

Odes 1. 7, the *Aeneid*, and the Problem of Identity

Any discussion of *Odes* 1. 7 inevitably confronts the nature of its relationship with the *Aeneid*. At the end of the poem, after the opening priamel and subsequent address to Plancus, Horace presents Teucer, who is being sent into exile by his father because he failed to bring his brother, Ajax, back from Troy. His companions have suffered adversity, Teucer says, but now they should follow his lead, drink wine, and dismiss their anxieties, *o fortes peioraque passi/ mecum saepe viri, nunc vino pellite curas* (*Od.* 1. 7. 29-30). Aeneas utters very similar words to his men in Book One of the *Aeneid* when they arrive on the shores of Carthage, *O socii—neque enim ignari sumus ante malorum—/ O passi graviora, dabit deus his quoque finem.* (*Aen.* 1. 198-99).

It is possible that Horace and Virgil draw on a common source (Nisbet and Hubbard 1970), or that Virgil is alluding to Horace (Mayer 2012), but it seems most likely that Horace is referencing Virgil. Those who share this view, generally divide into two camps. The first, exemplified by Vaio (1966) and West (1995) read the ode as a comment on the turbulent political career of Plancus, supported, they say, by the fact that Plancus, like Teucer, lost his brother. The other approach, exemplified most recently by Schafer (2016) takes the reference to the *Aeneid* as a programmatic response to Virgil's epic and an assertion of Horace's lyric enterprise.

The point of Horace's reference here is elusive. Is he making an equation between Plancus, Teucer, and Aeneas, and in this way somehow equating Plancus with Augustus, as some suggest. Or is Horace working with rhetorical genres and inviting us to recognize Teucer's

speech as a reversal of an *epibaterion*, a speech upon arrival; or is the comparison again with Plancus, who is understood to be coming home to Tibur?

In my view, these difficulties arise from an incomplete recognition of the ode's relationship to the *Aeneid*, for Horace does not just refer to Book One, but also, and more pointedly, to Book Three

Horace ends the ode with a memorable phrase spoken by Teucer, *cras ingens iterabumus aequor* (*Od.* 1. 7. 31). There is a striking similarity both in phrasing and in context, between this and Aeneas' account of the Trojans' failed settlement on Crete, which they leave after learning that Dardanus is their true progenitor, *hanc quoque deserimus sedem paucisque relictis/ vela damus vastumque cava trabe currimus aequor* (*Aen.* 3. 191-92). Both Teucer and Aeneas leave a place that they thought was home to seek new lands, and both have assurances from Apollo that this is their true path (*Od.* 1. 7. 28-29; *Aen.* 3. 161-62). Other parallels, at least five in the space of twelve lines, support the view that Horace is looking at this episode in Book Three.

The point of this is the underlying problem of identity, a theme that Nakata (2012) has shown to be central to this episode in the *Aeneid*. Anchises comes to see the Trojans as a *prolem ambiguam*, with a double parentage (*Aen.* 3. 179-80). They are both Greek, through Teucer, but also Italian, as descendants of Dardanus. The identity of Teucer in *Odes* 1. 7 is also ambiguous. He is the son of Telemon, and hence a Greek, but his mother, Hesione, was Trojan. This ambiguity and double identity pervade the ode. Horace's *pramel* may build to a kind of *laudes Italiae* by contrasting Tibur to famous Greek cities, but Tibur itself was founded by Greeks led by Tiburtus, the son of Amphiaraus, who along with his brothers had to flee their home (Pliny *NH* 16. 67 and Buchet 2012).

An initial reading of *Odes* 1. 7 may suggest that Plancus can find repose and a respite from care by returning to Tibur, but the presence of Teucer and the poem's ties to the *Aeneid* qualify any hope for a such a simple retreat.

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