

Egypt in Ovid's Poetry (*Amores II. 13*)

My aim in this article is to examine and to clarify certain points in *Amores II. 13*, where Egypt is comprehensively mentioned. This poem contains numerous echoes of other poems which link these passages with the description of Egypt, which are created within the Ovidian corpus. We can therefore, read the poem as a summary of a significant part of Ovid's poetry.

This poem curses on abortion from a typical Ovidian-scene: Corinna wants desperately to rid herself of this burden, which has brought her to the verge of death. Despite the fact that the first three couplets can and has been as a sort of set piece which merely compares the condition into which love affair has brought Ovid to a real-life" danger and anger. In the background are the Augustan social reforms which were designed to encourage marriage⁽¹⁾ and courage childness. Augustus imposed penalties on those who failed to marry or married but did not give birth. From this fact and from the references to abortion in the literature, (usually denouncing it), the frequent occurrence of abortion in imperial Rome can be inferred.

In another body of legislation, Augustus attempts to revive old Roman religious practices. These efforts entailed the suppression of eastern, specifically including the Egyptian worship of Isis and Sarapis, when Ovid prays to Isis and Ilithyia, goddess of childbirth, that Corinna survive the ordeal of her recent abortion, he appears relatively indifferent to Augustus' moral project.⁽²⁾

Formally, the body of the poem (7-26) is a prayer:

- Invocation of Isis (7-16).
 - Worthiness as function of the past service, invocation of Ilithyia (19-21)
- Statement of worthiness (22).
- Promise of future worship.⁽³⁾

Ovid, very properly, commences a prayer to Isis. The prayer is in high solemn style, listing cult centers of the goddess:

Isi, Paraetionium genialiaque arva Canopi
quae colis et Memphin palmiferanque Pharon.

vv. 7-8.

(1) Williams. G., "Poetry in the moral climate of Augustan Rome", *JRS*, 52, 1962, p. 33.; Golinsky. K., "Augustus; legislation on moral and marriage", *philologus*, 125, 1981, p. 127.; Symnove De Bourie., "Augustus; legislation on morals, which morals and what aims?", *Symbolae Osloenses*, LIX, 1984, p. 95.; Maltby. R., "Tibullus and Ovid", in Knox. P.E, *A companion to Ovid*, Blackwell, 2009, p. 291.

(2) Balsdom. J. P.V., *Roman woman, their history and habits*, London, 1963, p. 192.; Spentzou. E., "Theorizing Ovid", in Knox, P.E., *A companion to Ovid*, Blackwell, 2009, p. 381; Frank. R. I., "Legislation on marriage and children", *California studies in classical Antiquity*, 8, 1975, pp. 47f.; Batstone. W., *Ovid, Amores 2-13*, <http://www.stou.org.diotima>, 2012, p. 1f.

(3) Batstone., p. 2.

Isi is invoked⁽¹⁾ in line 7 and seems to be the addressee of the following verses. Isis: The Egyptian goddess whose cult spread throughout the Mediterranean during the Hellenistic period⁽²⁾ and whose importance could be felt in many, if not all, aspects of life. Her cult included mystery rites, an Egyptian professional priesthood, temples, and festival days. She was called upon specially by woman in childbirth.⁽³⁾

The vocative Ise is immediately followed by Paraetionium, which was a seaport in north Africa and a town at the west of Alexandria, Where Isis was worshipped. Thus Ovid starts with Paraetionium as the first cult-place of the goddess.⁽⁴⁾

The adjective *genialia*⁽⁵⁾ describes *arva*. Ovid may have in mind the gardens of Canope. These gardens were connected with the cult of Isis and Sarapis.⁽⁶⁾ The poet ends this verse with reference to Canope, a town and island at the western mouth of the Nile noted for its luxury.⁽⁷⁾ The place-name Canope is used by Ovid himself elsewhere in his poetry:

servitura suo capitolia nostra Canopo
Met. XV. 828.

The place-name occupied the same emphatic final position, in the verse as the poet does in our poem despite the sense. On the other hand Canope here points to Alexandria in this line. Before Ovid, Vergil alluded to the same town in his description of Egypt:

nam qua Pellaei gens fortunata Canopi
Geo. IV. 287.

The same name, Canopus⁽⁸⁾ in exactly the position occurred in Ovid. Amores (II. 13. 7) and (Met. XV. 828.)

Similarly Propertius says:

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- (1) The vocative Isi also occurs in Stat. Silv. III. 2. 100.
- (2) Tripolits. A., Religions of the Hellenistic Age, U.K. 2002, p. 26ff; Hejduk. A. D., Ovid and religion, in Knox. P. E., A companion to Ovid, Blackwell, 2009, p. 45.
- (3) Stewart. P., Roman mythology, England, 196, p. 85f; Batston, p. 2.
- (4) Lemprier. J., Lemprier's Classical Dictionary, London, 1969, p. 482; in later literature the adjective derived from Paraetionium to *urbes*, for details, see Stephenson. H. M., (ed.) Selected epigrams of Martial, London, 1929, ad loc? Stat. Theb. V. 10 Paraetionius; The same adjective *Paraetioicus* was used by Ovid himself in Ars. III. 390.; J.e.g. Martial. X. 26. 1. Applies to Jones. A., H. M., the Cities of the Eastern Roman provinces, Oxford, 1937, p. 37f.
- (5) The adjective *genialia* was applied to the muse by Ovid himself in Amores, III. 15-19; cf. Met. XIII. 929.
- (6) Strabo. XVII. 1. 16f. Ammianus Marcellianus, XXII. 16. 14; Fraser. P. M., Ptolemaic Alexandria, Oxford, 1972, p. 38.; Leca. A. P., The Cult of the immortal, New York, 1979, p. 154; Vidman. L., "Isis und Sarapis", in Vermaseren. M. J., Die orientalischen Religionen im Romerreich, Leiden, 1981, p. 135. Batstone, p. 2.
- (7) E. g., Sarpis was invoked in Callimachus: Epig. 16= AP. VI. 148. 1 τῶ... κοινωττῆρ for details, see Gow. A. S. F., and Page. D. L., The Greek Anthology, Hellenistic epigrams, Vol. II, Cambridge, 1965, ad loc; cf. Aetia. 110. 56; Posidippus 12. 1, Canopus occurs in the same case and positions as in Ovid; cf. Cat. LXVI. 58 (adjective in this case); Ellis. W. M., Ptolemy of Egypt, London, New York, 1994, p. 53.
- (8) Page. T. E., (ed.). P Vergili Maronis, Georgicon, Liber IV, London, ad loc; Luc. X. 64; Juv. XV. 46.

scilicet encesti meretrix regina Canopi,
III. 11. 39. 5.

The same name, Canopus acquires prominence because of its final position and case in the verse. The same name, Canopus as in Ovid's *Met* XV. 828 and Propertius III. 11.39. 5. (but not in Ovid's *Amores*, II. 13. 7) the name is concerned with scorn attack on Cleopatra after her defeat in Actium.

Line 8 in our poem starts with the hymnal relative "quae" which serves to introduce another short description of Isis cult-place: Memphis⁽¹⁾ is a town in lower Egypt where the cult of Sarapis originated in the worship of Osiris.⁽²⁾ Traditionally the cult of Isis went from Memphis to Rome. From the second century B.C., Roman traders brought the cult of Isis to Rome.⁽³⁾ Then Ovid alludes to Pharos, qualified by the adjective palmifera.⁽⁴⁾ Pharos was a small island near Alexandria where king Ptolemy had built a famous light house. It was one of the cult centres of Isis⁽⁵⁾. Pharos was particularly associated with the ritual lament of Egyptian women for the death of Osiris, Isis husband.⁽⁶⁾ Notably the same name pharos⁽⁷⁾ occurred in the same final place in Ovid. *Met* XV. 286 juxtaposed by Antissa and accompanied Phoenician Tyre in the following line. Thus three harbours were surrounded by the water of the sea. Thus firstly the started by an address to Isis, and illustrated the cult-places of the goddess, spread throughout Egypt which the poet clearly marks its boundaries:

- 1 - Paraetionium for its north-west
- 2 - Canope for north-east
- 3 - Memphis for its South.
- 4 - Pharos for its North.⁽⁸⁾

The present couplet is intimately related to Ovid's *Met*. XI. The lines are these:

Isis, Paraetionium Mareotica arva Pharonque
quae colis, et septem digestum in cornua Nilum:
VV. 773-4.

(1) Gardiner. A., *Egypt of the Pharaohs*, Oxford, 1967, p. 408.; Murray. M. A., *The splendour that was Egypt*, London, 1977, p. 13; Bowman. A. K., *Egypt after the Pharaohs*, Oxford, 1986, p. 179f.; in Horace. *Odes* III. 26. 10, Venus had a temple there, for details see Williams. G., *The third book of Horace's Odes*, Oxford, 1979. ad loc; prop. III. 11. 34; Henrich A., "The sophists and Hellenistic religion", *HSPH*, 88, 1984, p. 153.

(2) Bell. H. I., *Cults and creeds in Graeco-Roman Egypt*, Liverpool, 1954, p. 21.; Fraser., p. 254f.

(3) Koenen. L., "Egyptian influence in Tibullus", *Illinois classical studies*, I, 1976, p. 130f.

(4) Cf. Prop. IV. 5. 25, The adjective was applied to Thebae.

(5) Bowman., p. 219; Henrich., p. 153; Fraser., p. 384.

(6) Batstone, p. 2.

(7) Cf. Verg. *Geo*. IV. 287-290, for details. See page, ad loc; Nadeau. Y., "The lover and the statesman.; in Woodman. T., and West. D. *Poetry and Poetics in the age of Augustus* Cambridge, 1984f.

(8) Posidippus XII. 1, Pharos was coupled with Canopus; Fraser, p. 18f.

The invocation to Isis stands exactly in the same position in the line as in Ovid's recent poem. The goddess is followed by Paraetionium which reminds us of Paraetionium in Amores II. 13. 7.

It is worthy noting that the place-name is only attested in Ovid Amores II. 13. 7. And Met. IX. 773; it did not occur elsewhere before Ovid, or recurred among his contemporaries. The adjective Paretonius derived from Paraetionium frequently used later in the Roman poetry as I have shown. The novelty in line 773 is the appearance of another place, Mareotica⁽¹⁾ (adjective in this case, which attested only in Ovid's poetry). The adjective belongs to Mareota. The poet here refers to the lake Mareotis, south of Alexandria, which itself had a harbours on its northern shore, was linked by canals to the Canopi branch of the Nile Delta, protected by Isis. The word arva, this time, goes with Maerotica. (cf. Amors II. 13. 7) The place-name Pharos is prominently located the verse-end. In Amors II. 13. 7. The place-name Canopus occupies this position. At the time same, in our poem the name holds this position in line 8. The places themselves are reduced from Amores II. 137-8 to three only concentrated in line 773. Maerotca replaces Canopus, and Memphis.

The opening words quae colis in line 774 echoes the same words quae colis at the same initial position in our poem. The rest of the line is clearly related to lines 9-10 in Amores II. 13. The Nile is mentioned as follows:

quaque celer Nilus lato delapsus in alveo
Per septem portus in maris exit aquas,
vv. 9-10

In this couplet Ovid gives a concise but colorful description of the Nile. In line 9 Nilus is qualified by the adjective celer and described by the participle delapsus. The last word alveo is governed by the preposition in and qualified by the adjective lato with reference to the Nile bed. In line 10 through seven mouths this is meaning of the words septem protus which governed by the preposition per. The Nile pours his waters to the sea, this is the meaning of the second half of the verse, in maris exit aquas, where the river ends his journey. In ancient times the Nile had seven mouths. Nowadays the Delta is watered by two branches, the Rosetta and the Damieta; the other five survive as canals.⁽²⁾ Ovid is deeply aware of the relation between the Nile and Isis: when Seth murdered Osiris' Isis husband, then the vegetation dried up and the Nile had only low water because the vegetation and the Nile was regarded as manifestations of Osiris. The Nile flood was the tears of Isis. Osiris was the source of the Nile.⁽³⁾

Obviously Ovid was attracted by the Nile, because we have seen many allusions to the same river scattered at various places in the Ovidian corpus.

The recent couplet, and particularly the pentameter, seems to be related to the following verse:

(1) The adjective Mareatica was applied to Minerva's wine by Stat. Sil. III. 2. 24.; cf. also IV. 6. 103; Mart. VIII. 36. 3; Horace's Odes I. 37. 14; Vergil used the adjective mareots. Geo. II. 91, for details, see Thomas. R. F., Virgil, Georgics, Cambridge, 1988, ad loc. Luc. X. 161; Lempriere, p. 386; Fraser, p. 143ff.

(2) Lempriere, p. 442; Fraser, p. 147ff.

(3) Paus. X. 32. 10.; Koenen, p. 137; Fraser, p. 499; Tripolitis, p. 27.

per septem Nilus portus emissus in aequor.
Herodes XIV. 107.

We are already familiar with a number of words which occur in the verse because we have them scattered in Ovid's lines. It would be seen as if the poet had deliberately concentrated them in the sole verse. The opening words *per septem portus* recall the beginning of *Amores*. II. 14. 10. The same name *Nilus* has been moved to pentameter; *portus* echoes *portus* in Ovid's line 10. The participle *emissus* corresponds in meaning to *delapsus* in line 9; and finally, *aequor* is a variation of *maris* *aqua* in the same verse *Heroides*. XIV. 107. And *Amores*. II. 13. 9-10 call to mind *Met.* IX 774 on the Nile. The verse is this:

..... et septem digestum in cornua Nilum:

As in *Amores* II. 13-10 and *Heroides* XIV. 107. *Septem*... *cornua* are governed by a preposition, this time in instead of *per*; *cornua* replaces *portus* and have the same sense.⁽¹⁾ The Nile is qualified not in this case as *celer* in *Amores*. II. 13. 9., or as *emissus* in *Heroides*. XIV. 107., but obviously as *digestus*⁽²⁾ (*spread*) which is already underlined by the delay in the appearance of *Nilus*, reserved for the emphatic final place in the verse.

Amores II. 13. 9-10 is also connected in various way to *Amores*:

ille fluens dives septena per ostia Nilus,
qui partiam tantae tam bene celat aquae.
II. 6. 39-4

The initial pronoun *ille* emphasizes *Nilus*. The name of the river acquires prominence because of its final emphatic location in the hexameter. The participle *fluens* describes the Nile's flowing. Moreover the adjective *dives* qualifies the Nile. This adjective here is very appropriate because the Nile flood makes the land of Egypt fertile⁽³⁾. The Nile flows through seven-mouths; where *septena* qualifies *ostia*, and the preposition *per* governs *ostia*. These words vary *per septena portus* in Ovid's *Amores* II. 13-9, and *Heroides* XIV. 107.

In dealing with the Nile, Ovid certainly had *Catullus* and *Virgil* in mind. *Catullus* devoted the following verses to the Nile:

sive quae septemgeminus colorat
sequora Nilus,
XI. 7-8.

In line 7 the sevenfold of the river is here the compound of *septemgeminus* qualifies *Nilus* in line 8. *Catullus* handles the Nile, using the verb *coloro*,⁽⁴⁾ which explicitly means to make darker in colour, referring to the flooding of the Nile. The brown of the

(1) OLD. S. V. 6. C; Mckeon. J. C., *Ovid. Vol. III., A Commentary on book two*, Leeds, 1998, ad loc.

(2) OLD. S. V. 3. b; Mckeon, ad loc.

(3) Heyob, S. K., *The cult of Isis Among woman in the Graeco-Roman World*, Leiden, 1975, p. 37; Ross, D. O., *Virgil's Elements, physics and poetry in the Georgics*, New Jersey, 1982, p. 216ff.; Bomeau, M., *La crue de Nil*, Paris, 1964, p. 22f.

(4) OLD. S. V. II.; Kroll. W., *C. Valerius Catullus*, Stuttgart, 1959, ad loc

desert is replaced by the green of intensive agriculture exploitation from upper Egypt down to the Delta. The change illustrates the fertility of the waters of the Nile.⁽¹⁾

The reference to the Nile is so manifest in Vergil's use of Catullus in the following verse.

et septemgemini turban trepida ostia Nili.
Aen. VI. 800.

The seven fold of the Nile is here the compound septimigenus as we found in Catullus X 107., In both poems the name Nilus occupies the same final emphatic place.

Vergil gives more details on the Nile elsewhere in his poetry:

et diversa ruens septem discurrit in ora
et viridem Aegyptum nigra fecundat harena
Geo. IV. 291-92.

In line 291 the river's name is absent. The participle ruens is here substantively used. The sevenfold mouths of the Nile is expressed in the words septem ora. We are already familiar with the word septem because we have seen it scattered at various places in the above quoted verses; however the word ora corresponds in meaning to portus, ostia, and cornua in the preceding verses. The adjective diversa describes ora.

Line 292 refers to Egypt which annually overflows to produce rich life from the deposit of dark silt and the word viridem is not so much "green" as "full of life and new growth"; thus, the Nile produces new life from its black sand.⁽²⁾

The concept of fertility is resumed in Tibullus:

quails et arentes cum findit Sirius agros,
fertilis aestiva Nilus abundet aqua?
I. 7. 22-23.

The poet might have borrowed this verse from Callimachus, who lived in Egypt and was fond of referring to Egyptian places and customs in his poetry; he speaks of the Nile:

θηλύτατον καὶ Νεῖλος ἄγων ἐνιαύσιον ὕδωρ
Callimachus, fr. 384. 27. Pf,

Tibullus replaced "every year" in Callimachus more specifically by "in the summer" and stressed the blessing of the water by contrast the parched fields.

Line 40 (Amores. III. 6) brings the mystery connected with the sources of the Nile; in other words the Nile hides so well the homeland (patriam) of his mighty waters. This is underlined by tam bene. The adjective tantae qualifies aquae. The important words here is patriam and colat. According to the Egyptian belief, the sources of the Nile were hidden and one was not permitted to search for them.⁽³⁾

(1) Rickman. G., The corn supply of Ancient Rome, Oxford, 1980, p. 114.

(2) Conington. J., and Nettleship. H., (ed.), The works of Virgil, Hildesheim, 1963, ad loc. Page, Vergil, ad loc.

(3) Koenen, p. 138.

Similar to Amores III. 6. 39-40, Ovid refers to the sources of the Nile elsewhere in his poetry:

Nilus in extremum fugit perterritus orbem
occuluit caput.

Met. II. 254-55.

The river's name which occurred in the final emphatic place in Amores III. 6. 39 has been moved here to the initial position in line 254. The homeland of the Nile (*patria*) expands in the rest of line. The opening words *occuluit captum* roughly give the meaning of *celat*.

Tibullus opens his hymn to the Nile with an invocation to the god enquiring about this miracle:

Nile pater, quamam possim to dicere causa
aut quibus in terris oculuisse caput?

I. 7. 23-24.

This couplet gives an expansion of what Ovid pointed to in Amores 6. 40. Tibullus addresses the Nile as father.

The couplet, and particularly the pentameter, seems to be related to Ovid's Amores 6. 40. and Met II. 255. *Patria* in Ovid corresponds in meaning to *terrae* in Tibullus the opening words *occuluit caput* in Tibullus 24. At the same time Tibullus' verses are another reminiscence of Callimachus, where the Nile says about himself:

ὄν οὐδ', ὄθεν οἶδεν
θηητὸς ἀνὴρ

Fr. 384. 31. Pf.

That the sources of the Nile had not been known among the poets of the Augustan age. E.g. Horace praises the Nile:

....., fontium qui celat origines
Nilusque

Odes IV. 14. 45-6.

The verb of hiding *celat* is already known to us from Amores III. 6. 40; *aquae* in the same verse replaces *fontium*. Moreover *patria*, and *terrae* seem to be related to *origines*⁽¹⁾ in line 45; while the appearance of the name of the Nile itself reserved for the initial emphatic position in line 46. Actually the ancients did not the source of the river Nile flood. However the Egyptian priests made a virtue of necessity and taught the Nile flood was a divine miracle, which no mortal was not allowed to understand.⁽²⁾

The seven fold branches of the Nile are also mentioned frequently in the Metamorphoses:

..... et septem directus ostia Nilus

Met. V. 324.

The verse is also related to the above quoted verses by Ovid which we have analyzed, for to say that *septem* we see in Amores. 13-10, Heroides. XIV. 107, Met IX.

(1) Page. T. E., (ed.) Q. Horati flacii, Odes. IV. 14. ad loc.

(2) Lucan. X., Koenen, p. 139.

774. The adjective *directus* qualifies *Nilus*, and finally the words *ostia Nilus* are almost a copy of *Amores* III, 6. 39.

Earlier in this book Ovid alludes to the Nile:

At Nileus, qui se genitum sempemlice Nilo
ementitus erat,

Met. V. 187-188.

The Nileus, name heads line 187; the reference to an opponent to Perseus, who boasted that he was descended from the Nile river-god.⁽¹⁾

The Nile is here qualified by *stemplex*,⁽²⁾ another compound of *septem*.

In the same epic Ovid adds: a new compound of *septem*:
Perque papyriferi septemflua flumine Nile

Met. XV. 853.

The preposition *per* governs *flumine* which qualified by the adjective *septemflua* (an apposition to Nile), the adjective *septemfluus* is attested only here probably an Ovidian coinage. The name of the river acquires prominence because of its final position. We also find here a new adjective of the Nile. It is *papyrifer* derived from the famous Egyptian plant.⁽³⁾

Line 753 is varied by Ovid himself elsewhere in his poetry:

....., papyrifero qui non angustior amne.
Trist. III. X. 27.

Earlier in this poem Ovid addresses the Nile:

non ut Alexandri clarum delatus ad urbem
delicias videam, Nile iocase, tuas.

Trist. I. 2. 79-80.

Met. XV. 753 takes us back to the first book of the epic:

sic ubi deseruit madidos septemfluus agros
Nilus et antiquo sua flumina reddidit alveo
aetherioque recens exarsit sidere limus,

Met. I. 422-24.

But, once again, the compound *septemfluus* qualifies *Nilus*, the rest of the verses refer to the fertile of Egypt by the mud brought down and spread over the land by the Nile. The word *alveo* echoes *alveo* in *Amores* II. 13. 9 and occupies the emphatic final position in the line.

Ovid resumes his invocation to Isis in the following couplet:

(1) Miller. F. J., *Ovid, Metamorphoses*, LCL, London, 1976, p. 475.; Otis. B., *Ovid as an epic poet*, Cambridge, 1966, p. 161f.

(2) The epithet *sempemplex* goes with the Shield of Ajax in Ovid. *Amores* 1. 7-7; *Met.* XIII. 2; Vergil applied the epithet to Turnus' shield in *sen.* XII. 925.

(3) Cf. *Luc.* IV. 136; *Juv.* 24. See Hardy. B. G., *the Satires of Juvenal*, London, 1932, ad loc; William. G. D., *The Metamorphoses: Politics and narrative*, in Knox, *A Companion to Ovid*, Blackwell, 2009, p. 168.

per tua sistr a precor, per Anubidis ora verendi
sic tua sacra pius semper Osiris amet,
Amores II. 13. 11-12.

Traditionally the invocation solicits to the god-goddess' attention with verbal forms such as: κλῦθ and λίσσομα, (=precor), typically, attempts conciliate him or her by alluding to the deity's powers and presogatives.⁽¹⁾

This is proved as early as Homer. In the Iliad Chryses prays Apollo:

κλῦθι μευ, ἀργυρότοξ ὄς χρύσην ἀμφβέηκας
II. I. 37.

Similarly in her "hymn to Aphrodite" Sappho invokes the goddess:

ποικιλόφθρον' ἀθάνατ' Ἀφροδιτα παῖ
Δίος δολοπλοκε λίσσομαί σε
I. I. 2.⁽²⁾

In line 11 the invocation to Isis is announced in the first singular, precor, in the same way as Sappho has λίσσομα, the same verb precor occurs frequently in Ovid, Metamorphoses, the addressee is the same goddess⁽³⁾ and other deities.⁽⁴⁾ In these prayers the mortal intends to ask the divinity for aid; of this latter interest we hear nothing so far because Ovid has reserved it for his final point. The first hemistich clearly points to Isis, sistra, governed by the preposition per and emphasized by the pronoun tua. Traditionally sistrum was of course Isis' constant attribute and it was a rattle used in the worship of her.⁽⁵⁾ Harpocrates Osiris-Isis' son, who was identified with Apollo, claims in his own skill that he invented the sistrum of Isis, the flute and reed pipes.⁽⁶⁾

The instrument sistrum was widely used by Ovid in his poetry as follows:

quid vas sacra iuvant? quid nunc Aegyptia prosunt amet,
sistra? quid in vacuo secubuisse toro?
Amores III. 9. 33-4.

This invocation is expressed in three excited questions. However, the goddess' name is not given. So, first, Ovid asks: what? Your sacrifices help? Then what now Egyptian

(1) Miller. A. M., From Delos to Delphi, a literary study of the Homeric hymn to Apollo, Brill, 1986. P.1.

(2) Similarly Jason Prays Apollo: "κλῦθ" ἄναξ in A. R. I. 411.

(3) Ovid. Met. IX. 775.

(4) Ovid. Met. X. 321; XV. 861.

(5) The sistrum was a hollow bronze ring, its shape being that of a horseshoe, with the addition of a cross-joining the ends, through this ring several loose rods shaken by the handle attach to the cross-piece; see Allcroft, A. H., Hayes. B. J., (ed.), Vergil, Aeneid, book VIII, London, p. 74; Murray, p. 142.

(6) Koenen, p. 147n. 76; Harpocrates was represented as a youth with his finger in his mouth, typical of silence and secrecy (OLD. S. V.; cf. Cat. 74. 4. Ovid in his Met IX. 691 refers implicitly to the same god, describing his feature, among other Egyptian gods; Witt. R. E. Isis in the Graeco-Roman world, Ithaca: Cornell university press, 1971, p. 15.

sistra are useful?, and finally what your repose apart in an empty bed? The word *sistra* head the pentameter, qualified, by the epithet *Aegyptia* in the hexameter.

The above verses are a reminiscent of Tibullus. The following couplet is more related to Ovid:

Quid tua nunc Isis mihi, Delia, quid mihi prosunt
illa tua totiens aera repulsa manu,
I. 3. 23-24.

Tibullus like Ovid, starts with the interrogative *quid*, the goddess, name is here given. *Delia* is the addressee, accompanied by *Isis*, whereas she was associated with *Nemesis* in Ovid line 31. Tibullus prays that *Delia's* vows to *Isis* for his safe return may be fulfilled. This interest is stressed by the repetition of *mihi*. The same, verb *prosunt*, in exactly the same tense and position, occurred in *Amores* III. 9. 33.

In line 24 the instrument *sistra* is replaced here by *aera*,⁽¹⁾ qualified, this time, by the adjective *repulsa*. In both Ovid and Tibullus the example is used to justify the poet-love affair, a love which is objective in Ovid, subjective in Tibullus, and which consequently utilize Egyptian themes.

The instrument *sistrum* recurs frequently in the *Metamorphoses*: book IX as follows:

sistraque erant, numquam satis quaesitus Osiris.
v. 693.

In the preceding verses Ovid turned to *Io*, worshipped as the goddess *Isis*.⁽²⁾ The reference here is to her attribute *sistra*, which heads the hexameter and *Osiris'* name holds emphatic final position in this section on Egypt.

Then Ovids says:

sistrorum, memorique animo tua iussa notavi
V. 778.

The word *sistrum* here occupies the same initial place as the poet did in line 693 quoted above. The addressee her is also the goddess *Isis*, and the section is also an Egypt.

Ovid adds:

....., crepuit sonabile *sistra*
V. 784.

In this verse Ovid has moved the instrument *sistra* to another emphatic place the end of the line.

Elsewhere in his poetry Ovid alludes to *sistra*:

iactantem Pharia tinnula sistra manu?
Ex Ponto. I. 1. 38.

(1) Lee. G., (ad.) Tibullus: Elegies, Liverpool, 1982, p. 113; Maltby. R., Tibullus and Ovid, in T Knox., p. 281f.

(2) Stewart, P. 87; Ovid, Met. I. 747; Lempriere, p. 217.

In this verse *sistra* are qualified by the adjective *tinnula* and described by *Pharia* with reference to the island *Pharos*, which here represents this Egyptian cult.⁽¹⁾

In the same book Ovid adds:

en ego pro sistro Phryguque foramine buxi
V. 45.

Unlike the above verses *sistrum* here is coupled with another musical instrument *buxum*, qualified by the epithet *Phrygium*, with reference to *Cybele*. Ovid refers to her as *mater* in line 39⁽²⁾

The second hemistich of *Amores*. II. 13. 11. Is devoted to *Anubis*:

... .. per Anubidis ora verendi

Ovid prays *Isis* by the face of the revered *Anubis*. A local Egyptian god of death and rebirth usually represented as jackal, associated with *Osiris* and *Isis*. He became her guardian. his worship was brought also to Greece and Italy.⁽³⁾ At the end of the republic men wearing the mask of jackal-shaped god *Anubis* were a common sight in the streets of Rome.⁽⁴⁾ Ovid mentions *Anubis* with reverence. This is emphasized by the position of the adjective *verenda* at the end of the verse. The line is underlined by the repetition of the preposition *per* before each element.

Ovid elsewhere in his poetry refers to *Anubis*:

et regal decus; cum qua latrator Anubis,
Met. IX. 690.

The opening words in this verse alludes to the description of *Io's* physique: she is, we are told "regal beauty. On the other hand *Io* who worshiped as the goddess' *Isis*. Only after these details," the name of *Anubis* is given, at the verse-end. The poet calls him *latrator* in an apposition to *Anubis* among this section on Egypt. On the contrary the Roman poets utilize the name *latrator* with mockery. *Vergil* alludes to the *latrator Anubis* when he is speaking of *Cleopatra* as follows:

omnigenumque monstra et latrater Anubis
Aen. VIII. 698.

In verse is among the passage in the description of the portrayal of *Actium*.⁽⁵⁾ The opening word of the verse envisage the monstrous shapes of the divinities of Egypt.

(1) Ovid. *Ex Ponto*, translated by Wheeler. A. L., LCL. London, 1953, p. 267.

(2) *Sistrum* was attributed to *Cleopatra* after the naval battle of *Actium* 311 B.C: *Verg.* *Aen.* VIII. 696 *regina in mediis patrio vocat agmina sistro Prop.* III. 11. 443. *Romanamque tubam crepitanti pellere sistro.*

It is noted that *Propertius* here couples *tuba*, (the Roman) with *sistrum* (the Egyptian).

Luc. X. 62: *Tereruit illa suo, si fas, capitolia* in the same case and position in the verse.

(3) *Lempriere*, p. 64; *Batstone*, p. 2.; *Stewart*, p. 87f.; *Ellis, W. M.*, *Ptolemy of Egypt*, London, New York, 1999, p. 67.

(4) *Koenen*, p. 132.

(5) *Nadeau*, p. 95f; *Murray*, p. 102ff.; *Tripoliti*, p. 26f.

They were multitudinous and mostly represented in the form of animals, hawks, cats, beetles ibises and so on.⁽¹⁾ The compound adjective *omnigenum* qualifies *deum*.

The word *monstrum* is used by Horace on the same occasion:

fatale monstrum,

Odes. I. 37. 21.

The poet speaks of Cleopatra as not human, but a hideous and portentous creature sent by destiny (*fatale*) to cause terror and alarm.⁽²⁾ The last two words' *latrator* *Amubis* choice and placement are copied by Ovid.

Propertius is marked where the resemblance is closest, as indicated in the following verse:

ausa Iovi nostro latrantem opponere Anubim,⁽³⁾

III. 11. 41.

The opening word *ausa*⁽⁴⁾ describes Cleopatra who dared to match barking Anubis against our Roman Iove. Juppiter's, name is emphasized by the pronoun *nostro*. The Roman god (Jove) is mentioned opposing (*opponere*) the Egyptian Anubis,⁽⁵⁾ who is qualified, this time, by the participle *latrans*. At the same time the name *Amubis* as in *Met.* IX. 690 and *Aen.* VIII. 698. occupies the same emphatic final position in the verse, despite the case.

The following verse in *Amores* II. 13. 12 is as follows:

sic tua sacra pius pemper Osiris amet

the pentameter is devoted to Osiris: the brother and husband of Isis, a god of fertility and the ruler of the underworld, his worship was connected with that of Isis, Sarapis, and Anubis.⁽⁶⁾ Moreover the couplet ends with a wish (cf. the subjunctive *amet*) that Osiris may ever love the goddess' rites which implied in *sacra* and emphasized by the pronoun *tua*. The adjective *pius* describes Osiris. From October 28 to November 1, the rites of Isis,⁽⁷⁾ the *Isia*, were celebrated at Rome. These rites reenacted Isis, search for Osiris after his brother Seth killed him, her discovery of his dismembered body, and her revival of his remains.⁽⁸⁾ It is noted that chiasmic word order of line 10, and line 7 elegantly separates the names of the two deities (*Isis-Osiris*) as widely as possible.

(1) Allcroft-Hayes, ad loc; Smelik. K. A. D. *The cult of ibis in the Graeco-Roman period*, Leiden, 1979, p. 225ff.

(2) Page (Horace), ad loc.; Page, ad loc.

(3) *Juv.* XV. 8., Hardy ad loc.

(4) Horace, *Odes*, I. 37. 25, for the same context

(5) Two oppositions appear in the following verses: *Tiber-Nile* (41), *tuba-sistrum*. (42).

(6) Latte. K., *Romische Religions geschichte*, Munchen, 1960, p. 282ff. Murray, p. 105; Pomery. S. B., *women in the Hellenistic Egypt*, New York, 1984, p. 39; Fraser, p. 259f.

(7) Batstone, p. 2.; Leca. p. 18f.; Murrary 113f.

(8) For Isis who numbered Cynthia. (Propertius beloved), and Delia Tibullus' mistress, as well as Corinna, cf. *Prop.* II. 33. 1-2.; *Tib.* I. 3-23., Lee a with Lee's note, for details, see. Luck. G., *the Latin love elegy*, Edinburgh, 1969, p. 79; Barsby. J., *Ovid, Amores I*, Oxford, 1979, p. 101; Lempriere, p. 330f; Bowman, p. 188f.

The narrative proceeds in the following couplet:

pigraque labatur circa donaria serpens
et comes in pompa corniger Apis eat!
Amores II. 13-14.

Line 13 points to the snake qualified by the adjective *pigra*. This is stressed by the fact that the noun stand at the end, and the adjective at the beginning of the verse. The snake was sacred to Isis and variously used in her worship.⁽¹⁾ The serpent here slide about the goddess' altar gifts *donaria*,⁽²⁾ governed by the preposition *circa*. Because the snake was sacred to Isis, which why Cleopatra, who saw herself as the incarnation to Isis, used it to procure her death.⁽³⁾

Elsewhere in his poetry Ovid adds:

plenaque somniferis serpena peregrine venenis
Met IX. 694.

The serpent recurs here in this section on Egypt, qualified by the two adjective *plena* and *peregrina*; and her *venena* are *somnifera* Ovid gives a piece of information about the serpent's poison which causes sleep.⁽⁴⁾

The pentameter is devoted to another Egyptian divinity that is Apis: A sacred bull worshiped in Memphis.⁽⁵⁾ This bull, when it died, was mummified and it was believed that the bull then began a second life by the blessing of Osiris, god of the underworld. This ritual is thought to have been the origin of the cult of *Sarapis*.⁽⁶⁾ Ovid here pictures Apis, as he did with Osiris, the verse ends with a wish as well (cf. the subjunctive *eat*) that the god may become Isis' follower in her processions; announced in *pompa*. Traditionally the Egyptian believed that the soul of Osiris had really taken up its abode in the ox, where it wished to dwell, because the animal had been of the most essential in agriculture, which Osiris had introduced into Egypt.⁽⁷⁾ Apis was a popular god.⁽⁸⁾

Ovid here has mentioned Apis accompanied by the well-known epithet *corniger*. This epithet had been applied to other deities by Ovid himself although with different words in his poetry.⁽⁹⁾ Apis was worshipped at Memphis under the form of an ox.⁽¹⁰⁾

(1) Murray, p. 102f; Rose. H. J., *ancient Roman religion*, London, 1948, p. 132f.

(2) Fraser, p. 455; Baltstone, p. 2.

(3) Perowne, p. 90; cf. Verg. *Aen.* VIII. 697., Page ad loc; Allcroft-Hayes ad loc; prop. III. 11. 55.; Horace. *Odes* I. 37. 27; Nadeau, p. 65f.

(4) Nisbet. R. G. M., "Romanae fidicen lyrae: The odes of Horace", in Sullivan. J. P., (ad.), *Classical essays on Roman literature: Elegy and lyric*, London, 1969, p. 205f.

(5) Kerani. C., *The gods of the Greeks*. U. K., 1958, p. 99.; Murray, p. 63f; Ellis, p. 30f; Baltstone, p. 2.

(6) Cf. Ovid. *Amores*, I. 2. 28.

(7) Cf. *Tibul.* I. 7. 28, Lee, p. 127; Lempriere, p. 66.

(8) Koenen. P. 141; Holbi, p. 177ff; Ellis, p. 30f.

(9) Ovid, *Amores*, III. 15. 7 *Corniger* *Lycaeus* (*Bacchus*) announces Ovid's intention to write a tragedy, *Bacchus* being patron god of drama, Lee. G., *Ovid's Amores*, U.K., 1968, p. 194; *Met.* XV. 309, *Corniger Ammon*.

(10) Ovid. *Fasti.* V. 619-20:

Tibullus unified the two deities and Apis in the following couplet:

te canit utque suua pubes miratur Osirim
barba Memphiten plangere docta bouem.
I. 7. 27-8.

The lines are addressed to "Father Nile" within the context of poem.⁽¹⁾ The meaning is "It is to you that they sing, you that they honor as their Osiris" the Nile is identified with Osiris.⁽²⁾ So was Apis connected with the Nile flood.

The pentameter commemorates the lamentation for the dead bull of Apis whose name is not given, however the poet refers to him as has qualified this by the epithet Memphites, derived from Memphis. This lamentation has the same ritual significance as the lamentation for Osiris. Apis and Osiris were two different aspects of the same deity.⁽³⁾

Tibullus has adapted a line from Callimachus.

εἰδνῖαι φαλιὸν ταῦρον ἠλεμίσαι
Fr. 383. 16.

Both Callimachus and Tibullus allude to Apis as "bull" this φαλιὸς ταῦρος in the Alexandrian poet is bos Memphites in the Roman poet; he translated ἠλεμίσαι, by plangere, and εἰδνῖαι by docta. Unlike Tibullus and Callimachus, Ovid names the bull and Apis is qualified, this time not, by an adjective refers to his homeland, nor by an adjective describes his colour φαλιῶς, but by a description of Apis; physique: he is, we are told, corniger as I have shown.

Ovid alludes to Apis elsewhere in his poetry:

sanctaque Bubastis, variusque coloribus Apis;
quique permit vocem digitoque silentia suadet;
Met. IX. 691-92.

The adjective sancta qualifies Bubastis a new geographical place. Bubastis a town in Egypt on the most easterly branch of the Nile.⁽⁴⁾ Moreover Bubasticus, one of the mouths of the Nile. Bubastis⁽⁵⁾ also the goddess who worshipped there. Cats⁽⁶⁾ were

hoc alii signum phaeiam dixere iuencam,
quae bos ex homine est, ex berbe facta dea
The poet refers to Io, who often identified with the Egyptian
Isis, Frazer. G. J., Ovid's fasti, LCL, London, 1931, p. 306.

(1) Luck, p. 89; The ancients could call a river "father" Koenen, p. 138; e.g. Vergil. Aen. VIII. 540: Thybrin pater

(2) Koenen, p. 140; Hobl, p. 177ff.; Lee, p. 127.; Murray, p. 102.

(3) Luck, p. 90; Koenen, p. 141.

(4) Lempriere, p. 123; McNelis, ch., Ovidian stratigics in early imperial in Knox. P. E. (ed.), a companion to Ovid, Blackwell, 2009, p. 420.

(5) Murray, p. 95f; Gardiner., p. 93; Holbi, p. 179f.

(6) Murray. 96f; Leca, p. 115f.

there held in general veneration. Bubastis corresponding to Diana.⁽¹⁾ Isis was equated with Diana in some aspects. It is worthy noting that the proper name Bubastis is attested only in Ovid, not found in the Roman poetry before Ovid or among his contemporaries. The second distich of the verse points to Apis whose name acquires prominence because of its final emphatic position in the line. Ovid calls him *variusque coloribus*.

Line 692 is devoted implicitly to Harpocrates, (Horus), child of Osiris and Isis, represented as a youth with his finger on his mouth, typical of silence and secrecy.⁽²⁾ Thus in his description of Harpocrates Ovid follows traditional trends.⁽³⁾

In sum Ovid gives a detailed description of Egypt. We should note that Ovid's effort to make even this detail as expressive as possible.

The invocation to Isis continues in the following couplet:

huc adhibe vultus, et in una parce duobus!
nam vitam dominae tu dabis, illa mihi.
Amores II. 13, 15-16.

The couplet concerns the deeds and greatness of Isis and opens with the poet praying to the goddess asks her to turn her face: *huc adhibe vultus* as the poet did in *Amores II. 1. 37-38*. Ovid asked Cupid, The poet asks Isis also to be merciful to them both (ie Corinna and Ovid). The poet here represents his beloved and himself as coherent entities. This interest is stressed by the pattern imperative + in with *una* and *duobus*.

The pentameter is headed by *nam*, explaining why the prayer should be addressed to this particular goddess. This is a traditional feature of prayer, both Greek and Roman, and it was honorific because it always referred to a power of deities which would serve on the present occasion.⁽⁴⁾ Here the reference is that Isis, announced in *tu*, will give (*dabis*) life to Corinna, the poet's *domina* and to himself in return. The latter's interest is again stressed in line 16 by the pronoun *illa* chiasmically now to the dative *mihi* in the same line.

- Worthiness as function of past services as the following couplet informs us:

saepe tibi sedit certis operata diebus.
qua tngit laurus Gallica turma tuas.
Amores. II. 13. 17-18.

In line 17 Ovid concentrates on the well-known, duties to Isis performed by Corinna as the goddess' devotee on her festival days. This interest is emphasized by the dative *tibi* and underlined by the adverb *saepe*. These religious activities are expressed in *operata*,⁽⁵⁾ a word which was used by Ovid himself elsewhere in his poetry with different deities. The poet intends to stress on the fixed days that operated to Isis ... *certis* *diebus*.

(1) Herod. II. 59; Holbi, p. 179. Jun. XV. 8; Hardy, at loc, Murray. 95f; Bell, p. 15

(2) OLD. S. V., Vidman., p. 126.

(3) Murray, p. 102ff; Bowman, p. 170f.

(4) Williams, Odes, III, 11, The subject is Mercury.

(5) Cf. Ovid. Fasti III 261, The deity is Diana; VI. 249. The deity is Vesta.

Tibullus⁽¹⁾ and Propertius⁽²⁾ found the same quality in their own manner, when they spoke of the ten nights of ritual chastity offered to Isis. The noctes ... decem in Propertius (line 2), are replaced by certi dies in Ovid.

In line 18 with Gallic laurel: The poet seem to refer to the orgiastic mystery of the goddess Cybele. Her priests, the Galli, would wound them selves and sprinkle the laurel bushes with their blood. This ritual is thought to have been the origen of the cult of Sarapis⁽³⁾

This verse, therefore, serves to tie together the two aspects of Isis: Her temple to Isis in the campus Martius, about it were laurels.⁽⁴⁾ Traditionally, laurels were sacred to Apollo.⁽⁵⁾ For the latter, the eunuch priests were the devotees of Cybele. Ovid here assimilates Cybele to Isis. In this verse laurus are emphasized by the pronoun tuas, and the epithet Gallica qualifies turma. It is made prominence by the assonance a.

- Invocation to Ilithyia:

Ilithyia: A Greek goddess of childbirth sometimes identified with Juno, sometimes with Diana.⁽⁶⁾

In a transitional stanza the poet turns to handle a new function of the goddess.

Let us start with with the first couplet:

tuque laborantes utero miserata puellas,
quarum tarda latens corpora tendit onus
Amors II. 13. 19-20.

These verses are an elaboration address to the goddess, announced in tu, in which Ovid picks out one of her function to mention. She is, in this time, the goddess of childbirth; which shared with Aretemis (Diana), Elithyia.⁽⁷⁾ Isis has compassion for woman for their pange. Line 19 contains two participle: laborantes describes puellae, and miserata qualifies the goddess (tu). In line 20 the woman's heavy bodies are tense with the hidden loads the adjective tarda qualifus corpora, whereas lantens describes onus.

The couplet, and particularly line 19, seems to be related to Horace's verse:

quae laborantis utero puellas.
Odes. III. 22. 2.

(1) Tibul. I. 3. 23-30., Lee, p. 113.

(2) Prop. II. 33. 1-20.

(3) Batsone, p. 2; McKeown, ad loc.

(4) Showerman. G. (ed.), Ovid. Heroides and Amores, LCL, London, 1947, p. 422.

(5) Callimachus, Iamb. IV. 194. 46-48, for details, see Clayman. D. L., Callimachus Iambi, Brill, to 1980, 1980, p. 25; Vergil. Eil. II. 54. For details see. Coleman. p. 103; Horace, Odes III. 4. 18-10, Page (Horace), p. 316.

(6) Batstone. p. 2; Rose (Gk. Relig), p. 113; Pomery. S. B., Goddesses, whores, wives, and slaves, 1975, p. 137f.

(7) Cf. Ovid. Met. IX 283; Tripoliti, p. 27., there was a temple of Isis for Cleopatra Λόχια beside a separate mausoleum for Cleopatra, for details, see Fraser. p. 81.

The poet addresses Diana in her function as a goddess of childbirth. The words *laborantes utero puellas* are virtually the same in both cases. The participle *miserata* was absent in Horace's *vese*.

The address to Ilithyia continues in the following verse.

lenis ades precibusque meis fave, Ilithyia!
Amores. II. 13. 21.

This line concerns a prayer for the goddess' appearance as a part of the Hymnas kletikos. Isis is asked to appear gently at this specific occasion and give ear to Ovid's prayer. The goddess name is reserved for the emphatic position at the verse-end.

Traditionally Ilithyia, a Greek goddess of childbirth sometimes identified with Juno, sometimes with Diana. It is clear that the prominence which Ilithyia has always mentioned in Greek poetry was great from the earliest time.⁽¹⁾ In the Roman poetry the goddess' name was attested only in Horace.⁽²⁾ before Ovid, Ilithyia was among other deities (Fates, Mother Earth) to whom Augustus offered sacrifice to them.⁽³⁾ Ovid here has substituted Ilithyia for Isis,⁽⁴⁾ qualified by the adjective *lenis*. The poet's prayers are emphasized by the pronoun *meis*, preceded by the imperative *fave*⁽⁵⁾

Statement of worthiness is stated in the following verse:

digna est, quam iubeas muneris esse tui
Amores. III. 13. 22.

The verse points to Ovid's own purpose, he wishes (cf. the subjunctive *iubias*) that the goddess may bid life to *corinna*, who worthy of the deity's favour. The genitive *muneris* is emphasized by the pronoun *tui*.

The following stanza is devoted to the promise of future worship.

ipse ego tura dabo fumosis candidus aris
ipse feram ante tuos munera vota pedes.
Amores. II. 13. 23-24.

The couplet opens another address to Isis, in which a particular type of announcement is made: this was the announcement by the priest who officiated at the ceremonies of a mystery religion. The announcer is clearly the poet, we have seen from the first person singular and emphasized by the pronoun *ego* in line (24). This would be done with the anaphora of *ipse* (23) and this is because though the poet address Isis, he

(1) Homer. II. XI. 270, XIX. 119; Hesiod, *Theog.* 922; Leonidas 38= A. P. VI 200. 1; Callimachus 23= A. P. VI. 140. 1; h. IV. 209; 320; Rose. H. J, *A Mythology*, Great Britain, 1978, p. 52.; Rose. 1948, p. Lemprier, p. 324' Batstone, P. 2; Robertson, N., *Greek ritual begging in aid of women's fertility and childbirth*, TAPA, 113, 1983, p. 148f.

(2) OLD. S. V. cf. Horace.L. S.14, Page ad loc.

(3) Ogilvie. R. M., *The Romans and their gods*, London, 1979, p. 118; Tibullus. p. 29. Pomeroy. S. B., *women in Hellenistic Egypt*. New York, 1984. 39.

(4) The goddess' name occurs in Ovid. Met IX. 283.; Tibullus. P. 28.; Henrich. p. 155.

(5) The subjunctive *faveat* is used by Ovid himself in Met. XIII. 334 *faveat fortuna*; the imperative *fave* is used in this context in *vergil. Ecl. IV. 10: casta fare Lucina = Diane* for details see, coleman, R. Cambridge, 1977, ad loc., Tibullus. II. 5. 1 (The subject is Apollo; Luc. VIII. 322, The subject is Roma.

actually concentrates on her like a priest Ovid wears a shining (*candidus*) robe, ie the toga used in a ceremonial occasion.⁽¹⁾ The same adjective *candia* was applied to Corinna by the poet himself in the *Amores* to describe her beauty (I. 5. 1).⁽²⁾ Ovid here refers to the Egyptian linen robe, worn by the Egyptian priest and the initiate.⁽³⁾

Similarly Tibullus invoked Isis.

ante sacras lino tecta fores sedeat
I. 3. 3.

Ovid explicitly refers to linen clothed Isis:

nec tu linigeram fieri quid posit ad Isim
quasrieris,
Amores. II. 2. 25.

The adjective *linigera*⁽⁴⁾ is not attested before Ovid or echoed among his contemporaries.

As a priest or an initiated worshipper to Isis, the poet himself (*ipse*) will offer incense on the goddess, smoking altars. the dative plural *aris* (emphatically placed) is qualified by the adjective *formis*. These offerings develop in line 24. The poet will bring votive gifts and lay them at her feet (ie her temple).⁽⁵⁾ As is announced in the words: *feram ... munera vota*; moreover the word *pedes* is governed by the preposition *ante* and emphasized by pronoun *tuos*. On the other hand the recent couplet resembles the following couplet by Ovid:

vidi ego linigerae numen violasse fatentem
Isiacos ante sedere focus
Ex. ponto. I. 1. 15-52.

Here again Ovid is the speaker, as we see from the first person (*vidi*) emphasized by the pronoun *ego*. The goddess' name is given. Ovid has transferred the goddess to another emphatic place, the initial of the pentameter. Moreover the object focus is governed by the preposition *ante* (cf. *ante* in *Amores*. II. 13. 29), and qualified by an epithet derived from the goddess name, that is *Isiacos*.

The promise of future worship is resumed in the following couplet:

adiciam titulum: "servata Naso Corinna"
tu modo fac titulo muneribusque locum.
Amores. II. 13. 25-26.

(1) OLD. S. V. *Candidus*, 4, *Tripalitis*, p. 29.

(2) Barsby, p. 67; Cf. Ovid. *Fasti*. IV. 906; The same adjective *candidus* recurs in *Martil*. VIII. 65. 5, for details, see, Stephenson. H. M., (ed.) *Selected epigrams of Martial*, London, 1929, p. 364.

(3) Murray, p. 134; *Tripolitis*, p. 29.

(4) The Same adjective *liniger* occurs also in *Ex-Ponto* I. 1. 51.; *Ars* I. 77(Io); cf. *Luc*. X. 175; *Martial*. XII. 29. 19: "*linigeri fugiunt calvi sistraiaque turba*," The epigrammatist pictures the priests and initiated worshippers of Isis who were the long linen robe, close shaved head and the *sistrum* were all parts of their uniform; Stephenson, ad loc; *Juv*. VI. 533.

(5) Murray, p. 134; *Tripolitis*, p. 29f.

The text of inscription⁽¹⁾ forms this couplet, the safety of Corinna⁽²⁾ will be recorded in stone. It is explicit in *adiciam-titulum* in a gratitude for Isis. The beloved's name acquires prominence because of its final position in the line, and qualified by the adjective *servata*. The poet's name Naso (patronymic here) is juxtaposed with Corinna. The same juxtaposition resembles *ill mihi* in line 16. Isis is invoked in line 20 announced in the pronoun *tu* to give occasion (*fac-locum*)⁽³⁾ for this inscription (*titulo*) and gifts, underlined by the adverb *modo*. The name *mumeribus* echoes *muneris* in 22. This is stressed by the relevant words of the inscription.

In the course of the preceding analysis the minute differences and similarities of vocabulary and arrangement have been examined closely enough to enable us to conclude that the purpose of Ovid was in this case to express the same Egyptian parallels. Yet we have seen that even when copying his predecessors and echoing by his contemporaries so closely, Ovid shows some originality. The long invocation to Isis and the references to Egypt in *Amores* II. 13, therefore seems to demand and a sequel, which in fact provided by another poems in the Ovidian corpus, in which the poet adds new Egyptian deities and places. These passages present a highly idealized picture of Egypt, and they do so in a uniquely Ovidian manner by interweaving Egyptian and Greco-Roman thoughts. But on the other hand one may admire the power of poetic imagination which in the new cosmopolitan time of Augustus combined Greco-Roman thought with the religious world of the Egyptians.

E. M. Agag

(1) OLD. S. V. 3. b; Mckeeon, ad loc

(2) Corinna was first named in *amores*. I. 5. 9.

(3) OLD. S. V., locus. 21; Maken, ad loc.

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