

PYGMALION*Met. X. 238–297*

240 “Sunt tamen obscenae Venerem Propoetides ausae
esse negare deam; pro quo sua numinis ira
corpora cum fama primae vulgasse feruntur,
utque pudor cessit, sanguisque induruit oris,
in rigidum parvo silicem discrimine versae.

245 “Quas quia Pygmalion aevum per crimen agentis
viderat, offensus vitiis, quae plurima menti
femineae natura dedit, sine coniuge caelebs
vivebat thalamicque diu consorte carebat.

interea niveum mira feliciter arte



- 238 **Prōpoetides, -um (f. pl.):** These were young women from Amathus, a city in Cyprus sacred to Venus.
- 239 **quō:** probably a neuter pronoun referring to their foul deed.
- 240 **vulgō, -āre, -āvī, -ātum:** *to prostitute.*
- 241 **indūrescō, -esere, -uī:** *to harden, become hard.*
- 242 **discrīmen, -inis (n.):** *difference, distinction.*
- 243 **quas:** refers to the Propoetides.
Pygmalīōn, -ōnis (m.): a legendary king of Cyprus although Ovid never refers to him as a king. Here, the nominative singular.
- 244 **offensus, -a, -um:** *offended, displeased.*
vitium, -ī (n.): *vice, moral failing.*
quae . . . dedit: this clause represents an egregious instance of a generalization based on the behavior of the Propoetides.
plurima: neuter accusative plural referring back to *vitiis*.
- 245 **caelebs, -libis:** *unmarried (male), bachelor.* The juxtaposition of this adjective with *coniuge* graphically sets forth the dilemma of this story. Pygmalion, a hater of women, wants and needs a woman.
- 246 **thalamus, -ī (m.):** *bedroom, marriage chamber.*
consors, -rtis (f.): *partner.*
- 247 **niveus, -a, -um:** *white, snowy-white.* This adjective connotes a cold white, emblematic of the lifeless beauty Pygmalion has created. The HYPERBATON here helps to create suspense.
mira . . . arte: like Daedalus; Pygmalion crafts a metamorphosis of his own.
fēliciter (adv.): *successfully.*

- sculpsit ebur formamque dedit, qua femina nasci
 nulla potest, operisque sui concepit amorem.
 250 virginis est verae facies, quam vivere credas,
 et, si non obstet reverentia, velle moveri:
 ars adeo latet arte sua. miratur et haurit
 pectore Pygmalion simulati corporis ignes.
 saepe manus operi temptantes admovet, an sit
 255 corpus an illud ebur, nec adhuc ebur esse fatetur.
 oscula dat reddique putat loquiturque tenetque
 et credit tactis digitos insidere membris
 et metuit, pressos veniat ne livor in artus,
 et modo blanditias adhibet, modo grata puellis



- 248 **sculpō, -ere, -psī, -ptum:** *to carve.*
ebur, -oris (n.): *ivory.*
qua: an unusual ablative; translate *with which.*
- 249 **concipiō, -ere, -cēpī, -ceptum:** *to conceive, to fall (in love).*
- 250 **credas:** a potential subjunctive; the poet's address to the reader makes the story more vivid.
- 251 **obstō, -āre, -stitī, -stātum:** *to stand in the way, block the path.*
reverentia, -ae (f.): *awe, shyness, modesty.* This refers to the feelings of the statue, as if it were alive.
- 252 **ars adeo latet arte sua:** ASSONANCE; this phrase, an ANTITHESIS, is applicable to Ovid's own work. It has become proverbial of art which is so skillful it makes its products appear to be works of nature.
hauriō, -īre, hausī, haustum: *to consume, drink.*
- 253 **ignes:** in poetry this word often refers to the fire of love.
- 254 **an . . . an:** *whether . . . or.*
- 257 **insidō, -ere, -sēdī, -sessum:** *to sink in, become embedded.*
- 258 **līvor, -ōris (m.):** *bluish coloring, bruise.*
- 259 **blanditia, -ae (f.):** *flattery, compliment, endearing comment.*
adhibeō, -ēre, -uī, -itum: *to apply.*
modo, modo: the ANAPHORA here creates a sense of immediacy and makes the activity more vivid.

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