REVIEW 1: CHAPTERS 1–3

VOCABULARY TO KNOW

NOUNS

annus, ī, *m.* – year

argentum, ī, *n.* – silver

aurum, ī, *n.* – gold

coniūnx, coniugis, *m./f.* – spouse

cōnsilium, ī, *n.* – advice (*you already know the meaning "plan"*)

custōs, custōdis, *m.* – guard

discipula, ae, *f.* – student (female)

dominus, ī, *m.* – master, lord

eques, equitis, *m.* – horseman

fāma, ae, *f.* – fame, name, reputation

fīnis, fīnis, *m.* – end

frāter, frātris, *m.* – brother

gēns, gentis, *f.* – tribe, population

incola, ae, *m.* – inhabitant

īnsula, ae, *f.* – island

līs, lītis, *f.* – dispute, quarrel

magister, magistrī, *m.* – teacher (male)

mātrimōnium, ī, *n.* – marriage

merīdiēs, merīdiēī, *m.* – south (*you already know the meaning "midday"*)

mōs, mōris, *m.* – custom, habit; *pl.* morals

mundus, ī, *m.* – world

odium, ī, *n.* – hatred

ortus, ortūs, *m.* – rising, beginning, origin; **ortus sōlis** – east

piscis, piscis, *m.* – fish

salūs, salūtis, *f.* – health, welfare

sōl, sōlis, *m.* – sun

vestis, vestis, *f.* – clothes, attire

vōx, vōcis, *f.* – voice

vultus, vultūs, *m.* – face

ADJECTIVES

altus, a, um – tall, deep

brevis, breve – short

clārus, a, um – clear, distinguished

gravis, grave – heavy, serious

improbus, a, um – bad, wicked

septentriōnālis, septentriōnāle – northern

situs, a, um – situated, located

VERBS

aspiciō, ere, aspexī, aspectum – to look at, catch a glimpse of

discō, ere, didicī, —— – to learn

gerō, ere, gessī, gestum – to wear (*you already know the meaning "to carry"*)

gignō, ere, genuī, genitum – to produce, give birth

inveniō, īre, invēnī, inventum – to come upon, find

iungō, ere, iūnxī, iūnctum – to join

occupō, āre, āvī, ātum – to occupy

pariō, ere, peperī, partum – to give birth to

perdō, ere, perdidī, perditum – to lose, waste

prōmittō, ere, prōmīsī, prōmissum – to promise

scrībō, ere, scrīpsī, scrīptum – to write

sinō, ere, sīvī, situm + *accusative* + *infinitive* – to allow somebody to do something

valeō, ēre, valuī, —— – to be in good health

ADVERBS

hodiē – today

interdum – sometimes

māne – in the morning

nē – *negative particle with the subjunctive*

nusquam – nowhere

procul – far away

utinam – I wish that, if only (*a particle of wishing*)

CONJUNCTIONS

at – but

et . . . et . . . – both . . . and . . .

nē + *subjunctive* – in order not to, lest . . . should

ut + *indicative* – as

ut + *subjunctive* – in order to, so that

vel – or

PHRASES

odiō habeō + *accusative* – I hate somebody

salūtem dīcō + *dative* – I greet (a customary way to begin a letter)

uxōrem dūcō – to marry (a woman), take as a wife

▶ EXERCISE 1

Conjugate the following verbs in the present and imperfect subjunctive, both active and passive.

1. *occupō, occupāre, occupāvī, occupātum*

2. *prōmittō, prōmittere, prōmīsī, prōmissum*

▶ EXERCISE 2

Change the indicative verbs into the subjunctive, keeping the same person, number, tense, and voice. Give the basic meaning of each verb.

Example: parās parēs to prepare

1. iungēbantur
2. aspicitur
3. poterās
4. inveniunt
5. valēmus
6. occupāris

7. pariēbam
8. gereris
9. gignēbāminī
10. discō
11. perdit
12. sinēbāmus

▶ EXERCISE 3

Translate into Latin.

1. In Paris Heloise was a student and Abelard her teacher.

2. Charlemagne was an emperor not in Rome but in Aachen.

3. Caesar sailed to Dover in order to occupy Britain.

4. After Abelard and Heloise were separated, Heloise went to Argenteuil. For a long time Heloise was not able to leave Argenteuil. She had to live at Argenteuil.

Aachen – **Aquīsgrānum, ī,** *n.*
Abelard – **Abaelardus, ī,** *m.*
Argenteuil – **Argentiōlum, ī,** *n.*
Britain – **Britannia, ae,** *f.*
Caesar – **Caesar, Caesaris,** *m.*

Charlemagne – **Carolus, ī,** *m.* **Magnus, ī**
Dover – **Dubrī, ōrum,** *m. pl.*
Heloise – **Heloīsa, ae,** *f.*
Paris – **Lutetia, ae,** *f.*

The White Cliffs of Dover, a chalk formation, face continental Europe at the narrowest point of the English Channel. The armed Britons standing on the cliffs forced Caesar to beach down the coast. The Norman forces in 1066 also landed down the coast at Pevensey where the Romans had built a fort.

▶ EXERCISE 4

Identify the subjunctive in each sentence as a volitive, an optative, or a negative imperative used as a negative volitive. Translate the sentences.

Example: Magistrum audiās!
audiās   volitive subjunctive   You should listen to the teacher!

1. Dēs mihi argentum et aurum!
2. Nōlīte magistrōs odiō habēre!
3. Scrībāmus epistulam ad patrem, ad mātrem, ad frātrem et ad improbum coniugem!
4. Utinam magnam fāmam in mundō habeam!
5. Utinam nē sint lītēs in hāc gente!
6. Bonī mōrēs colantur!

▶ EXERCISE 5

Fill in the blanks with the correct form of the verb in parentheses. Translate the sentences.

Example: Comedō ut _____ (vīvō).
Comedō ut vīvam.   I eat in order to live.

1. Pictī ad īnsulam nāvigāvērunt ut domum _____. (inveniō)
    Pictī, ōrum, *m. pl.* – Picts

2. Hibernī nōn sinēbant Pictōs ibi manēre nē multī incolae in illā īnsulā _____. (sum)
    Hibernī, ōrum, *m. pl.* – Irishmen

3. Tandem Pictī discessērunt ut aliam īnsulam _____. (quaerō)

4. Carolus Magnus cōnsilia aliōrum nōn petēbat nē mala cōnsilia _____. (accipiō)
    Carolus, ī, Magnus, ī, *m.* – Charlemagne

5. Dum comedēbat, Carolus Magnus cupiēbat librōs legī ut eōs _____. (audiō)

6. Abaelardus et Heloīsa ūnā manēbant ut amōrem _____. (colō)
    Abaelardus, ī, *m.* – Abelard   **Heloīsa, ae,** *f.* – Heloise

▶ EXERCISE 6

Fill in the blank with the correct form of the verb keeping the same person, number, and voice. Translate the changed sentence.

Example: Comedō ut vīvam.
Comēdēbam ut <u>vīverem</u>.   I ate in order to live.

1. Omnia parant ut mātrimōniō iungantur.
    Omnia parābant ut mātrimōniō _____.

2. Aurum et argentum cupiō ut dīvitiās habeam.
    Aurum et argentum cupiēbam ut dīvitiās _____.

3. Ambulant ad merīdiem ut novam patriam inveniant.
    Ambulābant ad merīdiem ut novam patriam _____.

4. Piscēs comedimus ut bene valeāmus.
    Piscēs comedēbāmus ut bene _____.

Our ancient sources on Greek mythological heroes portray them as extraordinary individuals. For one thing, they are said to have been born in unusual circumstances, often to mortal mothers and divine fathers. For another, these sources report that upon reaching manhood all of these heroes were compelled to leave their familiar surroundings, to undertake a quest that required the performance of difficult deeds, and through these experiences to learn more not only about the wider world but also about themselves.

PERSEUS

Perseus, for example, was the son of a mortal princess named Danaë and the god Zeus. Because an oracle told her father Acrisius that his grandson would kill him, Acrisius locked Danaë up in a bronze tower. Nevertheless, after Zeus managed to visit her there by disguising himself as a shower of golden rain, Danaë gave birth to Perseus. Enraged, Acrisius set both his daughter and grandson adrift in a boat, hoping Perseus would die, but the two were saved. When Perseus grew up, he was forced to go on a quest to kill the Gorgon Medusa.

The three Gorgons of Greek mythology were the daughters of Phorcys and Ceto. Hideous creatures covered with scales, they had hair writhing with snakes and hands made out of brass. They were said to reside in the far west of the ancient Mediterranean world, near the ocean, and to guard the entrance to the underworld. Of the three sisters, Medusa was the only mortal.

A triumphant Perseus holds the head of the Gorgon Medusa. The gilded Perseus is one of two hundred and fifty statues and reliefs that decorate the sixty fountains of Tsar Peter the Great's Grand Cascade at Peterhof, his palace near St. Petersburg. The vast expanse of waterworks at Peterhof dazzled the Russian populace who attended the grand opening in August 1723. Indeed, Tsar Peter introduced the word "fountain" to the Russian language.

The Gorgon Medusa was a frightening female monster with snakes for hair and a boar-like snout. Those who looked at her turned to stone. Since the goddess Athena had equipped Perseus with a shield, he was able to kill Medusa by looking at her reflection on the shield and in this way avoid being turned to stone. While returning from his heroic venture, Perseus was also able to free the princess Andromeda, who had been bound to a rock and was under attack by a sea monster.

Andromeda was an Ethiopian princess. Her mother Cassiopeia had dared to compare her own beauty to that of the sea nymphs known as Nereids. Cassiopeia's behavior so enraged both the Nereids and the sea god Poseidon that he sent the sea monster to ravage her country.

Many men had sought to marry Andromeda, but they had done nothing to help when the sea monster threatened her life. Once Perseus rescued her, however, they claimed the right to her hand in marriage. Perseus proceeded to turn all of these suitors into stone by using Medusa's head, and to wed Andromeda himself. After Perseus and Andromeda were married, he accidentally killed his grandfather Acrisius, who happened to be among the spectators on an occasion when Perseus was playing with a discus. Thus Acrisius met the fate prophesied by the oracle, even though he tried to escape it.

HERACLES (HERCULES)

Heracles is the greatest of the ancient Greek heroes, since he alone among them achieved immortality. His father, the god Zeus, had visited his mother, a mortal woman named Alcmene, disguised as her husband Amphitryon. Once Alcmene gave birth to Heracles, Zeus's wife Hera, ever jealous, sent a pair of snakes to attack the baby in his cradle. Heracles strangled them with his bare hands. According to one Greek legend, Zeus then put the baby to Hera's own breast while she was sleeping, so that his son might drink the milk of immortality. Hera, however, woke up suddenly and threw Heracles out of heaven: the milk that then flowed out of her breast was said to have poured into the sky as the Milky Way.

Hercules's character is full of contradictions. He is described as having enormous, indeed divine, physical strength, but in combination with mortal flesh. Consequently, he is portrayed as frequently

Temples to Hercules from the Greco-Roman world abound from Rome's seaport Ostia to Egypt. The temple on the citadel in Amman, Jordan, larger than any temple in Rome itself, was built from 162 to 166 CE. During the 2008 presidential campaign, Barack Obama held his first press conference in a foreign nation at this site.

violent, unbalanced, and unable to control both his body and his emotions. He is best known for the twelve labors that he performed, and for traveling to the outer limits of the ancient Mediterranean world in order to perform them. Here are two of Hercules's labors. The first involved a journey to the underworld to retrieve Cerberus, a three-headed dog who guards its gates. The second was the killing of the Nemean lion, again with his bare hands, after he realized that the lion's skin was impervious to all weapons.

Heracles's violent disposition led him to kill his first wife and children in a fit of rage. His own death resulted from a cruel misunderstanding by his second wife Deianira. She dipped Heracles's cloak in a liquid that she thought was a love potion, but turned out to be poison, and burned her husband's body badly. He was so tortured by physical pain that he set fire to himself on his own funeral pyre. Unable to endure the prospect of having his favorite son dwell in the underworld, Zeus arranged for Heracles to be transported to the abode of the gods on Mt. Olympus, and granted him immortality.

A Roman mosaic depicts Heracles destroying the Stymphalian birds, winged creatures whose bronze beaks and claws readily destroyed humans. A large mosaic in Volubilis, Morocco illustrating all twelve of Heracles's labors includes the scene excerpted here.

THESEUS

Theseus is celebrated in ancient Greek legends for his exploits that protected the city of Athens, particularly the slaying of the Cretan Minotaur, half-human and half-bull. When Theseus was a young man, the Athenians were forced to pay a terrible tribute to King Minos of Crete: each year seven young men and seven young women were sent there to be devoured by the Minotaur, who dwelled in a maze under Minos's palace known as the labyrinth. Having resolved to slay the monster, Theseus sailed to Crete as one of the fourteen prospective victims; the princess Ariadne, Minos's daughter, promptly fell in love with him and aided him by providing him with a sword and a ball of thread. Theseus unrolled the thread as he entered the labyrinth so that he could find the exit

An Edward Burne-Jones drawing for a tile shows Theseus in medieval garb approaching the Minotaur depicted as a gargoyle. The artist draws on Chaucer's interpretation of the myth.

when the time came to leave. In gratitude, he took Ariadne away with him, promising to marry her. While they were traveling back to Athens, however, he abandoned her on the island of Naxos while she was fast asleep. Upon awakening, she cursed Theseus in anger and despair, and the gods punished him in the following manner.

Theseus had sailed to and from Crete in a ship with black sails. He had promised his father upon his departure from Athens that if he were to be successful in slaying the Minotaur, he would change these black sails to white sails as he approached Athens. If the Minotaur were to have slain him, however, his ship would continue to have black sails. As a result of Ariadne's curse, Theseus forgot to change the sails from black to white, leading his father Aegeus to believe that his son was dead. Aegeus is said to have then jumped into the sea out of grief and despair, giving his own name to what was thereafter called the Aegean Sea.

Excavations of King Minos's palace at Knossos provide some of the factual evidence that gave rise to the Minotaur myth. With its multiple stories, staircases, lightwells, and 600–700 rooms, the palace was labyrinthine. A fresco showing young men leaping over a bull suggests an alternative view of the annual tribute.

JASON

Jason was the least physically impressive of the Greek mythic heroes, perhaps because he was the son of two mortals. His quest involved retrieving the Golden Fleece from the eastern shore of the Black Sea. After sailing there on a ship called the "Argo" with a crew of sailors called the "Argonauts," he benefited from the help of Medea, daughter of the king who possessed the Golden Fleece, and a skillful sorceress. She went so far as to kill her own brother and scatter his body parts in the sea in order to delay her father, who was pursuing her and Jason. For Medea knew that her father would abandon his pursuit in order to retrieve his son's remains and give them a proper burial.

Medea and Jason fled to Greece, and lived there as exiles with their two sons. But eventually Jason decided to abandon her for a younger Greek princess, whose father was king of Corinth. The despairing Medea took revenge by killing her rival, and her own two children as well. Greek myths claim that Jason met his own death while sleeping under the Argo, after the rotten prow of the ship fell and crushed him.

The Argonauts find the Golden Fleece which the Colchians had placed in a spring to collect alluvial gold dust. The woodcut was published in Georgius Agricola's 1556 treatise on mining *Dē rē metallicā*. Note that the author chose to Latinize his name, George Bauer. His treatise remained the authoritative text in geology for 250 years.

READ THE FOLLOWING PASSAGE

Ariadna aspexit nāvem, quā Thēseus discēdēbat, et exclāmāvit: "Cūr mē, improbe, relinquis? Crētam, in patriam meam, vēnistī ut cum Mīnōtaurō pugnārēs. Auxilium tibi dedī ut eum vincere possēs. Prōmīsistī tē mē uxōrem ductūrum. Mēcum Crētā nāve discessistī. Deinde hanc parvam īnsulam petīvimus. Et hīc, dum dormiēbam, Athēnās sine mē nāvigāvistī. Audiās verba mea et mēcum maneās! Mē uxōrem dūcās! Nōlī mē relinquere! . . . At nōn audīre vidēris. Utinam deī tē familiamque tuam pūniant! Utinam omnia tibi sint fūnesta!"

Ariadna, ae, *f.* – Ariadne
Athēnae, ārum, *f. pl.* – Athens
Crēta, ae, *f.* – Crete

hīc (*adv.*) – here
Mīnōtaurus, ī, *m.* – Minotaur
Thēseus, ī, *m.* – Theseus

A scene from the Bayeux Tapestry shows the Anglo-Saxon defenders confronting William's Norman invaders. The tapestry provides a visual account of events leading up to the Battle of Hastings as well as scenes of the conflict itself. Notations in Latin identify individuals in the 230 foot cloth panel. Halley's Comet of 1066 is depicted on the tapestry.

THE ORDERS OF MEDIEVAL SOCIETY

Three different classes comprised medieval western European society from the Frankish era until the mid-eleventh century CE. The rulers in theory were the warrior class, who also constituted the nobility. Next were the clerics, who held various positions in the ecclesiastical hierarchy of the Roman church throughout all of Western Europe. To appreciate the importance of this particular group, we must realize that clerics made up a far larger percentage of the population than they do today. The clerics included not only those who performed strictly religious functions but also doctors, educators, record-keepers for the nobility, and lawyers. Last, but by no means least, were the peasants and agricultural workers, without whose labors Western Europe could not have sustained itself. The origins of these social distinctions are not altogether clear, but they appear to have emerged from hierarchies already present in Germanic societies as well as from relations of protection and dependence typical of late imperial Roman society. The social organization formed by the nobility and the peasants, an entity that also included the church in some regions and some periods, is referred to as "feudalism." This word did not actually exist in the Middle Ages as a

King Harold II is killed by a Norman arrow in the Battle of Hastings in 1066. The victorious William henceforth known as William the Conqueror relied on his cavalry to defeat the Anglo-Saxons. The Norman Conquest brought to England a French-speaking court whose legacy is found in so many Latin-based words in the English language.

description of this specific form of social organization, but was devised by legal scholars in the seventeenth and eighteenth centuries to describe the system of lords and their dependents in earlier, medieval times. We still employ this word today for social and economic systems involving human dependence. Yet it is worth noting that medieval feudalism adopted different forms in different circumstances. Feudalism spread from France to England with the conquest of the Anglo-Saxons by the Normans in 1066, and then to Germany, but never took strong root in Italy.

The feudal system centered on land-holding. A knight, or *eques* in Latin, often served as the "vassal," or dependent of a more powerful lord, who was called by the Latin word for leader, *dux* (from which English derives the title "duke"), or the Latin word for companion, *comes* (from which comes the English title "count"). The use of these terms to denote nobles of high status seems to have its origins in Diocletian's reorganization of the Roman provinces at the end of the third century CE; these words were at that time applied to Roman magistrates.

The word *eques* of course had already existed in the Roman Republic, but in ancient Roman society it referred to the class of well-to-do Romans excluded at first from senatorial status because of their connections with commerce and trade. Originally, however, Roman *equitēs* had supplied the cavalry for Rome's fighting forces; this association with horses is what they shared with *equitēs* in the medieval period.
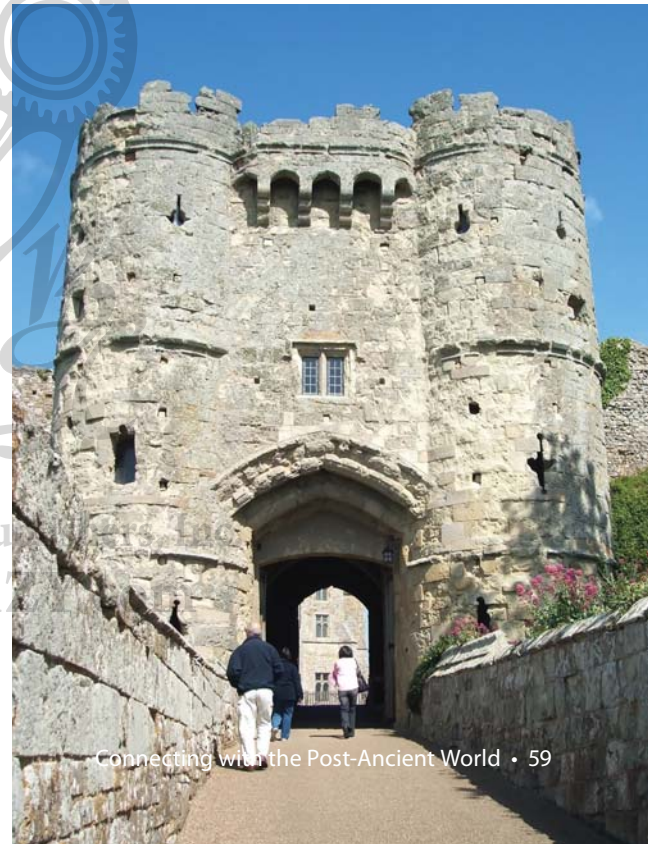
The knight astride his horse was a formidable sight. The armor, which weighed as much as fifty pounds, protected the knight from an array of weapons. Carefully made to fit, the armor was a status symbol. This modern Renaissance Faire knight's equipment is an amalgam of items based on fifteenth- and sixteenth-century models.

In medieval society, vassals were given a parcel of land, or "fief" (sometimes referred to as *feudum* in medieval Latin) to use. Attached to it were tenant farmers or peasants, who would live from the produce of the land. In return, the vassal would recognize the higher lord as his superior, and pay him in the form of military service, for approximately forty days each year, as a member of the overlord's

Carisbrooke Castle on England's Isle of Wight stands on a former Roman site. Earthworks were constructed in 1070 CE and construction continued to include massive towers in the fourteenth and fifteenth centuries.

comitātus, or "retinue." If either the overlord or the vassal were to die, the feudal contract would be renewed between the successor of either party in a ceremony called "homage" (at times called *homāgium* in medieval Latin). In this way the fief would remain in the same family for generations. This system was able to function without the exchange of any money; by the mid-eleventh century CE, however, the rise of towns—in which economics based on money, trade, craftsmen, and banking flourished—caused a gradual erosion of feudal society.

Kings and the highest-ranking nobles tended to favor dealing with towns: not only could they cash in on their economic profits, but they could then use this money to hire soldiers for standing armies that would be more than a match for any feudal *comitātus*. Monarchs were, in fact, eager to weaken the power of the feudal nobility in their territories. In certain European regions, especially what is now Belgium, northern Germany, and Italy, individual towns and even city states grew very powerful indeed. In them developed a new aristocracy which owed its influence to money, banking, and trade, rather than to hereditary noble rank and the possession of feudal domains.

The stained glass windows of the Gothic cathedrals and churches provide a glimpse into the everyday life of the medieval period. Here the noble seated on his throne with sword in hand receives two gentlemen.

The hilltop town of Carcassonne in southern France is considered a superb example of a medieval walled town. The inner wall was built by the Romans and the Visigoths while the outer wall with its towers was built by Louis IX in 1240 CE. The Trencavel family ruled the area from their fortified palace.

The official language of the clerical class throughout the Middle Ages was Latin, although we should not suppose that every individual cleric was as proficient in Latin as he was expected to be. Communications among the feudal nobility and agricultural peasantry were in the vernacular languages that would develop into the national languages we know today, such as French, English, German, and others. This communication was chiefly oral in nature; in fact, it was unusual for documents and texts to be written in these languages before 1200 CE, with the partial exception of those written in pre-Norman England under Saxon rulers. Latin tended to be the language employed for administration and record-keeping, and was virtually the exclusive language of the academic world, the sciences, and the church. Nevertheless, with the development of towns, and especially after the start of what we call the "Renaissance" in Italy around 1400 CE, non-clerical nobility started to become literate, learning and actively using Latin. A Latin education became a status symbol for the non-clerical nobility, especially after the late fifteenth century CE.
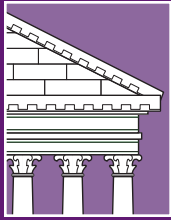
EXPLORING TRAGIC LOVE STORIES THROUGH THE AGES

LOVE AND LONGING

Love stories such as that of Heloise and Abelard have moved us for centuries, particularly when we find the story to be "tragic" in some way. But what makes any story tragic? To answer this question, we must reach back to the ancient world, where our notions of tragedy (in western culture) and our ideas about "true love" or even "soul mates" first take shape.

Performances of tragic plays occurred in Athens annually for the better part of two centuries, and such performances were an important aspect of the life of the city. It was the Greek philosopher Aristotle who made a formal study of the genre of tragedy in an attempt to analyze what tragedy is and why human beings react to it so profoundly. In Aristotle's view, we derive a certain emotional benefit called "catharsis"—an emotional release—through watching a tragic performance, which should inspire reactions consisting of both "pity and fear" in its audience. We feel pity for the poor characters experiencing whatever disaster is part of the play's action, and we feel fear that something like that could happen to us. According to Aristotle, the best tragic performances elicited these fundamental emotions.

But tragedy was a complex genre, and there are other features that should be part of a good tragic performance. First, the characters must be good—otherwise, we could not relate to them or care about what happens to them. Second, there was often a reversal of circumstances, in which a character's life shifts from a position of prosperity to one of suffering. Third, there was often a sense of irony regarding that shift—and most often, the character him- or herself was in some way, often unwittingly, personally responsible for that change or suffering.

When the Greek philosopher Plato wrote about love in the *Symposium*, he presented early human beings in a light that was both comical and tragic. He described their bodies as spherical, with two faces (looking in opposite directions), four arms, and four legs, traveling about by doing cartwheels. While this image is comical, the important point of this depiction was to portray humans as reaching beyond their means and ending up in a tragic state; for, as Plato tells the story, these early humans decided to challenge the Olympian gods

A spectacular sand sculpture reconstructs the ancient Greek bust of Plato that is on display in the Capitoline Museum in Rome. Plato's theories have strongly influenced the thought of successive ages. The rediscovery of Plato's theories on love deeply affected the writers, artists, and thinkers of the Renaissance.

themselves, and were punished by Zeus—who split them in half. This aetiological myth (one which gives us an *aitia*, a cause or explanation for why things are the way they are) serves to explain why human beings seem to wander the earth searching for their "other half," and simultaneously presents the human condition in a manner that enhances our understanding of tragedy as part of our essence. In this view (even though, as stated above, Plato tells the story with comic overtones), humans are incomplete in themselves and remain incomplete until they find their "soul mate," so to speak, whom they embrace in an effort to grow together once again—which, of course, they cannot do. Therefore, even if we are fortunate enough to find our soul mate, we can never be as truly united as we long to be.

A full page from the illuminated manuscript containing the love poems of Charles (1391–1465), Duke of Orléans, depicts Heloise and Abelard. After his defeat at the Battle of Agincourt, Charles was taken as captive to England. During his twenty-five years in various prisons including the Tower of London, Charles composed hundreds of short poems in French.
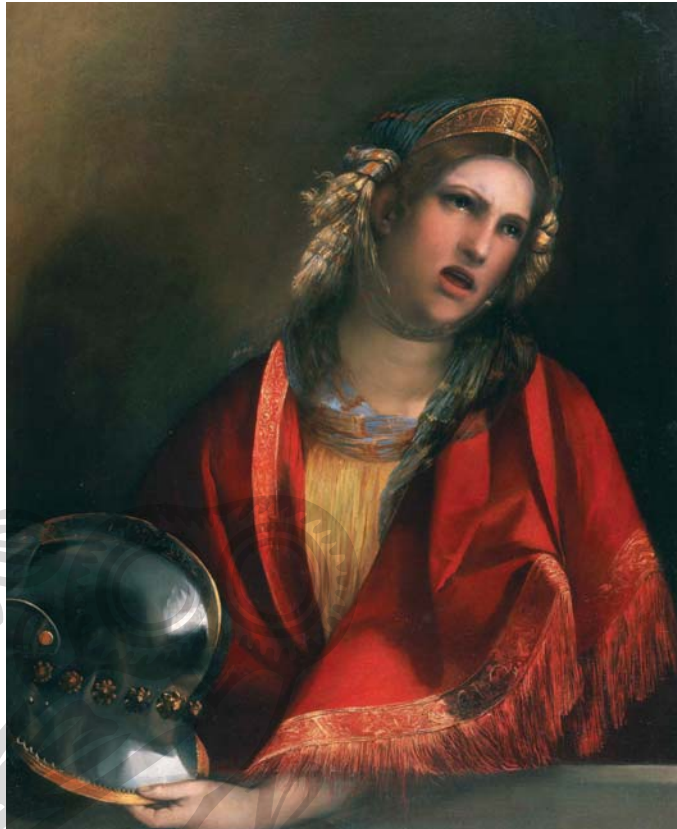
It is this profound longing to be together that often characterizes any story of tragic love. The letter of Heloise to Abelard expresses this longing—due to the unjust separation of these lovers—in compelling terms, for Heloise describes her isolation as arising from the pain of living not only without Abelard but also without their child. Her sense of connection to Abelard on various levels—as she considers him her father, brother, husband, and teacher—demonstrates the extent to which she finds her entire world in him, and indeed, she states that her *animus* cannot exist without him. In this story of tragic love, as in others, our lovers are often individuals who seem "made for each other" in some respect, and they are often separated due to familial or social pressures of some kind.

This was certainly true of Dido and Aeneas. In many ways, they seemed like the perfect couple. She was a widow, he a widower; both had tragically lost their spouses to the turmoil of war or political unrest. Each of them had taken on the responsibility of leading a group of their compatriots to a new location where they would establish a new home. Both of them were thus good leaders, strong individuals capable of responding to difficult situations, willing to take on personal responsibility for others, and instrumental in moving their people toward the future. Both knew how to help others in need. As such, they seemed two halves of

the same soul. In fact, although Dido was Carthaginian and not Roman, Vergil portrayed her as having the most important quality of a respectable Roman matron—she was a *ūnivira*—a "one man woman." This important attribute marked the behavior of women in ancient Rome even after their husbands had died, as many of them chose not to remarry since that could have been perceived as being unfaithful to their husbands, even though they were deceased. Dido expresses this sentiment for her deceased husband and hesitates to allow her feelings for Aeneas to grow, but she is persuaded to surrender to her love for Aeneas by her sister, Anna. This attitude is one that Heloise also expresses in her address to Abelard as *ūnice*, "my one and only"; it is perhaps first expressed in western literature by Andromache in Homer's *Iliad*, when she described her husband Hector as her father, mother, and brothers, who had all been killed in the war.

Despite their intense connection, it was because of (perhaps ironically) his social responsibility to his compatriots that Aeneas had to leave Dido to found Rome. The profundity of her emotional response compelled her to take her own life—an event described by Vergil as occurring outside of what was expected, for "she died neither on account of destiny nor through a deserved death" (*Aeneid* 6.696, *nec fātō meritā nec morte perībat*). Thus, Dido experiences the reversal of fortune from prosperity to suffering (and sometimes death) that is the hallmark of so many tragic figures.

A story need not end in death for it to be tragic, but many such tales do. The ancient story of Pyramus and Thisbe, for example, told by the Roman author Ovid and the Greek writer Hyginus, depicts a pair of lovers whose families were opposed to their marriage. As they were neigh-

The high Renaissance painter Dosso Dossi (ca. 1490–1542) served as court artist to the humanist Dukes of Ferrara, Italy. Dossi was very familiar with the stories of the *Aeneid* and he had painted a series of friezes for the palace. Dossi's richly dressed Dido clings to Aeneas's helmet as she cries over his departure.

bors, they used to go into their yards and speak through a small opening in the stone wall. They planned to run off secretly one night to meet and embark on their life together, but a misunderstanding of circumstances led Pyramus to believe that Thisbe was dead, and he took his life. She then found him just as he was dying, and joined him in death, so profound was their desire to remain together. This ancient tale was the predecessor of William Shakespeare's *Romeo and Juliet* and both stories dramatize the tragic circumstances that can result when families attempt to keep lovers apart.

This kind of story has found many representations in literature and art throughout the centuries; one recent example is the story of Jack and Rose in the film *Titanic*. Once again, the lovers seem to be kindred spirits—Rose longs for the freedom in life that Jack has experienced and Jack's artistic talents inspire appreciation in Rose, who possesses a great love for art and its various representations of the human condition. Yet, Rose's social standing, her mother's influence, and her fiancé's meddling butler all conspire to separate Rose and Jack—until the horrifying demise of the *Titanic* allows the couple first a way to remain together, then the most tragic of separations. Rose, however, expresses the faithfulness of a *ūnivira* when she adopts the name of Dawson, Jack's last name, upon her rescue. Even though Rose goes on to live her life, her love for Jack and their kindred desires remain an integral part of who she is.

Shakespeare may well have been writing about any one of these tales when he penned, "the course of true love never did run smooth" (*A Midsummer Night's Dream*, Act I, Scene I, line 134). This line, like the tale from Plato's *Symposium*, occurs in a comic setting, as Lysander describes some of the mixed-up circumstances of the various couples in the play. However, whether comic or tragic, the tales of lovers who yearn to be together despite great odds, who seem meant for one another yet cannot bring togetherness to pass—like Dido and Aeneas, Heloise and Abelard, Pyramus and Thisbe, or Rose and Jack—continue to compel us to ponder our own desires to love and be loved and the difficulties we may experience along the way.

Friar Lawrence prays for Romeo who, thinking Juliet was dead, chose death rather than life without his beloved. When Juliet awakens to find Romeo dead she too takes her life. Finding Romeo's poison gone, she takes his sword to her breast. The French artists Achille Devéria (1800–1857) and Louis Boulanger (1806–1867) regularly collaborated as in this work.

The *Titanic* shipwreck is memorialized in Belfast, Ireland, at whose shipyards the ocean liner was built. The people of Belfast raised the money to pay for the marble memorial by Thomas Brock (1847–1922). The 1920 neoclassical sculpture honors the victims of the disaster.

To conclude, love and many of our ideas about it are just a few things that link us to other people across the boundaries of time and place, language and culture. After all, human beings are emotional creatures, and emotions can sometimes be the most compelling forces in our lives. As the French writer Blaise Pascal said, "The heart has its reasons, whereof reason knows nothing." While many an ancient philosopher would have counseled us not to lose our heads in love, any lover can tell you that the heart is a mighty warrior. We often love unwisely, even when we sense we will ultimately experience pain. As the Tin Woodman of the popular film *The Wizard of Oz* put it, "Now I know I've got a heart, because it's breaking." It is indeed a bittersweet aspect of the human condition that love and tragedy are often intricately connected.

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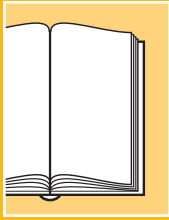
MĪRĀBILE AUDĪTŪ

MOTTOES, PHRASES, AND TERMS RELEVANT TO THE POLITICAL, MILITARY, AND LEGAL WORLDS NOW

MOTTOES

- Regnat populus. "The people reign." Motto of Arkansas.

- Tuēbor. "I will protect." Motto on the Great Seal on the Michigan state flag.

- Semper fidēlis. "Always faithful." Abbreviated as "Semper Fi!" Motto of the United States Marine Corps.

PHRASES AND TERMS

- Vetō. "I forbid." The right to stop a piece of legislation unilaterally. Often used as a noun and usually applied to the rejection of congressional bills by the President of the United States of America or to the rejection of United Nations resolutions by the permanent members of the United Nations Security Council. In ancient Rome, consuls and tribunes had the right of "vetō."

- Quōrum. "Of whom." The number of members of a certain institution required to be present so that the meeting of that group may be legal.

- Bonā fidē. "In good faith," that is, "sincerely." A part of a signature under a document.

The United States Marine Corps War Memorial is located near Arlington National Cemetery in Virginia. It commemorates the World War II battle of Iwo Jima and is dedicated to all personnel of the USMC who have died defending their country since 1775.

While Americans first associate the power of veto with the President, other chief executives such as mayors and governors are also empowered to veto legislation. Proponents of a piece of legislation often organize demonstrations in support of the bill and against it being vetoed.

- Affīdāvit. "He asserted." A legal term which denotes a sworn statement.

- Audiātur et altera pars! "Let the other part (side) be heard, too!" A legal principle of fairness.