

Echoes from Cumae: Intertexts between Juvenal *Satire 3* and *Aeneid 6*

For most of the 20th century scholarship seemed to skirt around certain texts that were deemed less appropriate than others. It was not until the latter half of that century that risqué Latin literature like Juvenal's *Satires* received attention in academic journals and publications. Because of this delayed approach, bibliographies on the *Satires* are much thinner than ones on other seminal Latin works like Virgil's *Aeneid* or Ovid's *Metamorphoses*. Ultimately, the vacancy in Juvenal's bibliography is a double-edged sword: the number of opportunities for new scholarly works is exciting, but the amount of work to be done can intimidate scholars from setting foot in the field. With works as rich as Juvenal's *Satires*, it is imperative to pay them the attention they deserve.

Juvenal wrote in a time when Roman literary culture was well-established and thriving. Imperial Age literature is thick with rhetorical flourishes, generic playfulness, and astute allusions and intertexts. Hightet (1951: 385-86) highlights especially the latter quality of Juvenal's work by using the metaphor of "Juvenal's bookcase" and refers to these intertexts as "echoes" of other authors. In his list of Juvenal's most commonly echoed authors, Virgil takes third place (387). Virgil's inclusion should come as no surprise because, as Hightet says, "Practically every Roman author who lived after Vergil [sic] knew much of his poetry by heart" (387). In fact, it could be argued that every epic motif that Juvenal uses, of which there are many, is necessarily an intertext with Virgil's *Aeneid*. In addition, scholars have spoken about Juvenal's intertexts not only in regards to Virgil's grandiose epic but also his pastoral and didactic works. Hightet (1951) mentions references in Juvenal to Virgil's treatment of the Golden Age in the *Georgics*. Geue (2015) sees Umbricius' willful pastoral exile as play on the exile shown in *Eclogue 1*.

Some of the intertexts with Virgil's *Aeneid* are clear allusions. For instance, in her denouncement of effeminate males in *Satire 2*, Laronia refers to the Otho's mirror, a symbol of his effeminacy, as *Actoris Arunci spoliium* (Juv. 2.100), a direct reference to the great hero brought down by Turnus (Verg. A. 12.94). A similar allusion appears as Umbricius refers to a neighbor who cries for water to douse his burning house as Ucalegon (Juv. 3.198-99), a Trojan whose house was set afire during the Sack of Troy (Verg. A. 2.311-12). Umbricius again makes reference to the Trojan war when he likens the drunk bully who threatens him to Achilles (Juv. 3.279-80). All the references just mentioned share the same enjambed position in the hexameter, a sign that Juvenal is playing with the reader's expectations. Juvenal jars the reader by couching references to grandly stylized epic in inappropriate, sordid contexts.

While scholars highlight these overt allusions to Virgil's *Aeneid*, other subtler intertexts remain untouched. Such is the case with the relationship between Juvenal *Satire 3* and *Aeneid 6*: scholars have merely mentioned in passing that Umbricius' destination is the home of the famous Sibyl presented in Virgil's work. In this paper I argue that early in *Satire 3* Juvenal creates echoes that conjure up Aeneas' journey into the Underworld and then uses the intertext to accentuate the degeneration and downfall of once great Rome.

Bibliography

- Geue, T. 2015. "The Loser Leaves Rome (Rome's Loss): Umbricius' Wishful Exile in Juvenal, *Satire 3*" *The Classical Quarterly* 65: 773–787.
- Hightet, G. 1951. "Juvenal's Bookcase" *American Journal of Philology* 72: 369–394.