

Pyramus and Thisbe: An impossible love affair?¹

The three daughters of Minyas (King of Thebes) take turns telling each other stories to make their work at the loom entertaining. Another story has just ended and one of the sisters is wondering whether to tell the story of the tree from Babylon, which used to bear white fruit but now has black fruit because it has been splashed with blood. She decides to tell this story because it is not generally known.

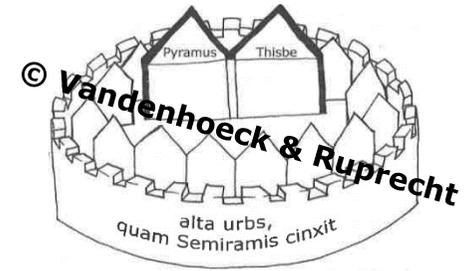
55 “Pyramus et Thisbe, iuvenum pulcherrimus alter,
altera, quas Oriens habuit, praelata puellis,
contiguas tenere domos, ubi dicitur altam
coctilibus muris cinxisse Semiramis urbem.

Notitiam primosque gradus vicinia fecit:

60 tempore crevit amor. Taedae quoque iure coissent:

sed vetuere patres. Quod non potuere vetare,

ex aequo captis ardebant mentibus ambo.



! Linguistic peculiarities: *tenuere = tenuerunt*, *vetuere = vetuerunt*, *potuere = ...*

56 Construction: *altera praelata (erat) puellis, quas oriens habuit; praelatus (→ praeferre)* – more excellent than; *Oriens*, entis, f. – Orient; **57** *contiguas* – neighbouring; *dicitur* + NcI – people say; **58** *coctilibus muris* – brick-built; *cingo urbem muris, cinxi (→ cingere)* – I surround sth. with sth.; *Semiramis*, is, f.: (legendary) founder of Babylon, wife of Ninus; **59** *notitia* – acquaintance; *gradus*, us, m. – step; *vicinia* – neighbourhood; **60** *taedae coeo, coii (→ coire)* – I get married; **61** *veto, vetui (→ vetare)* – I forbid; **62** *ex aequo* – equally; *captis mentibus ardent* – they fall madly in love

¹ Source of the Latin text: Ovid. Metamorphoses. Hugo Magnus. Gotha. F. A. Perthes. 1892.

Source of the visualisations: Hellmich, M. (2014): Ovid Verwandlungsgeschichten – Ein Comic als Ovid-Lektüre. Vandenhoeck & Ruprecht.

For copyright reasons the illustrations need each to have a watermark.

Vocabulary work (V. 55-62)

Task 1: Longs and shorts are very important in Latin in order to recognize the similarity of nouns and adjectives and to understand their meaning.

1. In verses 55-59, mark the long syllables in the nouns by activating your knowledge of case endings and the structure of the hexameter.
2. Give reasons for at least four lengths of your decision.
3. If you still have problems with the determination of the lengths, phrase a question about your problem using an example.

Task 2: After certain Latin verbs follows the AcI (*Accusativus cum Infinitivo*), e.g. after *dicere*, *videre* and *sentire*. The NcI (*Nominativus cum Infinitivo*) works in a similar way, but is much easier to discover because it appears almost only after *dicitur* ("one says") and *videtur* ("it seems").

AcI: *Ovid dicit Semiramem urbem coctilibus muris cinxisse.* – Ovid says _____.

NcI: *Dicitur Semiramis altam urbem coctilibus muris cinxisse.* – One says _____.

1. Mark the comparable components of the AcI and the NcI as well as the superordinate verb in the same way
2. Translate both sentences (see help below the text).
3. *Consider why Ovid introduces the sentence information with *dicitur*.

Task 3: *facere* and *tenere* are often given with the English words *make* und *have*. But actually, it is their context, i.e. with which objects they are related, that decides how the verbs are to be understood. It is a matter of practice to reproduce these word combinations accurately.

1. Express *notitiam facere* and *domos tenere* successfully.
2. *Choose at least two objects from the box that can be used together with *facere* and translate them successfully.

pontem	iniuriam	castra	ignem	vim
bellum	initium	testamentum	finem	pacem

Vocabulary work (V. 63-70)

Task 1: There are two different word formation rules: derivation and composition.

1. Give an English example for both word formation rules. Use the glossary if necessary.
1. *consciis*, *abesse* (v. 63) and *transire* (v. 70) are also created by word formation. Decide for each word whether it is a derivative or a compound and give reasons for your decision.
2. *Why is it helpful for translating (and/or learning vocabulary) to be able to apply word formation rules?

Task 2: Verse 64 is particularly poetic in its design, since it contains two stylistic figures. These are a chiasm and a metaphor.

1. Mark the two stylistic figures (differently) and explain the meaning of the metaphor
2. Assign the metaphor to a word field that is important in this metamorphosis.
3. Prove your decision by finding another example of this word field in the following verses.
4. *Think about the benefits you can derive from the composition of a word field.

Conscius omnis abest: nutu signisque loquuntur,

quoque magis tegitur, tectus magis aestuat ignis.

65 Fissus erat tenui rima, quam duxerat olim,
cum fieret paries domui communis utrique.

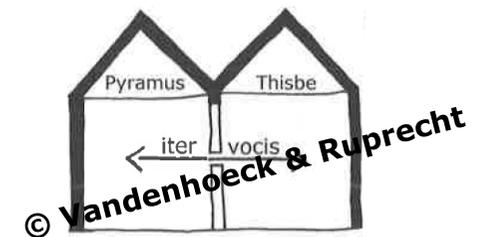
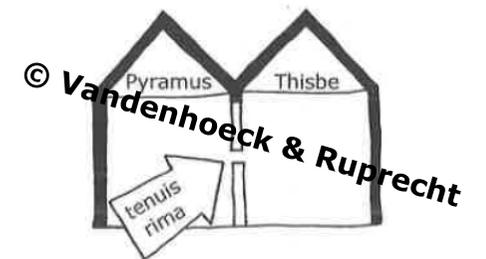
Id vitium nulli per saecula longa notatum

(quid non sentit amor?) primi vidistis amantes,

et vocis fecistis iter; tutaeque per illud

70 murmure blanditiae minimo transire solebant.

63 *conscius* – confidant; *nutus*, us m. – nod; **64** *aestuare* – flare up; **65** *fissus* – split; *tenuis*, e – fine; *rima* – gap; *duco* – I get; *olim* – once; **66** *paries*, etis, m. – wall; **67** (*id vitium*) *nulli notatum (erat)* - ... had not been noticed by anyone; **70** *murmur*, uris, n. – mumbling; *blanditiae* Pl. – blandishments





Vocabulary work (V. 71-77)

Translations are interpretations of the translator. He shows how he understood the original text by translating the content and sometimes also the form into another language. However, those who are just learning to translate translate "very closely to the text", i.e. they try to translate every grammatical form and every word in an equation. However, since two languages and their cultural contexts (backgrounds) are usually quite different, this can lead to the fact that the translated text can only be understood with difficulty.

Saepe, ubi constiterant hinc Thisbe, Pyramus illinc,
inque vices fuerat captatus anhelitus oris,
“invide” dicebant “paries, quid amantibus obstat?
quantum erat, ut sineres toto nos corpore iungi,
75 aut hoc si nimium est, vel ad oscula danda pateres?
Nec sumus ingrati: tibi nos debere fatemur,
quod datus est verbis ad amicas transitus aures.”

Often, as soon as Thisbe here, Pyramus set himself up there
and took turns trying to catch the breath of the mouth, they said,
“Grudging wall, why do you stand in the way of lovers?
How much was it that you allow us to be connected with a whole body or,
if that is too much, that you stand open to give kisses?
And we're not ungrateful: We confess that we owe it to you,
that words have been given a passage to loving ears.”

Task 1: Underline the words and the sentence order in the English translation that you did not understand immediately on first reading.

Task 2: Work with a partner on the sentence structure and word choice of the translation so that it is easier to understand without losing its poetic character.



Talia diversa nequiquam sede locuti

sub noctem dixere "vale" partique dedere

80 oscula quisque suae non pervenientia contra.

Postera nocturnos aurora removerat ignes,
solque pruinosas radiis siccaverat herbas:
ad solitum coiere locum. ...

78 *nequiquam* – in vain; *sedes*, is, f. – side; 80 *oscula do* (→ *dare*) – I kiss; *contra* – across

Vocabulary work (V. 83-90)

The context, e.g. an illustration, is very important for the (pre-) comprehension of a text, because the reader forms an expectation of what he is about to read. Keywords such as names or verbs are equally helpful. In the next section, the lovers decide (*statuunt*) something. The pictures and highlighted keywords tell you what they agree on.

Task 1: Continue telling the story using this context so that you can establish an expectation of the text.

Task 2: Using this pre-expectation and the Latin text, write then an appropriate English paraphrase of the original text.

Vocabulary work (V. 78-80)

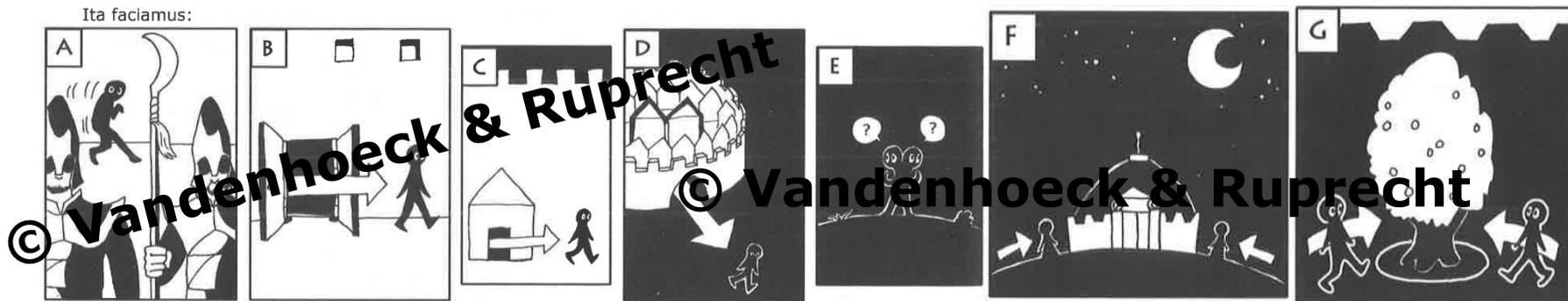
talia diversa and *sub noctem* are Latin expressions.

Task 1: Think about how you can reproduce these expressions accurately in English.

Task for **repetition:** *dixere* and *dedere* are poetic verb forms. How are they written by prose writers like Caesar?

The next dawn had driven away the stars of the night and the sun had dried the dew-damp grasses with its rays:

They met in their usual place. ...



... Tum murmure parvo

multa prius questi, statuunt, ut nocte silenti

85 fallere **custodes foribusque** excedere temptent,
cumque **domo exierint, urbis quoque tecta relinquunt;**

neve sit errandum lato spatiantibus arvo,

convenient ad busta Nini lateantque sub umbra

arboris. **Arbor** ibi, niveis uberrima pomis

90 **ardua morus**, erat, gelido contermina fonti.

83 *murmur*, uris, n. – mumbling; **84** *silere* – be silent; **85** *fores*, ium f. – door; **86** *tectum* – house; **87** *neve* = *et ne*; *spatior* (→ *spatiari*) – I walk; *lato arvo* = *in lato arvo*; *arvum* – premises; **88** *busta*, orum n. – mausoleum; *Ninus*: husband of Semiramis; **89** *niveus* – snow-white; *uber*, eris – fertile; *pomum* – fruit; **90** *arduus* – towering; *morus* f. – mulberry tree; *gelidus* – cool; *conterminus* – neighbouring

***Task 3:** Acquire characteristics of paraphrase (vv. 83-90) and translation (vv. 71-77) by discussing your experiences with these types of texts.



Procedure for the text puzzle:

1. Use familiar words for understanding the meaning.
2. Consider signal words (but, here, relative pronouns etc.) and chronological order.
3. Note the verb endings and put the figures in a meaningful relationship.

Vocabulary work (V. 91-98)

Task 1: The context of the text is made clear both by connecting words (connectors) and by the logic of the content.

Put the translated sentences in the correct order and make necessary changes (punctuation marks, sentence order, "and").

Task 2: Explain the meaning of the English words *audacious*, *recent*, *false* and *beef* by retracing them to a Latin word (v. 93-98).

***Task 3:** In English, many words of written and technical language are derived from Latin. Find out the reason for this.

<p>Pacta placent. Et lux, tarde discedere visa,</p> <p>92 praecipitatur aquis, et aquis nox exit ab isdem.</p> <p>Callida per tenebras versato cardine Thisbe</p> <p>egreditur fallitque suos, adopertaque vultum</p> <p>95 pervenit ad tumulum, dictaque sub arbore sedit.</p> <p>Audacem faciebat amor. Venit ecce recenti</p> <p>caede leaena boum spumantes oblita rictus,</p> <p>depositura sitim vicini fontis in unda.</p>	<p>④ from the same sea the <u>night</u> rises up → night comes after day and the same sea = sea has already been mentioned → position after daylight + sea, best connect with "and"</p> <p>② <u>daylight</u> sinks into the sea → What can the connection to the sentence before be?</p> <p>③ <i>that</i> only seems to go away slowly → reference to daylight: that → position after daylight</p> <p>① they like the date</p> <p>here comes a lioness</p> <p>to quench their thirst in the water of the nearby spring</p> <p>love made her bold</p> <p>lo and behold</p> <p>with her face veiled, she reaches the burial mound</p> <p>so she deceives her loved ones</p> <p>whose foaming mouth is stained by a recent murder of an ox</p> <p>she settles under the agreed tree</p> <p>after opening the door the clever Thisbe now sneaks out through the darkness</p>
--	--

93 *callidus* – clever; *versato cardine* – after opening the door; **94** *adoperior vultum, adopertus sum* – I cover ...; **95** *tumulus* – burial mound; *dictus* – agreed; *sido, sedi* (→ *sidere*) – I sit down; **96** *audax, cis* – bold; **97** *caedes, is f.* – blood; *leaena* – lioness; *spumare* – foaming; *oblino, oblevi, oblitum* (→ *oblinere*) – stain; *rictus, uum m. Pl.* – mouth; **98** *sitim deponere* – to quench thirst; *vicinus* – neighbouring

Vocabulary work (V. 99-104)

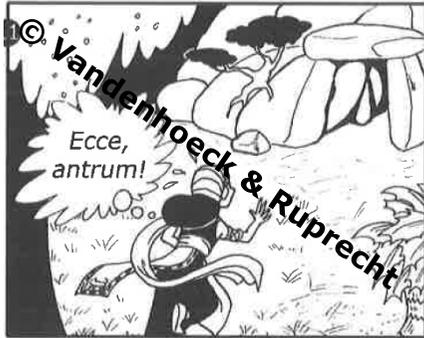
Task 1: Being able to decipher structures is an important prerequisite for a good understanding of texts. In order not to get lost in details such as single word meanings right at the beginning, one should proceed strategically when decoding texts, e.g.:

1. Read through the entire text section slowly and search for possible keywords (e.g. names)
2. Take a deliberate pause at each punctuation mark while reading and mark this place e.g. with a thin dividing line.
3. After the first reading, think briefly about what you have already understood. Include your context knowledge (type and topic of the text, experience with similar texts, domain specific knowledge) and your knowledge what has happened so far.
4. Read the text section by section (see 2.) and mark words that belong together (keyword: congruency) with arrows. Sometimes you have to use your knowledge of the verse meter (which syllables have to be long?).
5. Only then, start translating the text section by section. Pay attention to the help under the text.

Apply this procedure to verses 99-104.

Task 2: In verses 99-100 there are two word combinations (collocations), which can be translated word by word, but which are then not phrased appropriately in English: *ad lunae radios* and *timido pede*. Find a suitable English phrase for each one.

***Task 3:** In poetry, acting figures often acquire special attributes that clearly characterize them. Sometimes only the attributes are used to represent the characters. In this section, Ovid has chosen *Babylonia Thisbe* and *lea saeva*. Think about what he wanted to express with this choice.



Quam procul ad lunae radios Babylonia Thisbe

100 vidit et obscurum timido pede fugit in antrum,

dumque fugit, tergo velamina lapsa reliquit.

Ut lea saeva sitim multa conpescuit unda,

dum redit in silvas, inventos forte sine ipsa

ore cruentato tenues laniavit amictus.

99 *quam* <leaeam> (*leaeam* – lioness); *luna* – moon; *radius* – streak; 100 *timidus* – shy; *antrum* – cave;

101 *velamina* Pl. n. – veil; *labor, lapsus sum* (→ *labi*) – I let sth. slide down; 102 *ut* (+ Ind. Perf.) – as soon as; *lea* – lioness;

sitim conpescio, conpescui (→ *conpescere*) – I quench my thirst; 103 *sine ipsa* – without the owner;

104 *cruentatus* – bloodstained; *tenuis, e* – tender; *lanio* (→ *laniare*) – I tear sth. up; *amictus* Pl. m. – veil



Vocabulary work (V. 105-115)

Blocking positions of noun and attribute (hyperbata) are often found in Latin poetry. There are two explanations for the separation of these word pairs: the verse meter is to blame or the author wanted to emphasize something.

Task 1: Find as many as possible of the 12 existing hyperbata.

Task 2: Determine the hyperbata according to case, number and gender.

***Task 3:** Select two Hyperbata and justify their existence.

105 *Serius egressus vestigia vidit in alto*

pulvere certa ferae totoque expalluit ore

Pyramus: *ut vero vestem quoque sanguine tinctam*

repperit, "una duos" inquit "nox perdet amantes.

E quibus illa fuit longa dignissima vita,

110 *nostra nocens anima est: ego te, miseranda, peremi,*

in loca plena metus qui iussi nocte venires,

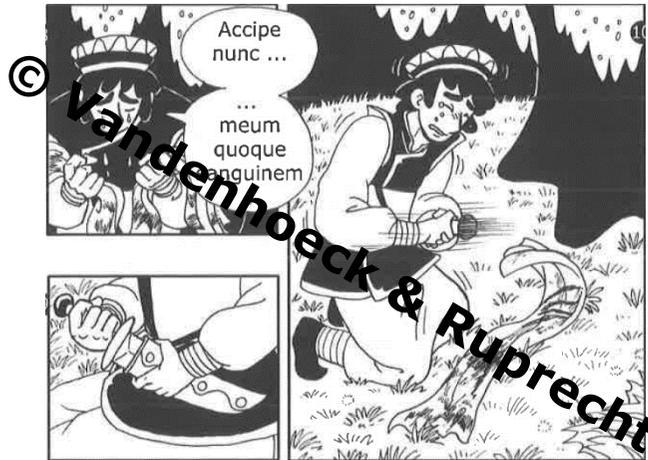
nec prior huc veni. Nostrum divellite corpus,

et scelerata fero consumite viscera morsu,

o quicumque sub hac habitatis rupe, leones.

115 *Sed timidi est optare necem."*

105 *serius* – later; **106** *pulvis, pulveris* m. – dust; *expallesco, expallui* (→ *expallescere*) – I blanch; **107** *ut* (+ Ind. Perf.) – as soon as; *sanguine tinctus* – bloody; **108** *perdo* (→ *perdere*) – I ruin sb./sth.; **109** *illa* <Thisbe>; *fuit = fuisset*; **110** *nostra* = *mea*; *nocens* – guilty; *miserandus* – deplorable; *perimo, peremi* (→ *perimere*) – I destroy sb.; **111** K: *qui iussi* (, *ut*) ... *venires*; **112** *divello* (→ *divellere*) – I rip sth.; **113** *sceleratus* – criminal; *consumo* (→ *consumere*) – I consume; *viscera* n. Pl. – intestines; *morsus*, us m. – bite; **114** *rupes*, is f. – rock; **115** *timidus* – coward; *est* + Gen. – it is a sign (of) ... + Infinitive



Vocabulary work (V. 115-121)

The choice of words and the level of detail differ depending on the type of text. In contrast to a factual text, an epic can have a "flowery" (*e ferventi vulnere*) or apparently absurd choice of words (*haustus nostri sanguinis*) and numerous stylistic features.

Aufgabe 1: Who does Pyramus address in verse 118?

Aufgabe 2: This stylistic feature is called personification. Make a reasonable assumption as to the function of this form of address in the context.

***Aufgabe 3:** In seven verses Ovid has the figure Pyramus perform eight actions (→verbs). What impression does he thereby create on you? Justify your answer.

115 ... Velamina Thisbes

tollit et ad pactae secum fert arboris umbram;

utque dedit notae lacrimas, dedit oscula vesti,

“accipe nunc” inquit “nostri quoque sanguinis haustus!”

quoque erat accinctus, demisit in ilia ferrum,

120 nec mora, ferventi moriens e vulnere traxit.

Et iacuit resupinus humo: ...

115 *velamina* Pl. n. – veil; **116** *pactus* – agreed; **117** *ut* (+ Ind. Perf.) – after; (*vesti*) *lacrimas dare* – dampen sth. with tears; *osculum dare* – kiss; **118** *haustus* m. Pl. – swig; **119** **K:** *quoque* = *et quo* (→ *ferrum*); *accingere* (PPP: *accinctum*) – to arm; *demittere* – push into; *ilia*, ium n. Pl. – belly; **120** *nec mora* – immediately; *fervere* – be burning hot;

121 *resupinus* – on one's back; *humo* – on the ground



Vocabulary work (V. 121-127)

In order to be able to find a word quickly in the dictionary, one must develop strategies to be able to infer the basic form from an inflected word form.

Task 1: Determine the basic form of the underlined words and explain how you arrived at the basic form.

...: cruor emicat alte,
non aliter quam cum vitiato fistula plumbo
scinditur et tenui stridente foramine longas
eiaculatur aquas atque ictibus aera rumpit.

125 Arborei fetus adspergine caedis in atram
vertuntur faciem, madefactaque sanguine radix
purpureo tingit pendentia mora colore.

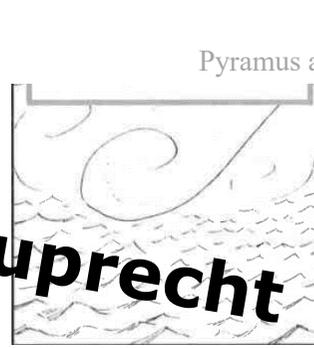
The blood rises high,
not other than when the pipe of a water pipe is filled with damaged lead
bursts and long jets of water from the thin, hissing opening
shoot out and the air breaks through in bursts.

The tree fruits are transformed by the blood splashes into a dark
appearance and the blood-soaked root
dyes the hanging mulberries purple.

***Task 2:** In verses 121-124 Ovid uses a simile². What do you think is the point of comparison? Make a reasonable assumption as to why Ovid might have used this simile.

² Definition simile:

A simile is a linguistic means of expression in which an idea, a process or a state is compared for illustration with a fact from another, usually sensual-concrete area. The correspondences of both parts are concentrated in a single point of comparison that is essential for the statement, the *tertium comparationis*.



Pyramus and Thisbe: An impossible love affair? (Ov.met. IV, 55-166)

Ecce metu nondum posito, ne fallat amantem,
illa _____ iuvenemque oculis animoque _____,

130 quantaque vitarit _____ pericula gestit.

Utque locum et visa _____ in arbore formam,
sic _____ incertam pomi color: haeret, an haec sit.

Dum _____, tremebunda _____ cruentum
membra solum, retroque pedem tulit, oraque buxo

135 pallidiora gerens _____ aequoris instar,

quod _____, exigua cum summum stringitur aura.

Behold, although Thisbe is still afraid, she returns so as not to disappoint her lover. She searches for the young man with her eyes and her heart. She longs to tell him of the great danger she has escaped. Although she recognizes the place and the outline of the tree she has just seen, the colour of the fruit makes her uncertain: she is at a loss as to whether it is the right one. While still hesitating, she sees trembling limbs beating the bloody ground. She stepped back, her face paler than boxwood, and she shivered like a sea that trembles when a faint breath of air lightly touches its surface.

Vocabulary work (V. 128-136)

Task 1: The following verbs are missing in the gaps: *pulsare, narrare, tremit, videt, requirit, facit, redit, exhorruit, dubitat, cognoscit*.

Insert them appropriately.

Task 2: Work out a word field from the section with at least three references. Give the word field a suitable heading.

***Task 3:** The word combinations (collocations) "*retro pedem tulit* - she stepped back" and "*ora buxo pallidiora gerens* - her face became paler than boxwood" are so-called real collocations, because their meaning cannot be inferred from the sum of the single meanings of the words when translating. Justify this statement.

Vocabulary work (V. 137-144)

Task 1: Especially verbs often need grammatically defined additions in sentences, otherwise their statement is not complete. This phenomenon exists in many languages and is called the valence of the verb.

Examples:

I go. – Eo.	→ [Verb]	+ ----	→ The verb needs no addition: null-value.
I see you. – Te video.	→ [Verb]	+ [Accusative object]	→ The verb requires an accusative object: monovalent.
I answer you. – Tibi respondeo.	→ [Verb]	+ [Dative object]	→ The verb requires a dative object: monovalent.
I give you a book. – Librum tibi do.	→ [Verb]	+ [Accusative object] + [Dative object]	→ The verb needs two objects: bivalent.

Most of these verb constructions are identical in English and Latin, so that one can often infer the Latin construction from the English. This is very helpful for translating, because you can search for the necessary additions to the verb. Search the verses for any necessary additions to the following predicates, determine their value and translate the constructions.

percutit (V.138) *indignos lacertos* (monovalent, only Acc.obj.) – she beats her unworthy arms (/ her arms, which do not deserve to embrace Pyramus)

supplevit (V.140) _____

miscuit (V.141) _____

clamavit (V. 142) _____

ademit (V. 142) _____

nominat (V. 144) _____

Task 2: Every culture has certain gestures to express grief. From this section, work out the obvious ancient mourning gestures and compare them with modern mourning gestures you are familiar with.

***Task 3:** Some Latin verbs have different valences and then change their English meaning. Explain this with the verbs *adesse* and *consulere*.



lacertos percutit



comas laniatur



corpus amatum amplectitur



vulnera lacrimis supplet



clamat

Sed postquam remorata suos cognovit amores,

But after she paused for a moment and recognized her lover,

percutit indignos claro plangore lacertos,

et laniata comas amplexaque corpus amatum

140 vulnera supplevit lacrimis fletumque cruori

miscuit et gelidis in vultibus oscula figens

“Pyrame” clamavit “quis te mihi casus ademit?”

Pyrame, responde: tua te carissima Thisbe

nominat: exaudi vultusque attolle iacentes!”

138 *plangor*, oris m. – wailing; *lacertus* – arm; 140 *fletus*, us m. Pl. – tears; *cruor*, is, m. – blood;

141 *gelidus* – cool; *oscula figere (in vultibus)* – to kiss (sth. / sb.) desperately;

142 *adimo*, *ademi* (→ *adimere*) – I take sth. away; 144 *exaudi* = *audi*; *attollo* (→ *attollere*) – I raise



Vocabulary work (V. 145-153)

Task 1: Complete the English cloze text by translating the underlined Latin words appropriately.

Task 2: Explain the technical terms *vacuum*, *visa*, *ocular*, *manual* and *post mortem* by e.g. tracing them back to words in the text.

***Task 3:** The German word "man" (engl.: you, one) does not exist as a word in the Latin language. Think how the Romans expressed it. You will find a hint in verse 151.

- 145 Ad nomen Thisbes oculos iam morte gravatos
Pyramus erexit, visaque recondidit illa.
Quae postquam vestemque suam cognovit et ense
vidit ebur vacuum, "tua te manus" inquit "amorque
perdidit, infelix. Est et mihi fortis in unum
- 150 hoc manus, est et amor: dabit hic in vulnera vires.
Persequar exstinctum letique miserrima dicar
causa comesque tui; quique a me morte revelli
heu sola poteris, poteris nec morte revelli.

149 *perdo* (→ *perdere*) – I am ruining; 152 *revelli possum* (→ *revellere*) – I can be separated from sth.

At the name "Thisbe" Pyramus opened his eyes already weighted down by death and closed them again, _____.

After _____, _____
_____ that the sword was missing from the ivory scabbard, _____:
„_____”. I too have
a hand strong enough for this one thing, and enough love: this will give me the
strength to do it. I will follow you, the slain, and _____
_____. And, alas, you could only be
separated from me by death, _____.



Hoc tamen amborum verbis estote rogati,

155 o multum miseri **meus illiusque parentes,**
ut quos certus amor, quos hora novissima iunxit,
conponi tumulo non invidetis eodem.

At tu quae ramis arbor **miserabile corpus**
nunc **tegis unius,** mox es tectura **duorum,**

160 **signa tene caedis** pullosque et luctibus aptos
semper habe fetus, **gemi monimenta cruoris.**”

156 *novissimus* – the last; 157 *conponere* – (here:) bury; *tumulus* – burial mound; *invideo* (→ *invidere*) – I begrudge; 160 *caedes*, is f. – murder;
161 *geminus* – double (spilled); *cruor*, is m. – blood

Vocabulary work (V. 154-161)

Task 1: Derive the meaning of the underlined words from your entire vocabulary knowledge.

Task 2: Explain the English words *certain*, *sign*, *hour*, *corpse* and *parents* by e.g. tracing them back to words in the text.

Task 3: Translate the highlighted words appropriately into English. Use your considerations from task 1 and 2.

So let us at least ask you in both our names,

oh you most unfortunate

But you, tree, whose branches now _____
_____, will soon shade the body _____.

Hold _____ and always bear the dark fruits and those
appropriate to grief, _____.”



Dixit, et aptato pectus mucrone sub imum
incubuit ferro, quod adhuc a caede tepebat.

Vota tamen tetigere deos, tetigere parentes:

165 nam color in pomo est, ubi permaturuit, ater,
quodque rogis superest, una requiescit in urna.”

162 *mucronem sub imum pectus aptare* – place the point of the sword at the bottom of the chest;

163 *incumbo, incubui ferro* (→ *incumbere* + Dat.) – plunge on the sword; *caedes*, is f. – blood; *tepeo* (→ *tepere*) – be warm;

164 *votum* – wish; *tetigere* = *tetigerunt*; 165 *pomum* – fruit; *permaturo*, *permaturo* (→ *permaturo*) – to ripen;

ater, atra, atrum – dark; 166 *rogus* – funeral pyre; *requiescere* – rest; *urna* – urn

Glossary

Technical term	English meaning	Explanation
Chiasm (stylistic device)	Cross-over position	A – B + B – A: satis eloquentiae, sapientiae parum enough of eloquence – of wisdom too little
Derivation → derivative		The derivative is derived from another word and consists of a basic word and a prefix or suffix, e.g. book-let, <i>parv-ulus</i> , <i>vic-tor</i> .
Epic (literary genre)	Narrative	The epic belongs as a genre to poetry. In it, deeds of real or fictional heroes are often told, e.g. the deeds of Hercules or Ulysses.
Collocation		A collocation is a combination of at least two words that occur together and have a fixed meaning, e.g. brushing teeth, <i>res publica</i> .
Composition → compound		The compound is made up of at least two independent words, e.g. blue-berry, <i>ab-ire</i> , <i>agri-cola</i> .
Connector	Logic element	A connector has the task of putting sentences into a relationship with each other. Typical connectors are: but, yesterday, and, then, therefore, here, he/she etc.
Metaphor (stylistic device)	Figurative transmission	The actual expression is replaced by something that is supposed to be clearer, more vivid or linguistically richer, e.g. "desert ship" for "camel".
Paraphrase (stylistic device, type of text)	Circumscription	The paraphrase is... ... the paraphrasing of the meaning of one linguistic expression by other linguistic expressions. ... a faithful rendering of a linguistic expression or a text. ... a free translation into another language only in the sense of its meaning.
Personification (stylistic device)		Abstract and lifeless concepts or processes are being humanized, i.e. addressed. However, they can also appear as acting persons themselves.
Textual coherency	Context of a text	Textual coherency is the logical and thematic context of a text: So if Pyramus talks to Thisbe, the reader expects an answer from Thisbe (or a reason why she does not answer) in the next section.
Word field		In a word field, related words of a language are combined, which cover a common area of meaning in an overlap, e.g. the word field "colours": green, blue, black etc.

Software-supported vocabulary tasks for: **Pyramus und Thisbe: An impossible love affair?** (<https://korpling.org/mc/exercise-list>)

Verse	Cloze exercise	Keyword-in-Context	Mark words
55-166	single Lemmata (e.g. <i>hic-ille</i>), otherwise too extensive	Adp. (49), Adv. (48), Gen. (22), Adj. (70), Conj. (64) → Position of adj./gen.? Characteristics, categorization, task of adverbs? Which information is wrong in the exercise and why?	Verb (223), Nouns (188), Adp. (49), Conj. (64), Subj. (31), Copula (9)
55-62	Conj. (3), Adj. (3, <i>puellis</i> falsch), Pron. (4), Obj. (7), Lemmata (<i>tempore, gradus, domos, urbem, amor, mentibus</i>)	2 Adp. (<i>primosque</i> false), 2 Adv. (<i>quoque, non</i>)	Nom. (9), Verb (11, some errors; Error = E)
63-70	Acc. (3), Verbs (<i>vidistis, solebant, fieret, fecistis, sentit</i>)	Adverbs (3x <i>magis</i> , 1x <i>non</i>)	Acc. (3), Nom. (15, 3 E), Pron. (7)
71-77	Verbs (19), Conj. (6), Adv. (3, 1 F.), Abl. (4), Lemmata (<i>amicas, oris, oscula, amantibus</i>), Lemmata (<i>obstas, fatemur, constiterant, dicebant, sineres, danda, debere, (datus), iungi, (amantibus)</i>), Pron. (8, 1 E.), Subj. (4, 1 E.)	Conj. (6), Aux. (3), Abl. (4)	Verb (19, 5 E.), Pron. (8, 1 E.), Abl. (4), Gen. (2, 1 E.), CConj. (3), Subj. (8, 3 E.), Nom. (16, E.)
78-83	Adv. (3, 1 E.), Adj. (6, 1 E.), Adp. (3), Nouns (8, 1 E.), Acc. (6, 1 E.), Lemmata (<i>dixere, dedere, removerat, siccaverat, vale, pervenientia</i>)	Adj. (6), Verbs (8), Dat., Acc., <i>osculum, aurora</i>	Acc. (6, 1 E), Nom. (11, 6 E), Pron. (3, 2 E), Verbs (8, 1 E)
83-90	Lemmata (<i>arboris, morus, arbor, tecta, busta, custodes, domo, murmure</i>), (<i>fallere, statuunt, exierint, relinquunt, convenient</i>), Acc. (4), Adp. (5), Conj. (4)	Nouns (13), <i>arbor</i>	Verbs (15, 3 E), Adj. (8, 3 E), Subj. (3, 2 E), Adp. (5, 2 E), Nom. (9, 6 E), Abl. (14, 4 E)
91-98	Lemmata (<i>pacta, sitim, nox, leaena, fontis, lux, vultum</i>), (<i>placent, faciebat, discedere, egreditur, exit, venit, pervenit</i>), Adp. (6, 1 E)	<i>aqua</i> (2), <i>tenebrae</i> (1), Verbs (17), Acc. (8)	Abl. (6), Verbs (17, 5 E), Conj. (5), Subj. (6, 1 E)
99-104	Conj. (3), Pron. (4, 2 F), Adp. (4), Nouns (9), Lemmata (<i>vidit, laniavit, fugit, reliquit, redit, inventos, fugit</i>)	Acc. (8), Abl. (5), Adp. (4)	Adj. (5, 2 E), Pron. (4, 2 E), Acc. (8, 2 E), Obj. (5, 1 E)
105-115	Acc. (9), Abl. (6), Conj. (5, 1 E), Lemmata (<i>anima, metus, (leones), vestem, (viscera), sanguine, loca,</i>	Adp. (4), Conj. (5)	Subj. (9, 2 E), Adj. (12, 7 E), Verbs (18, 7 E), Pron. (10, 1 E)

	<i>nocte, (necem), (vestigia), corpus), (vidit, repperit, inquit, consumite, (divellite), veni, (perdet))</i>		
115-121	Acc. (6), Gen. (3), Lemmata (<i>ad, utque, sed, in, ut, et, nec, e</i>), (<i>oscula, vulnere, ferrum, (humo), sanguinis, (arboris), (umbram), lacrimas</i>), (<i>demisit, inquit, tollit, iacuit, traxit, fert, accipe</i>)	Conj. (5), Adv. (3), Adp. (4), Subj. (3)	Subj. (7, 4 E), Gen. (3), Acc. (6, 1 E), Conj. (5), Verbs (17, 6 E)
121-127	Conj. (6), Abl. (9), Lemmata (<i>non, ut, cum, in, et</i>)	Abl. (9), Subj. (3), Adj. (5, 2 E)	Abl. (9, 2 E), Nom. (10, 4 E)
128-136	Lemmata (<i>facit, redit, exhorruit, requirit, videt, visa, (tremet), (pulsare), (narrare)</i>), (<i>locum, pericula, metu, formam, (animoque), oculis, color, (aura)</i>), Conj. (7)	Conj. (7), Subj. (8)	Acc. (10, 1 E), Nom. (11, 5 E), Adv. (5, 2 E), Pron. (4, 1 E)
137-144	Acc. (11), Lemmata (<i>gelidis, claro, indignos, carissima</i>), (<i>cognovit, miscuit, (attolle), exaudi, (ademit), clamavit, (percutit), iacentes, responde, (supplevit), nominat, (laniata)</i>)	Subj. (5), Conj. (4)	Pron. (8, 2 E), Verbs (19, 5 E), Dative (3), Abl. (7, 3 E)
145-153	Adj. (3), Abl. (7, 2 E), Acc. (11, 2 E), Lemmata (<i>a, et, ad, et, in, nec, in, postquam, et</i>), (<i>mihi, tua, te, tui, illa, me, hic, hoc</i>), (<i>vires, oculos, vulnera, nomen, morte, manus, manus, causa</i>) (<i>dicar, inquit, cognovit, poterat, dabit, perdidit, persequar</i>)	Abl. (7), Adj. (3)	Pron. (11, 2 E), Conj. (7), Adp. (5, 2 E), Nom. (17, 7 E)
154-161	Lemmata (<i>corpus, signa, (cruoris), (luctibus), verbis, caedis, hora, (monimenta), arbor, amor</i>), (<i>aptos, novissima, miserabile, multum, certus</i>), (<i>hoc, duorum, amborum, eodem</i>), (<i>conponi, tegis, invideatis, tene, habe, iunxit</i>)	Pron. (9), Adv. (7)	Verbs (7, 3 E), Adj. (7, 2 E), Gen. (5, 2 E), Acc. (5, 1 E)
162-166	Conj. (4), Adp. (4), Lemmata (<i>incubuit, tetigere, tetigere, requiescit, superest, dixit</i>), (<i>adhuc, ater, una, imum, tamen, nam</i>)	Adp. (4), Adv. (4)	Nom. (8, 3 E), Abl. (4), Verbs (11, 2 E), Adp. (4), Nouns (9, 1 E), Conj. (4)