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WYDAWNICTWO

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Pragnę gorąco podziękować obojgu Recenzentom książki za uwagi, które pomogły mi dopracować jej ostateczną wersję. Aparat do tekstu *Herkulesa* został ukończony w trakcie miesięcznego stypendium (2023) Fundacji Lanckorońskich i Fundacji z Brzezia Lanckorońskich, które pozwoliło na skorzystanie m.in. ze zbiorów Veneranda Biblioteca Ambrosiana w Mediolanie – wymienionym instytucjom bardzo dziękuję za pomoc w finalizacji przedsięwzięcia.

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Edycje i komentarze

Wykaz obejmuje wydania *Herkulesa* i komentarze, ułożone w porządku chronologicznym, ważne z punktu widzenia krytyki tekstu.

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Farnabii aliorumque; itemque observationibus nonnulis Hugonis Grotii. Omnia recensuit; notas, animadversiones atque indicem novum locupletissimumque adiecit; ipsum vero auctoris Syntagma cum ms. Codice contulit Ioannes Casparus Schröderus. Apud Adrianum Beman, Delphis 1728.

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Iwona Słomak

Hercules by Lucius Annaeus Seneca
Monograph study

Summary

The aim of the book is to is to provide an analysis of Seneca the Younger's play *Hercules*, including an interpretation of this work based on an indepth reading of the text and taking into account the broader context of the Roman philosopher and playwright's entire literary output. This context has been expanded to include a canon of texts that may have served as points of reference for Seneca and as sources of intertextual allusions. The character of this study also required a review of the current, extensive state of research on Seneca's play and the basing of conclusions on the most pertinent, revised proposals of other scholars.

The monograph is addressed both to the academic community – historians of literature, drama, culture and ideas – and to less specialised enthusiasts of ancient literature and culture. In particular, it may prove valuable to readers interested in the rationalising trend in literature that offers a critical perspective on popular narratives serving as vehicles for leading cultural values and norms. Given the wide circle of potential readers, it has been divided into chapters addressing specific issues and a part covering a systematic discussion of the drama's longer semantic units and specific passages. The latter has been organised in accordance with the sequence of the play's dialogue and choral sections, and within these, by thematic threads and verses. These chapters contain numerous internal references. Thanks to this compositional concept, it is possible both to familiarise oneself with Seneca's play step by step, proceeding from overarching issues and general conclusions to specific arguments and explanations, and to focus on selected formal aspects, thematic threads or passages.

The first chapter (*Author, dating, testimonies and an overview of reception*) presents a chronology of Seneca's life and works. It also discusses the difficulties involved in dating and establishing the chronology of Seneca's plays. The issue of testimonies and the reception of these dramas is also briefly presented here, along with a selection of the most important studies on this subject. The following chapter (*Hercules – the ancient literary tradition*) provides an overview of the ancient myths about Hercules, which may have served as a source of plot material for the playwright. The issues discussed here provide

a point of reference for the problems addressed in subsequent chapters. This overview also serves to highlight the diversity of the aforementioned plot elements circulating in literature and the creativity with which individual authors exploited them. This observation provides grounds for the conclusion that both Seneca and other ancient authors selected and altered these elements in order to achieve a predetermined effect. Reading Seneca's play against the backdrop of such an overview also makes it possible to put forward the preliminary hypothesis that the playwright was interested in bringing out the negative aspects of the title hero's character. The third chapter (*Hercules' madness and katabasis in Greek and Roman drama: the plays of Euripides and Seneca*) examines the ancient dramatic tradition from which the author of *Hercules* may have drawn inspiration and adapted elements. A comparison of his drama with Euripides' *Heracles* leads to some important conclusions; of particular significance here is demonstrating the differences in the construction of the protagonist's character in both plays, as well as in the actions and utterances of secondary characters, in the role of the chorus, and in the inclusion of plot elements showing a broader spectrum of the hero's off-stage activities. This comparison makes it possible to conclude that the Roman playwright aimed to highlight the connection between the established attitudes of the title character – including his propensity for violence and his obsession with divinity – and his madness. In the following chapter (*Ancient narratives concerning Hercules* Σωτήρ, Ἀλεξίκακος and Καλλίνικος, *and criticising them. The hero in Seneca's view*), the various forms of the affirmative narratives about Hercules, prevailing in antiquity, are characterised. Against this backdrop, other literary portrayals of the hero are discussed: ambiguous, grotesque and negative, including those that constitute a reaction to the exploitation of the Hercules paradigm by prominent figures in the Roman political scene. This chapter also presents currents of thought which, for Seneca and his intended audience, could have provided further tools for critiquing the stories of Hercules – in particular, the perspective presented in rationalising interpretations of myths and the rejection of beliefs positing the anthropomorphism of deities. Finally, it discusses other statements by Seneca in which he alludes to the myth of Hercules; in particular, it addresses the potential parallel between Seneca's *Hercules* and *Apocolocyntosis* in terms of both works' critical approach to Roman ideology of power. Subsequently, in the chapter devoted to the play's potential meaning (*Interpretation*), a critical overview of existing interpretations of *Hercules* is presented; the most convincing of them are used as a basis for formulating the summary conclusions. These include the proposal to regard the play in question as a tragedy with farcical elements, whose author aimed to depict the cultural phenomenon of the cult of Hercules, focusing in particular on the conditions of this phenomenon (the popularity of the belief in the anthropomorphic nature of deities; the confrontation with human mortality through recourse to external Σωτῆρες

rather than through the instruments offered by philosophy; the lack of deeper reflection on violence and the emotions responsible for it), on its negative effects, and finally its fundamental irreformability. Apart from its more universal meaning, the drama also seems to possess certain features of political satire, aimed particularly at the tradition within which Roman politicians and emperors formulated their imperial ambitions in terms of restoring the 'golden age' and ascending to heaven via the path prepared by Hercules.

The final and longest part of the monograph (*Commentary*) discusses the individual sections and passages of the play. Depending on their specifics, it takes the form of concise subsections containing philological and historical explanations or longer, problem-oriented analyses. In the latter, in addition to reviewing the state of research, partial interpretative hypotheses are also presented. Moreover, the book contains an appendix containing a new edition of Seneca's drama with a critical apparatus, an introduction to the manuscript tradition of Seneca's plays, and a translation of *Hercules* into modern Polish.

Ilustracja na pierwszej stronie okładki zawiera przetworzoną fotografię rzeźby Antoine'a Bourdelle'a *Héraklès Archer* (1909). Została ona pobrana z domeny publicznej: https://en.wikipedia.org/wiki/Hercules_the_Archer#/media/File:Mus%C3%A9e_Ingres-Bourdelle_-_H%C3%A9rakl%C3%A8s_Archer,_1909_-_Platre_-_Antoine_Bourdelle_Joconde06070001188.jpg

Redaktor Agata Sowińska

Projekt okładki na podstawie pomysłu Iwony Słomak,
układ typograficzny oraz łamanie Paulina Dubiel

Korekta Marzena Marczyk

Redaktor inicjujący Paweł Radek

Nota copyrightowa obowiązująca do 31.10.2027
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Słomak, Iwona
„Herkules" Lucjusza Anneusza Seneki :
opracowanie monograficzne / Iwona Słomak. –
Wydanie I. – Katowice : Wydawnictwo Uniwersytetu
Śląskiego, 2026. – (Biblioteka Pisarzy Antycznych ; 5)

https://doi.org/10.31261/PN.4319
ISBN 978-83-226-4620-5
(wersja drukowana)
ISBN 978-83-226-4621-2
(wersja elektroniczna)
ISSN 2956-7459

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Wydanie I. Liczba arkuszy drukarskich: 56,75. Liczba arkuszy wydawniczych: 42,0. PN 4319. Cena 114,90 zł (w tym VAT). Publikację wydrukowano na papierze offsetowym III 90 g. Do składu użyto kroju pisma Palatino Linotype oraz Century Gothic. Druk i oprawę wykonano w drukarni volumina.pl Sp. z o.o. (ul. Księcia Witolda 7–9, 71-063 Szczecin)