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8	<p>Both Pyramus and Thisbe were the best looking young man and girl in their country. They were neighbours and <del>had</del> <sup>had <del>not</del> known</sup> each other since they were really young. They also both loved the other one deeply and wanted to be together forever.</p>
9a	<p>She leaves the house alone in the darkness ("tenebras"), she deceives her own people "fallitque suos" and arriving at the grave she sits <del>down</del> down under the tree "pervenit ad tumulum dictaque sub arbore iedit." even if Pyramus is not with her yet.</p> <p>b, When Thisbe sees the lioness, she flees into a cave.</p>
10	<p>Thisbe wants Pyramus to answer her "Pyrame, responde" and to lift his fallen head "vultusque attolle iacentes" She cries his name to make him listen "exaudi" and says her own name to tell Pyramus who calls him. Pyramus only</p>

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	<p>answers at her name. In using their names repeatedly Ovid makes the story seem more real. He also emphasizes the bond between the lovers as only Thisbe's name can awake Pyramus one more time "ad nomen Thisbes oculos... Pyramus exivit"</p>	
11a	<p>The old man, Philemon, pulls out a bench and invites the guests to rest their limbs "membra senex posito iussit releuare sedili" while Baucis throws a blanket over the bench "superiniecit textum" and revives yesterday's fire in the hearth "ignes suscitabat hesternos"</p>	
b	<p>No, because there were only well-meaning faces and neither unwillingness nor poverty of spirit "vultus accessere boni nec iners pauperque voluntas". They are also afraid by the self-filling mixing bowl and wine rather than pleased which shows, that they don't expect such events. They even start to</p>	

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	<p>pray for forgiveness. Words and phrases such as "rude textum" - rough blanket and the description of the table where 1 leg is shorter "mensae sed erat per tertius impar" show that they are poor and can live with that. Both don't expect a sudden fortune.</p>	
12	<p>A poor family <del>live</del> house in the countryside was probably small and made out of material from the environment such as "thatch and reeds from the marsh". A poor family had no servants, so everybody had to help. "The same people gave the orders and carried them out equally". Because wood was rare, the fire was not burning all the time "ignes suscitatur hesternis" - she revived yesterday's fire. Materials in the house were usually less expensive, like the rough blanket "textum rude" instead of silk or the little bronze pot "parvus aeno". The cups are from beechwood "fabricataque fagis pocula".</p>	

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	<p>rather than china or silver. The food, like olives "baca" and grapes from purple vines "de purpureis... vitibus uvae" are local and not <del>very</del> very expensive.</p>	
13	<p>In "Pyramus And Thisbe" they agree to hide under the shade of a tree "lateantque sub umbra arboris", where they want to await the other one. When Pyramus dies, the former white berries "niveis... pomis" are turned black when sprinkled with blood "arbori fetur adspersine caedis in atram vertuntur faciem" and the roots, soaked with blood, <del>the</del> <sup>mulberries</sup> touched the overhanging with a purple colour "maefactaque sanguine radix purpurea tinguit pendentia mora colore". Here, the fruits of the tree indicate Pyramus' death and are meant to remind next generations about that tragic story. In "Baucis And Philemon" the loving <del>an</del> old couple is turned into trees</p>	

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	<p>when their life time is over. Both see each other putting out leaves "frondere Philemona Baucis, Baucida conspexit senior frondere Philemon. The two trees are, according to Ovid, still there "ostendit adhuc Thyneius illis incola de gemino <del>ad</del> vicinos corpore truncos" - The people of Buthania still show the neighbouring trees that sprung from the two bodies. Here the trees are a symbol for the harmonious time the couple had, their love for each other that led to their wish of dying together and their respect for the <del>gods</del> gods. Overall, trees are an important symbol for love.</p>
14	<p>Thisbe is portrait as a very beautiful girl ("she the most desirable girl in the East") who is deeply in love with Pyramus. She even deceives her own people "fallitque suos" to be able to marry Pyramus. When she returns</p>

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<p>from her hiding place, she seeks her lover with eyes and mind "illa redit iuvenemque oculis animoque requirit". When she finds her dying lover, she is horrified, her face whiter than boxwood "oraque lupo pallidiora gerens exhorruit", but soon starts to cry. With a loud cry of grief she starts beating her innocent arms and tearing her hair she cradling <sup>she bathes his wounds</sup> <del>was</del> <del>with</del> the beloved corpse with her tears and mixes their drops with blood and kisses his cold face (ll. 20-23 "percutit... figens") she cries his name and finally kills herself. <del>Showing</del> Showing especially Thisbe's distress like that, is all but simplistic and unconvincing for the audience can feel with her. Baucis is portrait more simplistic due their poverty, but none the less very convincing. After the gods came in she takes over the ashes in the hearth "inque loco tepidum</p>	

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	<p>cinerem dimovit" and revives yesterday's fire. She nourishes the flames and encourages the flames with her aged breath "ad flammam anima producit anili". Then she goes on to prepare the meal. In extract 6 Baucis' actions are described in more detail than Philemon's, which opposes the statement. Baucis as well as Philemon "timidly uttered a prayer" and after the gods had revealed their status and the coming punishment, "both obeyed" and "struggled up the long slope". Both texts <del>disagree</del> disagree heavily with the these, that women <del>are</del> were <del>not</del> shown simply and unconvincingly.</p>	

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21	<p>The cloud is described as of a pine tree shape  <i>"formam non alia magis arbor quam pinus"</i>.  Pliny thinks that it was raised by a sudden blast, then weakening and left unsupported its own weight overpowering it spread sideways  <i>"recenti spiritu erecta, dein renexente eo destituta aut etiam pondere suo victa in latitudinem rarerat."</i></p>
22	<p>Ash was falling in the ships <i>"navibus cinis incidebat"</i>, <del>it</del> it got darker and more dense  <i>"calidior et densior, and burning pumices and blackening stones were falling down.</i>  The sea got shallow as well <i>"in vadum"</i></p>
23	<p>Firstly <del>Pliny</del> <del>describes</del> Pliny describes the chaos outside. <del>The Vesuvius</del> <del>is</del> <del>on</del> <del>fire</del> <del>and</del> <del>many</del> <del>places</del> <del>are</del> <del>on</del> <del>fire</del> <del>from</del> <del>the</del> <del>Vesuvius</del> <i>"e Vesuvio monte pluribus locis... flammam"</i>.  <del>It</del> It is dark just as during night <i>"tenebris noctis"</i> and many <del>of</del> deserted houses</p>



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	<p>are burning "ignes relicto desertoque villas"</p> <p>He then goes on to describe how Pliny the Elder sleeps "somno; nam meatus animas... audiebatur" but in the meantime the area before his door turns into a field of pumices, ashes and stones that are building up "sed area ex qua diecta adibat, ita iam cinere mixtis-que pumicibus oppleta surrexerat" The audience starts to fear for the sleeping uncle, as he might already be killed in, and is relieved to that he just escapes that danger. If he <del>would have</del> <sup>had</sup> lingered longer, the exit would have been <del>by</del> barred "ut si longior in cubiculo mora, exitus negaretur". The earth starts to shake now "hemoribus tecta" and the danger gets greater while they decide what to do "in commune consultant". This creates tension too.</p>
24	we can see, that Roman historians wanted

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	<p>to write as close to the truth as possible "so that the account... is as reliable as possible". They <del>also</del> also wanted to preserve the history for all times "his death will be remembered forever". They also seem to use a different kind of language (not every-day language) for historic reports, because Pliny writes "It is one thing to write a letter, another thing <sup>aliud</sup> to write the history "est enim epistulam aliud historiam". The fact that Pliny is asked to recall his memories ("You asked me to write about the death of my uncle") suggests that historians liked reports from witnesses as the source for their writing.</p>
25	<p>By describing the atmosphere as dark and dense and full of ash ("iam cinis", "densa caligo tergis imminabat", "in tenebris") he creates a description like hell itself. Even the light vanishes completely "lumine</p>

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	<p>extincts". You could also hear the prayers of women, the cries of children and the shouting of men "audires ululatus feminarum, infantum quiritatus, clamores virorum"</p> <p>By saying that some were so afraid of death that they prayed for death "erant qui metus mortis mortem precarentur" Pliny adds a catastrophic touch. The people were so afraid that they didn't know what they did anymore.</p>
26	<p>In the first letter Pliny appears as a calm person who is focused on his studies. Given the opportunity to join his uncle he replies that he rather studies at home "mih i sicut me malle" (extract 2) He also honours his uncle when describing him by adding phrases such as "which is equally remarkable". By starting to write about himself but breaking up "interim Miseni ... rixi voluisti (extract 6) he reveals</p>

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	<p>his wish to feature in the story himself with the things he observed and did. He portrays himself as brave, because he "just concentrated on [his] book" while the eruptions get stronger, but also when <del>he</del> he instead of leaving his mother behind as she wishes, pulls her with him and doesn't leave her alone "tum mater orare... gradum coepto" (extract 11). He goes on to write about the terrors they endured and appears surprisingly calm (extract 11, 2nd paragraph). In the end <del>she</del> he shows his love to his relatives by not leaving "the area until they heard news of the fate of their beloved relative", his uncle. As a conclusion, Pliny the younger appears as a smart young man, who cares a lot about his relatives and is calm in the face of danger.</p>