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FROM TIBULLUS'S PALETTE OF LITERARY GENRES: PRAYER AND RELIGIOUS HYMN AS EXPONENTS OF THE POETIC PROGRAMME OF THE ELEGIAC POET

ABSTRACT. Arndt Aleksandra, From Tibullus's palette of literary genres. Prayer and religious hymn as exponents of the poetic program of the elegiac poet.

The article presents the analysis of hymns and prayers in the love elegies of Tibullus.

Keywords: Tibullus; love elegy; prayer; religious hymn.

Tibullus, like two other Roman elegists, would willingly draw on the hymn and related prayer in his literary output.¹ These genres of Greek origin were a convenient form of expressing appropriate emotions for the erotic and patriotic profile of elegy in Rome; within their framework it was not difficult to request the Gods for reciprocity in feeling, or express admiration for the ruler. Such contents were included in the hymns and the prayer by Propertius (e.g. III 17) and Ovid (e.g. *Am.* III 2). Tibullus, in whose poetry rural matters were a dominant thematic feature beside love motifs, also used the hymn and the prayer to highlight rustic issues in his songs.

A symptom of a similar use of the prayer genre or *precatio* can be encountered as early as the manifesto elegy of book one. In the structure of this song, the author enclosed a prayer to the Gods – Ceres, Priapus and Lares (I 1, 15–24). Prayer would already be included in major works by Greek poets. These religious statements, clearly lyrical in nature, became part of epic and dramatic works, as well as complex poetic forms; they could also function independently, of which Sappho's imploring song to Aphrodite (fr. 1E – M. Voigt) is perhaps the best example. The structure of literary prayers (formed in the times of Homer) was clear and plain. Even in miniature, they had to contain two elements: the addressee's name in the vocative, and the request as an imperative. In complex

¹Swoboda, Danielewicz (1981, 15) remind that in the opinion of religious studies experts hymn is a derivative of prayer.

pieces of this genre, scholars have seen three parts: call (or invocation – determination of the addressee, using epithets to win their kindness), sanction (or hypomnesis – reminding of the circumstances obliging a deity to fulfil the supplication), and request (articulating the wish).²

Tibullus incorporated a prayer of such a three-part structure into elegy I 1. Situated right after the first part of the lecture on the poet's own worldview, it confirms, as it were, and seals his choice of unconventional life path. Furthermore, thanks to the introduction of prayer, the author demonstrates his care for a high quality of his chosen form of existence.

The precatio is inaugurated with a direct phrase towards Ceres (v. 15–16). Describing the goddess as *flava*,³ 'fawn', 'fair-haired', the poet presents her with a crown of corn ears,⁴ which is to be placed on the door of Roman Demeter. The offering functions in the work as a plea for a good harvest, because, as is rightly remarked in *Modlitwa i hymn w poezji rzymskiej* by Michał Swoboda and Jerzy Danielewicz: "a condition of fulfilment of votes is ... a successful harvest."⁵ In two consecutive verses, the poet focuses on Priapus (v. 17–18). Describing the divine addressee as *ruber*, 'tin-bearded', is an allusion to the role wooden representations of this god played in Roman orchards: painted red and with a sickle in their hand they would scare away thieves and birds. The poet hopes that the image of Priapus will fulfil this task also in his estate; placing a statue in the poet's garden is the votive offering here. Before the last addressee, the Lares, the poet does not make any request, rightly assuming that its content results from the epithet he endowed the deities: *agri custodes*, 'guardians of the fields'. To exact guardianship of the land from the Lares, the poet reminisces about the agricultural produce that he offers to them (v. 19–20). Swoboda and Danielewicz rightly indicate that "the sentence 'you also receive your due gifts' begs extending the hypomnesis, which – from the formal point of view – begins at this point, to two previous parts of the prayer."⁶ Tibullus continues the sanction and votive part in two subsequent verses mentioning incidentally the impoverishment of his own property (v. 21–22). He completes his prayer with a distich, in which he includes a ritual shout that youngsters usually use when giving sheep as offerings to the addressees of the *precatio* (v. 23–24).

In Tibullus' literary output, rural gods were extremely high up in the ranks. The prayer asking for the custody of the household was surely a peculiar symptom of his attachment to the "celestial farmers" (*agricolae caelites*, II 1, 36) and esteem

² Definition of prayer after Swoboda, Danielewicz (1981, 9–15), and Danielewicz (2001, 68).

³ The goddess is characterised the same way in Verg. *Georg.* I 96 and *Ov. Am.* III 10, 3 and *Fast.* IV 424.

⁴ Corn wreath as a symbol of power and attribute of Ceres is pointed to by Swoboda, Danielewicz (1981, 67).

⁵ Swoboda, Danielewicz 1981, 67.

⁶ Swoboda, Danielewicz 1981, 67.

for them. The exceptional role that the poet entrusted to this carrier of his own religious feelings is confirmed by placing the *precatio* at the beginning of book one, in the manifesto elegy. A prayer to divine patrons can also be encountered in the second collection, woven into the inaugural song as into its forerunner. Unlike in the case of work I 1, a convenient pretext for prayer was given to the poet by festive circumstances – the ceremony of the Ambarvalia.

On the occasion of another prayer to the gods (II 1, 17–24), the poet posed his readers a riddle: he did not reveal the identity of the addressees of his speech, and only restricted himself to a vague term *di patrii*, ‘household divinities’, ‘fathers’ divinities’ (v. 17). These, however, can be easily identified. Both the titles and the nature of the holiday indicate that Ceres and Bacchus were the addressees of the prayer. Apart from that, it is highly probable that with the term *di* the poet also wanted to embrace the Lares;⁷ to these ancient guardians of the possessions and custodians of the property he gave the offering in the manifesto elegy of Book One (I 1, 19–20).⁸

Furthermore, the addressees’ identity determines the content of a request following the invocation to the gods, namely imploring them to avert crop failure from the fields, and prevent the fate of stock abundance diminishing (v. 17–20).⁹ Here the poet includes a complex hypomnesia part (v. 21–24):¹⁰ to oblige the prayer addressees to fulfil the wishes, he unfolds a vision of rural welfare as a consequence of divine favour towards the peasants. Among numerous manifestations of expected welfare, one can mark out, among others, the farmer’s sacrificial fire in gratitude for large yields (“... rusticus... / ingeret ardentis grandia ligna foco”, v. 21–2), and numerous offspring of his slaves (“turbaque vernarum, saturi bona signa coloni”, v. 23). With a picture of successful future does the author close the entire, undoubtedly collective (forms: *purgamus* [v. 17] and *nostris* [v. 18]) prayer – consecutive v. present the poet already as a master of ceremonies.

In festive work II 1, Tibullus takes up religious motifs several times more. Underlying the regularly repeated expressions to the heavenly guardians of agriculture are not only further requests and – as we shall see further on – hidden wishes, but first of all an intention to summon the gods to the ceremony of the

⁷Pöstgens (1940, 9) believes that the term *di patrii* encompasses “allgemein die Götter, die von den Vorfahren verehrt wurden.”

⁸Baudy (1998, 127–147) believes that the general term *di* allows for Cupid to be included in the list of divine addressees. We do not think, however, that there exist rational premises for that. We rather believe that in this part of the work the author still did not intend to summon the god of love. Any references to Amor or evocations of associations with his divine character could have destroyed the suspense effect that the poet achieved by unexpectedly indicating a village as a place of birth of Roman god Eros in the seemingly completely “neutral elegy.”

⁹Swoboda, Danielewicz 1981, 65 – archaic apotropaic prayers were also filled with similar content.

¹⁰Pöstgens (1940, 11) considers verse 20 as the end of the prayer.

Ambarvalia. As a form of calling on the gods to come, the elegiac poet chose a *precatio*-derived cletic hymn established by a tradition of several hundred years.

According to Menander, a rhetorician of the 3rd century C.E., cletic (summoning) hymns were widespread in the literary output of Sappho and Alcman.¹¹ Jerzy Danielewicz characterised their structure in his book *Liryka starożytnej Grecji* as follows:

Cletic hymns contain prayers intended to summon deities, who are absent during the celebration. The participant should mention in the process the dwelling place of the known or hypothetical deity and commend the place which this being is invited to visit. The prayer may specify the details of this visitation and its circumstances. It is customary in this occasion to state the purpose of the visitation, which is, as in a prayer of supplication, a fulfilment of a request.¹²

The first cletic hymn¹³ from song II 1 is addressed to Bacchus and Ceres:

Bacche, veni, dulcisque tuis e cornibus uva
pendeat, et spicis tempora cinge, Ceres! (II 1, 3–4)
[Do come, Bacchus! May sweet grapes hang down your horns! / Wrap your temples with ears
of grain, Ceres.]

In the invocation, which, given its small size, can be described as a summoning hymn in miniature, the poet articulates his preferences concerning the outfit of the divinities summoned for the ceremony. The poet wished that the divine couple be adorned with easily recognisable attributes: Roman Dionysus is to hang bunches of grapes on his horns,¹⁴ and Proserpina's mother is to put a wreath of ears on her head; the attachment to the traditional image of Ceres had already been presented in Tibullus earlier, in elegy I 1, 15–16.¹⁵

Also a second cletic hymn in the song setting – one to the glory of the rural gods (II 1, 37–66)¹⁶ – was presented by the poet in a much reduced form. He gave up on the call to the custodians of agriculture to come for the feast (as it took place, as it were, earlier during the prayer), and presented only the laudatory part – divine merits for the development of agricultural art, and praise of the village. Interesting observations on this work were made by Swoboda and Danielewicz in their already mentioned book *Modlitwa i hymn w poezji rzymskiej*. They claim that “some works [i.e. a hymn] resemble prayers with the hypomnesis.”¹⁷ Arguably, this remark concerns a reference to a farmer who adores the gods by

¹¹ Vide Swoboda, Danielewicz 1981, 16.

¹² Danielewicz 2001, 39.

¹³ Pöstgens (1940, 2) also considers a prayerful nature of the passage.

¹⁴ As Pöstgens (1940, 3) notes, with the horns the poet pulled Bacchus out of orgiastic circles and gave him rural features.

¹⁵ Also compare Hor. *Carm. saec.* 30.

¹⁶ Pöstgens (1940, 16) considers v. 33–36 as a prooimion of the hymn.

¹⁷ Swoboda, Danielewicz 1981, 66

playing a pipe (“et satur arenti primum est modulatus avena / carmen, ut ornatos diceret ante deos...”, v. 53–54), and a boy plaiting garlands for the Lares (“rure puer verno primum de flore coronam / fecit et antiquis imposuit Laribus...”, v. 59–60).

The cletic hymn to agrarian gods smoothly passes on to another song of this type, this time to Amor (v. 67–82).¹⁸ Within its framework, the author first presents the circumstances of the birth, and then the nature of the customary activity of Venus’ mischievous son, and summons the god of love for the festive ceremony in the final part of the hymn:¹⁹

sancte, veni dapibus festis, sed pone sagittas
 et procul ardentis hinc, precor, abde faces (II 1, 81–82)
 [Saintly figure, do join us in the feast! But put aside your arrows / And, pray, keep away you
 burning torches.]

A request to the god included in the summons is in a sense the opposite of the author’s call to Bacchus and Ceres in the initial part of the piece: whereas there he specified his requests concerning attire-attributes of the divine couple at the feast, here he would exhort Amor to get rid of his hallmarks responsible for amorous sufferings of mortals early. The exhortation is explained *a posteriori* by the term *sancte*, ‘holy’ that was unclear during first reading, with which the author addresses the god; this term harmonises with an image of a “disarmed” god.²⁰ Moreover, it expresses the poet-master of ceremonies’ care for the peaceful character of the ceremony from beginning to end.

Imperative *veni*, “come”, combined both summons on the lexical level, making one pay attention to yet another cletic hymn, in which the author calls on the divinity to come, using the same formula. The poet chooses goddess Pax to receive the summons included in the final verses of elegy I 10:

at nobis, Pax alma, veni spicamque teneto,
 perfluat et pomis candidus ante sinus (I 10, 67–68)
 [Good Pax, do come! Hold your ear of grain! / May your bright robe fill with fruit!]

To this Roman guardian of peace the poet assigns a prop, which he gives to Ceres in some other elegies – ears of grain;²¹ apart from that, he “retrofits” her with fruit in her robe creases. The way the goddess is presented reflects her

¹⁸Swoboda, Danielewicz 1981, 66.

¹⁹Messalla was previously summoned to Ambarvalia by Tibullus (v. 35–36). Thus, an almost divine status of the poet’s protector was revealed *a posteriori* in the work.

²⁰Cf. Geiger 1978, 45. In addition, the author draws attention to using imperative in Tibullus’ address to the god, but fails to mention the hymn convention adopted in the sons, which considerably weakens the power of his reasoning.

²¹Vide *el.* I 1, 15–16 i *el.* II 1, 4.

customary images in antiquity,²² as well as logically following from the first part of the hymn (v. 45–49)²³ which is devoted to Pax’s merits for the development of the agrarian art. Adorned with agricultural produce, Pax becomes in Tibullus’ song a herald of good harvest and the harmony of rural life.²⁴

However, by using the final call on the goddess of peace, the poet wanted to achieve yet another effect. It becomes visible in the context of six distiches situated between aretology and the calling on Pax. v. 51–66 pertaining to a “proper” love elegy portray “Venus’ fights” (*Veneris...bella*, v. 53) – a picture of a peasant’s violence against his wife because of his alcohol intoxication (v. 50–60), and an erotodidactic short lecture on the art of seducing (v. 61–66). By putting the slogan *militia amoris*²⁵ into practice, they contrast so markedly with the rural bliss that the hymn in which the poet ensures himself the arrival of peace becomes ironic.²⁶

Totally devoid of comic features is a cletic hymn to Apollo from occasional song II 5. The author broke it down into two parts: with the first part (v. 1–18) he inaugurated the whole work, and with the second part (v. 105–122) he completed it. Because of this measure, the hymn acquired in the heterogeneous work II 5 the function of a compositional framework for the other genres: aetiological elegy and idyl.

Choosing Phoebus to receive the hymn can be explained not only by this god’s relationships with the art, and in particular poetry, but first of all the occasion for which the entire song was created. Tibullus wrote it in honour of the elder son of his protector, Messalinus, who had just joined the board of fifteen priests (*quindecimviri sacris faciundis*). This board would stand guard over the Sibylline Books – official Roman predictions, which since the times of the Principate had been kept on the Palatine Hill, in the temple of Apollo as the guardian of divination.²⁷ For these reasons, the author focussed on the god of the Sun.

The first part of the hymn (v. 1–18²⁸) the poet began with a request for Apollo’s goodwill to Messallinus entering the temple; then he called on the god to honour this solemn moment with his presence at the altars:

Phoebe, fave: novus ingreditur tua templa sacerdos:
huc age cum cithara carminibusque veni.
nunc te vocales impellere pollice chordas,

²² Cf. Stankiewicz 2008, s.v. Pax.

²³ Vide Holzberg 2001, 89.

²⁴ Cf. Boyd 1984, 280.

²⁵ For realisation of this slogan by Greek and Roman poets, vide Murgatroyd 1975, 59–79.

²⁶ Vide Murgatroyd 1975, 90.

²⁷ During the period of the Republic, the Books were located in the Temple of Capitoline Jupiter.

²⁸ Vide Swoboda, Danielewicz 1981, 67; Holzberg 2001, 94. While Swoboda (1969, 51) considers only verse 2 as the actual beginning of the hymn.

nunc precor ad laudes flectere verba meas. (II 5, 1–4)

[Mind, Phoebe, that a new priest is approaching your temple. / Do come with your lyre and songs. / Gently strike the resounding cords. / Weave your praise into my own, please.]

The calling on Phoebus to come implements in a traditional way the assumptions of this part of the cletic hymn: the god is to appear adorned with his attribute – the lyre²⁹ surrounded by the sounds of the song. Right after that, Tibullus placed a plea for Apollo to share with the poet in creating the artwork of the ceremony.

In three consecutive distiches (v. 5–10), the poet clarifies the desired image of the god in the temple by enriching it with a laurel wreath (v. 5),³⁰ smart musician's dress³¹ (v. 7–8) and elegant hairdo (v. 8).³² As requested by the poet, Apollo was to appear in full glory, as when he was extolling Jupiter's victory over Saturn (v. 9–10). When describing Phoebus, the author would mention sacrificial rites in honour of the god; this element – typical of the cletic hymn – would appear in the *Orphic Hymns* as well.³³

The central, laudatory section of this part of the hymn (v. 11–16) was used by the author to exhibit the properties of the invoked god; he highlighted their special significance using anaphora (*tu... tuque...*, v. 11 and 13), and by inserting the pronoun *te*, “you” at the beginning of verse 15. Selection of aretology components would remain in connection with the request in the last v. of the first hymnic part – for Messallinus' successful guardianship over the Sibylline Books, and endowing him with an ability to prophesy (v. 17–18). Apollo was therefore extolled for his divination abilities (“*tu procul eventura vides...*”, v. 11) and passing them on to the augurs (v. 11–12), haruspices (v. 13–14), and Sibyl (v. 15–16). Apart from that, the lauding of the god was supposed to intensify the solemn overtone of the entire song.³⁴

As mentioned before, the poet filled the final part of the first hymnic section with the request to Phoebus for goodwill to Messalla's son; furthermore, he announced another theme of the elegy – the prophecies of creation and power of Rome revealed by the Sibyl to Aeneas fleeing Troy. Smooth passage from hymnic convention to narrative story originating in burning Ilion was easy for the author, as Apollo enjoyed the title of the founder of that city.³⁵

²⁹The lyre as Apollo's attribute is mentioned by the author in elegy II 3, 12.

³⁰Putnam (1973, 184) notices in this wish a reference to recent victory of Octavian in the battle of Actium.

³¹Cairns 1979, 71.

³²The poet will exhibit the role of Phoebus' hair as an element of his divine image in song II 3, 12 and 23.

³³Vide Swoboda, Danielewicz 1981, 68.

³⁴Vide Swoboda, Danielewicz 1981, 68.

³⁵According to Cairns (1979, 71), the relationships of the god with Troy might particularly suggest Apollo's hair.

In the final part of the elegy, however, Tibullus returns to the hymnic convention. The erotic motif in the idyll directly preceding it enabled the poet to include within the second section a plea for himself as lover. Thus, the author called on Apollo to deprive the god of love, Cupid,³⁶ of elements of his gear bringing misfortune in affection – bows and arrows (v. 105).³⁷ Thereby, the author praised Phoebus as patron of those being in love. Presenting Apollo in this infrequent role was rather not supposed to produce an effect of suspense, as already in verse 3 the author equipped the god with the lyre, a symbol of love,³⁸ anticipating, as it were, his subsequent request.

Having uttered the wish, Tibullus passes on in consecutive verses (107–120) to present his own erotic experiences; he explains the presence of his personal motif in the solemn elegy to Messallinus by a lack of luck in affection. Here he also reveals the depth of his involvement in the poetic output for Messalla's son: although his love disappointments would dispose him optimally to create erotic songs (v. 108–112), Tibullus implored the perpetrator of his failures, Nemesis, to treat him more benevolently, as only mental stabilisation would allow him to praise the new priest (v. 113–120).

Descriptions of the author's emotional states must be considered as a separate literary genre – the “proper” love elegy included in the hymn.³⁹ Beside a change in the subject matter, this is also proven by a change of addressee: whereas in the hymnic part Tibullus directed his words to the god (*Phoebe*, v. 106), here he turns to the cause of his misfortunes, Nemesis (vocative *puella*, v. 114). Completion of love elegy and return to the hymnic sphere are highlighted by another apostrophe to the god (*Phoebe*, v. 121). The poet gives the final part of his hymn (v. 121–122) a character of prayerful hypomnesis: the repeated call for fulfilling previously enunciated requests was supported by the author's own requests to Apollo – beauty for him and eternal virginity for his sister.

The matter of family connections is omitted in the apostrophe to the divinity from another cletic hymn (I 7, 23–48), however, the addressee of the hymn, the personified Nile, receives in it a familiar epithet *pater*, ‘father’, because of the river's life-giving role:⁴⁰

³⁶For using the name Cupid by the poet in passages exposing unhappy love vide Geiger 1978, 35, note 1.

³⁷For Amor's gear bringing misfortune in love, compare *el.* II 1 69 et seq.

³⁸The lyre was an attribute of Erato, one of the nine Muses, and guardian of love poetry. Like other Pierides, Erato was under the care of Apollo – vide Stankiewicz 2008, s.v. Apollo, Erato, the lyre.

³⁹A similar situation could be observed in elegy I 10; the poet placed a love elegy in the strict sense inside a hymn to Pax.

⁴⁰In antiquity, this term was commonplace with respect to divine guardians of rivers, compare Liv. II 10, 11.

Nile pater, quanam possim de dicere causa
 Aut quibus in terris occuluisse caput? (I 7, 23–24)
 [Will it ever be revealed to me, father of Nile, / wherefore you have concealed your springs?]

Addressing the Nile, besides mentioning the divinity's conventional title, also contains a question about the reasons and the place of hiding its springs. This Egyptian river's springs were widely commented upon in antiquity.⁴¹ As Swoboda and Danielewicz rightly remark, Tibullus exposed in at the forefront of the hymn to "exude the aura of mystery around the exotic recipient."⁴² Moreover, they observe that Tibullus' unawareness of the Nile's springs obliged him to some extent to relinquish taking up the motif of the divinity's provenance expected in hymnic works.⁴³ Directly after the apostrophe, the poet passed on to exhibit the merits of the extolled guardian of the Nile by focussing the central part of the hymn on them (v. 25–48). He opened the aretology with a laudation of the role of the river that's beneficial to the Egyptians, namely its flooding (v. 25–26), and passed on to the cult of the divinity in northern Africa (*te canit atque suum pubes miratur Osirim / barbara Memphiten plangere docta bovem*, v. 27–28).⁴⁴ Here he mentioned for the first time an identification of the Nile with Osiris; another thing he highlighted was a "foreign people's" identification of both deities with Apis, the holy bull, in which – according to Old-Egyptian beliefs – Osiris' soul supposedly lived. The variety of the addressee's names was commented on by Andrzej Wójcik in his article *Tibullusa wiersz okolicznościowy na cześć Messalli* (Tib I 7) as follows:

It is possible that by doing so in such a unique manner Tibullus not only intended to express syncretic tendencies characteristic of the Hellenic religiosity, but also endeavoured to do justice to the hymn formula in addressing the deity in question by its multiple names.⁴⁵

In seven consecutive distiches (v. 29–42), the poet emphasised an important role of the deity (called here Osiris or Bacchus) for the development of agrarian art in Egypt.⁴⁶ Afterwards (v. 43–44), he introduced to the recipients the scope of interest of the hymn's addressee, corresponding to his serene temper (*non tibi sunt triste curae nec luctus, Osiri*, (v. 43): dance, music and joyful love affairs

⁴¹ See, among others, Herodotus, II 19; Hor. *carm.* IV 14, 45, Ov. *Met.* II 254, Plin. *Nat.* V 51 seq. Luck (1961, 88) observes in Tibullus' question a dependence on Callimachus.

⁴² Swoboda, Danielewicz 1981, 61. Also cf. Luck 1961, 89.

⁴³ Swoboda, Danielewicz 1981, 61.

⁴⁴ As was demonstrated by Luck (1961, 89), the distich is almost a literal translation from Callimachus.

⁴⁵ Wójcik 1991, 83.

⁴⁶ This passage contains features of aitiologic poetry. Przychocki, Strzelecki (1955, 16) classify this part of the work I 7 as encomium. Also cf. Swoboda 1969, 90.

(*levis... amor*, v. 42).⁴⁷ In the description of divine predilections he skilfully included one of Osiris (v. 45–48). Isis' husband would gird his temples with ivy, wear gold and purple, and appear with a case full of "secret objects" (*occultis sacris*, v. 48) – related to rituals in his honour.

Tibullus crowned his hymn with a request for Osiris to come (arguably under the above mentioned appearance) for a birthday ceremony (v. 49–52). The nature of the feast manifested itself in the reference made to the Genius – a guardian spirit of the Romans, worshipped on the anniversary of their birth.⁴⁸ The poet was so keen to obtain the Egyptian god as a guest that "against the standards of the hymn"⁴⁹ he extended the hymn by a prayerful sanction segment (v. 53–54) by including votive offerings to Osiris in it – incense smoke, and a cake with Attica honey.⁵⁰ Which birthday celebrant induced the author to get involved so much in preparation of the birthday? For whom did Tibullus want to obtain the most important deity of the Egyptian pantheon? And why Egyptian actually? These questions can only be answered by treating the hymn as an ancillary element of another literary genre which the author granted priority to in the heterogeneous song I 7.

The presence of prayers and hymns in the body of Tibullus' love elegies can be interpreted in many different ways. In the first place, it proves an excellent orientation of the poet in Greek poetry – challenged primarily in older academic literature – and his ability to creatively transfer compositional models included in it to the world of Augustus' poetry. Apart from that, expressive in terms of information seems to be the identity of addressees of both sacral forms; with this, Tibullus seals his status of a religious Roman *par excellence* – attached not only to the gods of love, but also those of agriculture, peace and art. The span of the poet's attention among various spheres of human life attributed to the respective gods is exhibited by the content of both the prayerful and hymnic segments; what emerges from it is the elegiac poet's care for the preservation of order and harmony both in the area of interpersonal relations (love relationship with Nemesis, friendship with Messalla), and his beloved rural scenery.

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⁴⁷Murgatroyd (1975, 224) explains the reference to the god's predilection for love affairs as Osiris' area of rule – over fertility. *Levis... amor* is the only tone of love in the occasional elegy I 7 (also compare *el. I 1*, 73–74).

⁴⁸Stankiewicz 2008, s.v. genius.

⁴⁹Swoboda, Danielewicz 1981, 62.

⁵⁰As intended by the poet, Roman, Greek and Egyptian elements were to intermingle during the ceremony – cf. Luck 1961, 91.

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LA PALETTE DES GENRES LITTÉRAIRES CHEZ TIBULLE.
HYMNES RELIGIEUX ET PRIÈRES EN TANT QUE PORTEURS
DU PROGRAMME POÉTIQUE DU POÈTE ÉLÉGIAQUE

R é s u m é

Dans ses élégies amoureuses, Tibulle insert souvent d'hymnes religieux et de prières, surtout afin d'exprimer aux dieux son besoin de réciprocité dans l'affection. Par ailleurs, ces genres lui permettent de souligner dans ses poèmes l'importance de la vie rurale et de l'amitié avec Messala. Grâce aux hymnes et prières qui sont d'origine grecque, Tibulle démontre aussi sa connaissance profonde de la poésie hellénique.