poem devoted to Roman festivals, he naturally turned to Callimachus. But, as elsewhere\(^9\), his experimentation with Callimachean forms and subjects in the *Fasti*
 is in part mediated by earlier Roman versions of Callimachus, including some of his own\(^9\). It was also quite natural for one who everywhere imitates himself to adapt the *mise en scène* of Am. 3.2.43 ff. to another ritual procession. Ovid may have been helped toward this choice by the fact that the Ludi Megalenses featured just such a *pompa circensis*\(^1\); it is possible, too, that Cybele’s own noisy *pompa* was headed for the Circus\(^\text{12}\).

University of Virginia

John F. Miller

---

10) Three examples from the *Ars amatoria*: with the disclaimer of divine aid at 1.25–30 compare Prop. 2.1.3–4; in the *aition* at 1.101–134 cf. line 101 and Prop. 4.10.5–6, lines 103–104 and Prop. 4.1.15–16; in Apollo’s epiphany at 2.493–510 cf. 493 and Virg. Ecl. 6.3–4, 494 and Prop. 3.3.14. J. K. Newman has called this phenomenon Ovid’s “muffled dialogue” with Callimachus (Augustus and the New Poetry [Brussels 1967] 397–402).

11) E.g., the imparting of *aitia* by deities at Fasti 6.9 ff. is ultimately inspired by the *Aitia*, but the setting and structure are borrowed from the debate between Elegy and Tragedy in Am. 3.1 (see Miller, above note 1, 188); the programmatic discussion of Ovid and Venus at the opening of Fasti 4 does not recall the famous literary pronouncements of Apollo at the start of the *Aitia*, but the dialogue-poems of Ovid’s earlier elegies, especially Rem. 1–40 (see D. Korzeniowski, Ovid’s elegies’ Proemium, Hermes 92 [1964] 182–213).

12) See Ovid, Fasti 4.391 (on April 10): *Circus erit pompa celebre numero que deorum*.

13) This is the conclusion of M. J. Vermaseren, Cybele and Attis, the myth and the cult (London 1977) 124. It is also possible that the statue was carried to a makeshift theater on the Palatine, although some deny that this procession ever took place at the Megalensia (see Bömer’s commentary, II.221 and 222). This paper was written while I enjoyed a fellowship from the Alexander von Humboldt-Stiftung at the Seminar für Klassische Philologie der Universität Heidelberg. I am grateful to both for their support.

---

ANTIPATER OF THESSALONICA, A.P. 9.421

(= XXVIII G–P)


\[\begin{align*}
\text{νήσοι ἑρημιαί, τρύφεα χθονός, ἀς κελαδεινός}
\text{ξωστὴρ Ἀλγαίου κύματος ἐντὸς ἔχει,}
\text{Σίφνον ἐμήμοσθε καὶ αὐχεμηνὴν Φολέγανθρον,}
\text{τλήμονες, ἀρχαῖν δ’ ὀλέσατ’ ἀγλαίνην.}
\end{align*}\]

\[\begin{align*}
\text{5 ἢ δ’ ψάς ἐδιδάξεν ἐδῶν τρόπον ἢ ποτὲ λευκὴ}
\text{Δήλος ἑρημαίου δαίμονος ἀρξαμένη.}
\end{align*}\]

\[\begin{align*}
5 \text{ἐδῶν Heringa: ἐνα P} & \text{ποτὲ apogr: τότε P}
\end{align*}\]
The desolate condition of Delos, twice ravaged in the Mithridatic wars, made an impression on Antipater, who alludes to the island’s barrenness in two other epigrams: A.P. 9.408 (= CXIII G–P) and 9.550 (= XCIV G–P). Gow and Page, whose text is printed above, accepting the interpretation of Boissonade1) on λευκὴ (v. 5): “perhaps gloriouis. The word is often glossed λαμπρὸς.” And on v. 6: “i.e. was the first to lie desolate.” But Antipater cannot mean to suggest that Delos was the first of the Cyclades to be abandoned. The memory of the island’s final disaster in 69 B.C. was too recent, and after the mention of Siphnos and Pholegandros, islands which had long been in that condition, the final couplet would be rendered pointless. Antipater means to say that with the desolation of Delos all the Cyclades learned a new way, one not aptly characterized as her own. In v. 5 read ἐδίδαξε νέον τρόπον, in pointed contrast with ἀγαθὴν ... ἀγαθὴν in the preceding verse2); and in v. 6 understand ἀφεξαμένη of Delos beginning her own fated desolation3).

As an epithet of one of the Cyclades λευκὴ should immediately suggest color: cf. candida Delos, Ov. Her. 21.82; in particular the whiteness of marble: cf. niueam Paron, Verg. Aen. 3.1264). And in fact the metaphorical use of λευκὸς in the sense proposed by Gow and Page is without parallel. Antipater’s reference to the color of Delos and her evil doom is better explained as a reminiscence of the oracle which, as Herodotus reports, the Siphnians received at Delphi in response to an enquiry about how long their good fortune would last (Hdt. 3.57.4 = A.P. 14.82):

’Αλλʼ ὅταν ἐν Σίφνῳ πρωτανήμα λευκὰ γένηται
λεύκωφος τ’ ἀγορῆ, τότε δὴ δεῖ φράδμονος ἀνδρὸς
πρὸςασοῦθει ξύλινον τε λόχον κήρυκά τ’ ἐρυθρόν.

Herodotus explains that the Siphnian agora and prytaneion were made of Parian marble, while the Samian fleet (ξύλινον λόχον) that sacked the island was painted red (κήρυκα ἐρυθρόν). Once prosperous Delos, Antipater suggests, could have noticed a similar warning.

Columbia University

Peter E. Knox

1) For which see F. Dübner, Anthologia Palatina II (Paris 1888), p. 214. Beckby’s translation indicates that he also accepts this interpretation, although he prints the text of P.