

From Apollo to Cippus: Augustan Iconography and the Framing of Ovid's *Metamorphoses*

The Cippus episode in the final book of Ovid's *Metamorphoses* has historically proven difficult to interpret. The myth itself is not attested at all before Ovid's telling and seems to be taken from a pre-existing model that would likely have been relatively obscure and entirely Italian in origin (Versnel 1970: 395). The story of the Roman general who receives, and ostensibly refuses, an omen proclaiming his future kingship has invited comparisons to the incident between Caesar and Antony during the Lupercalia of 44 BCE (Fraenkel 1945: 226 n104). In contrast, Galinsky notes several details of the episode that allude to the public iconography of Augustus: the conspicuous use of the laurel wreath to hide Cippus' horns as well as the echoes between the description of the horns themselves and the twin Laurel trees that flanked the doors to the Princeps' home (Galinsky 1967: 185-7). It is significant that the details cited by Galinsky as Augustan references in the Cippus episode are those which undercut the reading of the character as pious or genuine in his republican sentiments. Marks likewise advances a similar reading of Cippus' story as one of a failure to effectively prevent monarchy, citing the similarities between his characterization and that of Agamemnon in the *Iliad* (2004: 113-120).

Building on this Cippus/Augustus resonance, I contend that the Cippus episode should be read as a prominent example of ring-composition and interpreted alongside the well-discussed episode of Apollo and Daphne in the first book of the *Metamorphoses*. Apollo's speech to Daphne after her metamorphosis directly foreshadows the details of Cippus' story and at the same time directly mentions Augustus' doorway (*Met.* 1.560-3: *tu ducibus Latiis aderis, cum laeta Triumphum / vox canet et visent longas Capitolia pompas; / postibus Augustis eadem fidissima*

custos / ante fores stabis mediamque tuebere quercum). Both Apollo's and Cipus' characterizations incorporate prominently the Apollonian iconography that Augustus himself had embraced after taking power. I intend to analyze the similar ways this imagery is used in both cases to subvert the Princeps' official, august, presentation.

Adjacent to each of these two episodes are separate prominent appearances of Jupiter: first at the *Concilium Deorum* (1.177-208) just before the episode of Apollo and Daphne, and again following the Cipus episode during Ovid's praise at 15.843-70. Ovid's naming of Augustus during the simile at 1.200-206 is echoed by his comparison of the princeps to Jupiter at 15.890-91 (Segal 2001: 89). Among Jove's appearances in the *Metamorphoses* these examples stand out for their positive and authoritative characterization of the god, seeming especially weighty given their prominent placement so near the extreme beginning and end of the entire epic. I propose a reading of these two pairings of Apollo and Jupiter, all directly or indirectly reflections on Augustus, as an intentional chiasmus—where the obvious praise of Augustus in the first appearance of Jove is subverted by the subsequent Apollo and Daphne episode, the negative reading of Cipus as Augustus colors the following explicit praise for the emperor.

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