erich.* 140)
Stony-hearted are there many. Who have no pity, no, for nobody.

The consumption of the heart, reflected in the expression *cor contabescere* "the heart is consumed", as the example below shows, served as a metaphor for feelings of sadness and grief. The adverb *guttatim* "drop by drop" suggests that the heart was conceived as dropping out of sadness and grief:

(18) *Edepol cor miserum meum
quod guttatim contabescit, quasi in aquam indideris salem.* (Pl. *Merc.* 204-5)
My heart is really wretched; it is consumed speck by speck, as if you'd put salt into water. I'm dead!

The sourness or bitterness of the heart was associated with spitefulness or malice. To have a heart soaked in gall and biting vinegar (*cor in felle atque acerbo aceto situm*) apparently meant "to have spite and malice":

(19) *In melle sunt linguae sitae vestrae atque orationes,
facta atque corda in felle sunt sita atque acerbo aceto
eo dicta lingua dulcia datis, corde amara facitis.* (Pl. *Truc.* 178-80)
Your tongues and talks are soaked in honey, but your actions and hearts are soaked in gall and biting vinegar. That's why you give us sweet words with your tongues, but do bitter things with your hearts.

3. 2. *Cor* as an essence of something

In the expression *cor sapientiae*, lit. "the heart of the wisdom" (Pl. *Ep.* 384), the noun *cor* is used to refer to the essence or heart of the wisdom. This metaphorical use of *cor* is similar to the metaphorical use of the English noun *heart* in the expressions such as *the heart of the matter* or *the heart of the problem*. The use of *cor* as a metaphor for the innermost part of something is motivated by the idea of the heart as the most vital organ in the body. By using this metaphor, the speaker equates the heart, the most vital organ in the body, with an essential part of an abstract entity:

¹⁰ Cf. Niemeier's paper "To be in control: Kind-hearted and cool-headed. The head heart dichotomy in English."

(20) non oris causa modo homines aequom fuit sibi habere speculum ubi os contemplarent suom, sed qui perspicere possent [cor sapientiae, igitur perspicere ut possint] cordis copiam; ubi id inspexissent, cogitarent postea vitam ut vixissent olim in adulescentia. (Pl. *Ep.* 382-7)

It would be good if people had mirrors not just for the sake of their faces, so as to look at their faces in them, but also mirrors with which they could see into [the heart of their wisdom, so that they could see into] the resources of their hearts; after examining them, they could then think about how they lived their lives long ago in their youth.

3. 3. Cor as an object of affection

In several cases the noun *cor* stands as a metonymy for a human object of affection - a male or a female person for which the speaker feels affection. The metonymic shift from *cor* as a body organ to *cor* as an object of affection derives from the notion that the heart is of central importance in human life. In this metonymy, the beloved one is compared to a body organ which is regarded by the speaker as the most valuable of all organs in the human body – the heart:

(21) cor meum, spes mea,
 mel meum, suavitudo, cibus, gaudium
 sine te amem. (Pl. *Bacc.* 17-8)

*my heart, my hope, my honey, sweetness, nourishment, delight, let me make love to you.*¹¹

This use of the noun *cor* in dictionaries is referred to under the heading: "[*cor*] as a term of endearment: *sweetheart*" (OLD 6).

4. Conclusion

The analysis presented in this paper shows that the heart in early Latin was conceptualized as a container in which a large number of "things" can be stored: wit, anger, fear, hopes, concerns, love, courage, laziness, thoughts, plans, ideas etc. The most direct evidence of this metaphorical conceptualization are expressions in which the heart is qualified as being full of something (e.g. *cor plenum facetiarum* "the heart full of wit"), expressions which suggest that the heart is something that possesses a depth (e.g. *laetare cordibus imis* "to rejoice from the lowest part of the hearts" / "from the very bottom of the hearts"), as well as expressions in which the noun *cor* is a part of the prepositional phrase *in corde* / *in cor* "in the heart" (e.g. *volutare aliquid in corde* "to roll something in the heart", *vorsare aliquid in corde* "to turn something in the heart", *tenere aliquid in corde* "to keep something in the heart" and similar ones). The contents of the heart and its imagined physical properties have an influence on the heart. Thus, the coldness of the heart is associated with the emotion of fear, stony-heartedness is conceived as a condition interrelated with emotionlessness, the feel-

¹¹ See also Plaut. *Poen.* 367.

ing of sadness is perceived as an experience that leads to melting away of the heart, and the bitterness of the heart is related to spitefulness as a personality trait.

As evidenced by many expressions involving *cor*, the early Roman culture has been fundamentally cardio-centric: the heart was conceptualized as an embodied seat of both intellectual faculties and emotional life. This conceptualization is in line with Aristotle's cardio-centric view, according to which the heart, not the brain, was the governing principle of the soul, the center of sensation, movement, and cognition (Ar. *PA* 647a 25). The concept of the heart as a locus of both rational thought and feeling implies that in early Roman culture there was no sharp distinction between rationality and emotionality.

The noun *cor* is not just used to refer to the heart as an organ of emotion and cognition. It is also used as a metaphor for an essence of something and as a metonymy for a person for whom the speaker feels affection. Both uses of *cor* are motivated by the conceptualization of the heart as the most valuable organ in the body. By the use of *cor* as a metaphor for an essence or innermost part of something (e.g. *cor sapientiae*), the speaker equates the heart with an essential part of an abstract entity. Equally, by using the noun *cor* as a metonymy for a beloved person, the speaker is comparing the object of his affection to a heart, the body organ considered by him as the most valuable.

BIBLIOGRAPHY

Sources:

- Aristotle. *Parts of Animals, Movement of Animals. Progression of Animals*, trans. by A. I. Peck and E. S. Forster. Loeb Classical Library. Cambridge, MA: Harvard University Press, 1937.
- Cato, Varro. *On Agriculture*, trans. by W. D. and H. B. Ash. Loeb Classical Library. Cambridge, MA: Harvard University Press, London: William Heinemann Ltd. 1934.
- Ennius, Caecilius. *Remains of Old Latin, volume I: Ennius and Caecilius*, trans. by E. H. Warmington. Loeb Classical Library. Cambridge, MA: Harvard University Press, London: William Heinemann, 1935.
- Gellius. *Attic Nights, Volume III (books 14-20)*, trans. by J. C. Rolfe. Loeb Classical Library. Cambridge, MA: Harvard University Press, London: William Heinemann, 1927.
- Livius Andronicus, Naevius. Pacuvius. Accius. *Remains of Old Latin, Volume II: Livius Andronicus, Naevius. Pacuvius. Accius*, trans. by E. H. Warmington. Loeb Classical Library. Cambridge, MA: Harvard University Press, London: William Heinemann, 1936.
- Lucilius, The Twelve Tablets. *Remains of Old Latin, Volume III: Lucilius, The Twelve Tablets*, trans. by E. H. Warmington. Loeb Classical Library. Cambridge, MA: Harvard University Press, London: William Heinemann, 1938.

- Plautus. *Amphitryon. The Comedy of Asses. The Pot of Gold. The Two Bacchises. The Captives*, ed. and trans. by W. de Melo. Loeb Classical Library. Cambridge, MA: Harvard University Press, 2011.
- Plautus. *Casina. The Casket Comedy. Curculio. Epidicus. The Two Menaechmuses*, ed. and trans. by W. de Melo. Loeb Classical Library. Cambridge, MA: Harvard University Press, 2011.
- Plautus. *The Merchant. The Braggart Soldier. The Ghost. The Persian*, ed. and trans. by W. de Melo. Loeb Classical Library. Cambridge, MA: Harvard University Press, 2011.
- Plautus. *The Little Carthaginian. Pseudolus. The Rope*, ed. and trans. by W. de Melo. Loeb Classical Library. Cambridge, MA: Harvard University Press, 2012.
- Plautus. *Stichus. Three-Dollar Day. Truculentus. The Tale of a Traveling-Bag. Fragments*, ed. and trans. by W. de Melo. Loeb Classical Library. Cambridge, MA: Harvard University Press, 2013.
- Terence. *The Woman of Andros. The Self-Tormentor. The Eunuch*, ed. and trans. by J. Barsby. Cambridge, MA: Harvard University Press, 2001.
- Terence. *Phormio. The Mother-in-Law. The Brothers*, ed. and trans. by J. Barsby. Cambridge, MA: Harvard University Press, 2001.

References:

- Ernout, Alfred and Antoine Meillet. *Dictionnaire étymologique de la langue Latine*. 3rd ed., Paris: Klincksieck, 2001.
- Glare, P. G. W. *Oxford Latin dictionary*. London: Clarendon Press, 1968.
- Hoskins, Janet. "Violence, sacrifice, and divination: Giving and taking life in eastern Indonesia". *American Ethnologist* 20.1, 1993, pp. 159-178.
- Howell, Signe. "A life for life? Blood and other life-promoting substances in Lio moral system". *For the Sake of our Future. Sacrificing in Eastern Indonesia*, ed. Signe Howell. Leiden: Leiden University, 1996, pp. 92-110.
- Lakoff, George and Mark Johnson. *Metaphors we live in*. Chicago: The University of Chicago Press, 1980.
- Lewis, Charlton and Charles Short. *A Latin dictionary*. 1st ed. London: Clarendon Press, 1879.
- McCartney Eugene S. "Some Folk-Lore of Ancient Physiology and Psychology". *Classical Weekly* 12.3, 1918, pp. 18-21.
- McCartney Eugene S. "Some Folk-Lore of Ancient Physiology and Psychology". *Classical Weekly* 12.4, 1918, pp. 26-29.
- McCartney Eugene S. "Some Folk-Lore of Ancient Physiology and Psychology". *Classical Weekly* 12.5, 1918, pp. 35-38.
- Niemeier, Susanne. "Culture specific concepts of emotionality and rationality". *Bi-Directionality in the Cognitive Sciences: Avenues, challenges, and limitations*, eds. Marcus Callies, Wolfram R. Keller and Astrid Lohöfer. Amsterdam: John Benjamins, 2011, pp. 43-56.

- Niemeier, Susanne. "To be in control: Kind-hearted and cool-headed. The head heart dichotomy in English." *Culture, Body and Language: Conceptualizations of Internal Body Organs across Cultures and Languages*, eds. Farzad Sharifian, René Dirven, Ning Yu and Susanne Niemeier. Berlin – New York: Mouton de Gruyter, 2008, pp. 349-372.
- Schefold, Reimar. *Spielzeug für die Seelen. Kunst und Kultur der Mentawai-Inseln (Indonesien)*. Zürich: Museum Rietberg Zürich, 1980.
- Siahaan, Poppy. "Did he break your heart or your liver". *Culture, Body and Language: Conceptualizations of Internal Body Organs across Cultures and Languages*, eds. Farzad Sharifian, René Dirven, Ning Yu and Susanne Niemeier. Berlin-New York: Mouton de Gruyter, 2008, pp. 45-74.
- Thesaurus Linguae Latinae*. Munich: K.G. Saur Electronic Pub, 2007. Computer file.
- Tremblay, Xavier. "Die Ablautstufe des Lokativs der akrostatischen Nomina". *Apo-phonica III, Per aspera ad asteriscos. Studia Indogermanica in honorem Jens Elmegard Rasmussen sexagenarii Idibus Martiis anno MMIV*, eds. Adam Hyllested, Anders Richardt Jorgensen, Jenny Helena Larsson and Thomas Olander. Innsbruck: Institut für Sprachen und Literaturen der Universität Innsbruck, 2004.
- Vaan, Michiel A. C. *Etymological Dictionary of Latin and the Other Italic Languages*. Leiden – Boston: Brill, 2008.
- Yu, Ning. "Body and emotion: Body parts in Chinese expression of emotion". *Pragmatics & Cognition* 10.1/2, 2002, pp. 341-367.

Svetlana KOČOVSKA-STEVOVIĆ

EL CORAZÓN ROMANO: CONCEPTUALIZACIONES
DE COR "CORAZÓN" EN EL LATÍN TEMPRANO

(Resumen)

El objetivo de este artículo es examinar las conceptualizaciones del corazón (*cor*) en el corpus de los textos literarios del latín escritos en el periodo antes del 75 AC. Dada la frecuencia más elevada de *cor* en las comedias de Plauto, la mayoría de los ejemplos tratados en el artículo proceden de sus obras.

El análisis presentado en el artículo demuestra que el corazón en el latín temprano era conceptualizado como un contenedor en el que se puede guardar una gran cantidad de "cosas": humor, ira, miedo, ilusiones, preocupaciones, amor, coraje, indolencia, pensamientos, planes, ideas, etc. Las evidencias más directas de esta conceptualización metafórica del corazón son las expresiones en las cuales el corazón se califica como lleno de algo (p. ej. *cor plenum facetiarum* "corazón lleno de humor"), las expresiones que sugieren que el corazón es algo que posee profundidad (p. ej. *laetare cordibus imis* "regocijarse desde la parte más baja de los corazones" / "desde el fondo de los corazones"), y también las expresiones en las que el sustantivo *cor* forma parte del sintagma preposicional *in corde* / *in cor* "en el corazón" (p. ej. *volutare aliquid in corde* "hacer rodar algo en el corazón", *vorsare aliquid in corde* "girar algo en el corazón", *tenere aliquid in corde* "guardar algo en el corazón" y frases similares). Los contenidos del corazón y sus propiedades físicas imaginadas tienen influencia en el corazón. Por consiguiente, el frío del corazón se relaciona con la emoción del miedo, corazón de piedra se concibe como una condición relacionada con la falta de emociones, la sensación de tristeza se percibe como una experiencia que produce derretimiento del corazón, y la amargura del corazón se relaciona con la malevolencia como un rasgo de personalidad.

Tal y como se evidencia de muchas expresiones que incluyen *cor*, la cultura romana temprana era fundamentalmente cardiocéntrica: el corazón se conceptualizaba como un personificado asiento tanto de las facultades intelectuales como de la vida emocional. Esta conceptualización coincide con la vista cardiocéntrica de Aristóteles, según la que el corazón, y no el cerebro, era el principio rector del alma, el centro de la sensación, del movimiento y de la cognición. El concepto del corazón como un locus tanto del pensamiento racional como del sentimiento implica que en la cultura romana temprana no existía una distinción clara entre la racionalidad y la emocionalidad.

El sustantivo *cor* no se utiliza solo para referirse al corazón como un órgano de emoción y de cognición. También se utiliza como metáfora de la esencia de algo y como metonimia de una persona por la que el hablante siente afecto. Ambos empleos de *cor* están motivados por la conceptualización del corazón como el órgano

más valioso en el cuerpo. Al usar *cor* como una metáfora de la esencia o de lo más profundo de algo (p. ej. *cor sapientiae*), el hablante equipara el corazón con la parte esencial de una entidad abstracta. A la vez, usando el sustantivo *cor* como metonimia de una persona amada, el hablante compara el objeto de su afecto con el corazón, el órgano corporal considerado más valioso por él.