

## Juvenal 2,152–3 and Lucilius 15,486–8 Marx: An Unnoticed Reminiscence?<sup>1</sup>

*esse aliquos manes et subterranea regna,  
Cocytum et Stygio ranas in gurgite nigras,  
atque una transire uadum tot milia cumba  
nec pueri credunt, nisi qui nondum aere lauantur.  
sed tu uera puta: Curius quid sentit et ambo  
Scipiadae, quid Fabricius manesque Camilli,  
quid Cremerae legio et Cannis consumpta iuuentus,  
tot bellorum animae, quotiens hinc talis ad illos  
umbra uenit?*

(Juv. 2,149–57)

The question about literary sources of this passage is the one which must be considered within more general framework: what is the phenomenon we are dealing with? Is it a collection of loci communes or an ingenious conflation of allusions to various texts?<sup>2</sup>

To illustrate the problem, let us briefly refer to another instance of the same sort. It is generally recognized by commentators that Juvenal 2,149 *esse aliquos manes* is an obvious parallel to Propertius 4,7,1 *sunt aliquid manes*, but it remains questionable, whether it is a deliberate allusion or not, because of the large number of additional parallels for this topos, that makes it practically impossible to determine the direct source of Juvenal's phrase.<sup>3</sup> Certainly, we are not going to plunge into detailed analysis of these passages; however, the idea of direct influence of Prop. 4,7,1 upon Juv. 2,149 might be additionally supported by the fact that Juv. 2,151 *tot milia* seems to be another reference to Propertius, namely to 2,28,49 *sunt apud infernos tot milia formosarum*.<sup>4</sup>

1) The following editions and commentaries were taken into account, for Juvenal: S. M. Braund, *Juvenal: Satires, Book I* (Cambridge 1996), E. Courtney, *A Commentary on the Satires of Juvenal* (London 1980), J. Ferguson, *Juvenal: The Satires* (New York 21992), L. Friedlaender, *D. Junii Iuuenalis Saturarum libri V, Bd. I* (Leipzig 1895); for Lucilius: F. Charpin, *Lucilius: Satires, t. II* (Paris 1979), W. Krenkel, *Lucilius: Satiren* (Berlin 1970), F. Marx, *C. Lucilii carminum reliquiae, vol. 2: Commentarius* (Leipzig 1905).

2) The 6<sup>th</sup> book of Virgil's *Aeneis* is generally considered as the main source. Cf. Braund (above, n. 1) at 161 and 162: "Lines 150–1 echo Virgil's description of the Underworld"; lines 153–6 are "a perversion of Aeneas' vision of the future heroes of Rome during his visit to the Underworld, *Aen.* 6.824–46".

3) See e. g. Courtney (above, n. 1) 147; cf. R. Dimundo, *Properzio 4,7* (Bari 1990) 99–100. A somewhat analogous case became the object of an interesting discussion, closed by J. C. Yardley, *Propertius 4.7.94 Yet Again*, *AJP* 104 (1983) 281–2.

4) Noticed neither by commentators of Juvenal (listed in n. 1), nor by P. Fedeli, *Properzio: Elegie Libro II* (Cambridge 2005) 809–14. Note also that both Propertian lines to which Juvenal presumably alludes (2,28,49 and 4,7,1) begin with *sunt*.

Juvenal's allusion to Lucilius is at the same time more obvious,<sup>5</sup> and somewhat more subtle:

*terrículas, Lamias, Fauni quas Pompiliique  
instituire Numae, tremit has, hic omnia ponit.  
ut pueri infantes credunt signa omnia aena  
uiuere et esse homines, sic isti somnia ficta  
uera putant, credunt signis cor inesse in aenis.  
pergula pictorum, ueri nihil, omnia ficta.*

(Lucil. 15,484–9 Marx)

In addition to literal coincidences, both Lucilius and Juvenal have an accusative and infinitive construction after *credunt*, Juvenal's *qui nondum aere lauuntur* perfectly corresponds to Lucilius' *infantes*, and *aere* is possibly an aftersound of *aena*.

It is worth noting that the same Lucilian passage had been already imitated by Lucretius:<sup>6</sup>

*nam uel uti pueri trepidant atque omnia caecis  
in tenebris metuunt, sic nos in luce timemus ...*

(Lucr. 3,87–87)

While preserving exactly Lucilius' syntactical construction (*ut pueri ... sic isti – uti pueri ... sic nos*), Lucretius changed the contents of both children's and adults' beliefs: in his view, only children believe in such fabulous creatures as *Lamiae* (~ *omnia caecis in tenebris metuunt*), while adults are mainly interested in and afraid of everything related to posthumous existence.<sup>8</sup>

As for Juvenal, he went even further: in his picture children become so sophisticated that, except for the smallest ones (*nisi qui nondum aere lauuntur*), they don't believe in the underworld at all. It might be hard to prove, once and for all, that in his treatment of the underworld theme Juvenal is indebted to Lucretius' imitation of Lucilius, but if that was the case, then the alteration of the syntactical construction from parallel (*ut ... sic*), in both Lucilius and Lucretius, to antithetic (*neque pueri credunt ... sed tu uera puta*), in Juvenal, seems rather impressive.

Moscow

Boris Kayachev

5) C. Murley, *Lucretius and History of Satire*, TAPA 70 (1939) 380–95, at 384, has observed that *pueri* are common to Juv. 2,152 and Lucil. 15,486 Marx, but nothing more.

6) Cf. J.J. O'Hara, *Somnia ficta* in *Lucretius and Lucilius*, CQ 37 (1987) 517–9.

7) Cf. Lucr. 2,55–6; 6,35–6.

8) See primarily Lucr. 3,41–93 (the section titled in the MSS. *homines mortem maxime timere*).