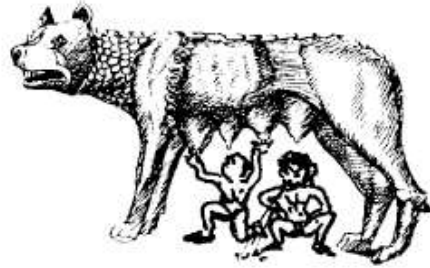


# **23rd Sydney Latin Summer School, 2017**



University of Sydney, January 16-20, 2017

**Level 4X**

**Bleeding chunks of Senecan tragedy**

**Instructor: Bob Cowan**

Forget the transcendent purity of Attic tragedy. Forget the Aristotelian unities and catharsis—forget pity too, though you can keep the terror. Forget Aeschylus' grandeur, Sophocles' humanity and even Euripides' cleverness. Seneca's plays are the unruly, grotesque, horrific, repulsive, mesmerizing essence of what tragedy meant to the Romans, and also to their distant successors, the Elizabethans and Jacobean. They are the essence of the horrors which have been seen all too commonly in the twentieth and now the twenty-first century.

Everything which classicizing purists used to despise about Senecan tragedy is now seen as its strength, its very point. The tragedies are self-conscious explorations of what it is to live and act in a world turned upside down, a world which exists *inside* a tragedy and in which one is either a manipulative dramaturge or a helpless actor. Seneca's antiheroes—Medea, Atreus, Juno—are charismatic essences of evil who triumph in a universe without hope. His victims contribute to their own downfall, sharing the vices but not the vitality of their persecutors. No one dies a noble, poignant death, leaving a beautiful corpse, but rather bodies—like the harmonious body of the play—are mangled, dismembered and rendered as ugly as the souls of those who killed them.

The plays are steeped in the plays and poems which preceded them—Attic tragedy, Virgil's *Aeneid*, Ovid's *Metamorphoses*, Augustan elegy—but they produce a perverted parody of these texts to embody a perverted world. Seneca's own Stoicism is twisted into a Stoic nightmare, where predestination is not providential but travels irrevocably towards vice and destruction, where passions run wild and the wicked triumph, where cataclysm brings not renewal but total dissolution. Seneca's language deconstructs the rhetoric of his own day as characters bounce empty zingers off each other, showing that clever words can be used to justify anything. Above all, these plays are *fun*—guilty pleasures in which readers and audiences can revel in the high-calorie excess of language, the grim ironies of black humour, and the unthinkable triumph of the bad guy.

In this class, we shall read a representative selection from five of the eight genuine plays, taking one component part from each—prologue, dialogue, chorus, messenger speech, final scene—to produce our own virtual Senecan tragedy. The nature of Senecan tragedy means that these can largely be enjoyed and appreciated in isolation, but it will of course add to your understanding if you have some sense of the context. If you want to read the rest of each play, there are several good translations of the plays, notably that in Fitch's recent Loeb edition and Emily Wilson's Oxford World's Classics. Watling's old Penguin is serviceable, but I'd avoid Miller's older Loeb unless absolutely necessary, and Slavitt's very loose version on any account. All of Boyle's commentaries—both for ARCA and OUP—include a facing translation, as does Hine's *Medea*. A new version with University of Chicago Press is due out mid-December, which should be good, though I can't authoritatively vouch for it.

There has been an immense amount of scholarship on Senecan tragedy in the last twenty-five years, but here are some key works. As ever, none of this is essential for the Summer School, but only offered in case you are interested and would like some suggested reading.

- Bartsch, Shadi and Schiesaro, Alessandro edd. (2015) *The Cambridge Companion to Seneca* (Cambridge).
- Boyle, A.J. (1983) *Seneca Tragicus: Ramus essays on Senecan Drama* (Berwick, Victoria)= *Ramus* 12.
- — — (1997) *Tragic Seneca: An Essay in the Theatrical Tradition* (London).
- — — (2006) *An Introduction to Roman Tragedy* (London).
- Buckley, Emma (2013) 'Senecan Tragedy', in E. Buckley and M.T. Dinter (eds.), *A Companion to the Neronian Age* (Chichester), 204-24.
- Damschen, Gregor and Heil, Andreas edd. (2014) *Brill's Companion to Seneca, Philosopher and Dramatist* (Leiden).
- Davis, Peter J. (1993) *Shifting Song: The Chorus in Seneca's Tragedies* (Hildesheim).
- Fitch, John G. ed. (2008) *Seneca: Oxford Readings in Classical Studies* (Oxford).
- Harrison, George W. M. ed. (2000) *Seneca in Performance* (London).
- Kohn, Thomas D. (2013) *The Dramaturgy of Senecan Tragedy* (Ann Arbor).
- Littlewood, C.A.J. (2004) *Self-representation and Illusion in Senecan Tragedy* (Oxford).
- Pratt, Norman T. (1983) *Seneca's Drama* (Chapel Hill).
- Rosenmeyer, Thomas G. (1989) *Senecan Drama and Stoic Cosmology* (Berkeley).
- Schiesaro, Alessandro (1997) "Passion, reason and knowledge in Seneca's tragedies" in S.M. Braund & C. Gill (edd.) *The Passions in Roman Thought and Literature* (Cambridge), 89-111.
- — — (2003) *The Passions in Play: Thyestes and the Dynamics of Senecan Drama* (Cambridge).
- Staley, Gregory A. (2010) *Seneca and the Idea of Tragedy* (Oxford).
- Tarrant, R.J. (1978) "Senecan drama and its antecedents", *HSCPh* 82: 213-263.
- — — (1995) "Greek and Roman in Seneca's Tragedies", *HSCPh* 97: 215-230.
- Trinacty, Christopher V. (2014) *Senecan Tragedy and the Reception of Augustan Poetry* (Oxford).

There are good modern commentaries in English on all of Seneca's tragedies, sometimes more than one. I list those for our five plays here.

- *Hercules Furens*: John G. Fitch (Ithaca 1987).
- *Phaedra*: A.J. Boyle (Leeds 1987) ; Michael Coffey and Roland Mayer (Cambridge 1990): marred by the editors' transparent contempt for the play.
- *Medea*: C.D.N. Costa (Oxford 1973), H.M. Hine (Aris & Phillips 2000), A.J. Boyle (Oxford 2014).
- *Thyestes*: Richard Tarrant (Atlanta 1985), A.J. Boyle (Oxford 2017, but probably after the Summer School).
- *Oedipus*: A.J. Boyle (Oxford 2011).

There are also a number of commentaries in other languages (mainly German, but also Italian and French), whose details I can supply on request.

If you have any questions about this class, please don't hesitate to contact me at [bob.cowan@sydney.edu.au](mailto:bob.cowan@sydney.edu.au) Otherwise, I very much look forward to seeing you in January and enjoying a dip into this fun and fascinating poem.

## Monday: Prologue

### Hercules Furens 1-85: Juno plots Hercules' downfall

IVNO: Soror Tonantis (hoc enim solum mihi  
nomen relictum est) semper alienum Iouem  
ac templa summi uidua deserui aetheris  
locumque caelo pulsa paelicibus dedi.  
tellus colenda est, paelices caelum tenent. 5  
hinc Arctos alta parte glacialis poli  
sublime classes sidus Argolicas agit;  
hinc, qua recenti uere laxatur dies,  
Tyriae per undas uector Europae nitet;  
illinc timendum ratibus ac ponto gregem 10  
passim uagantes exerunt Atlantides.  
ferro minax hinc terret Orion deos  
suasque Perseus aureus stellas habet;  
hinc clara gemini signa Tyndaridae micant  
quibusque natis mobilis tellus stetit. 15  
nec ipse tantum Bacchus aut Bacchi parens  
adiere superos: ne qua pars probro uacet,  
mundus puellae sarta Cnosiaca gerit.  
Sed sero querimur; una me dira ac fera  
Thebana tellus nuribus aspersa impiis 20  
quotiens nouercam fecit! – escendat licet  
meumque uictrix teneat Alcmene locum,  
pariterque natus astra promissa occupet,  
in cuius ortus mundus impendit diem  
tardusque Eoo Phoebus effulsit mari 25  
retinere mersum iussus Oceano iubar,  
non sic abibunt odia; uiuaces aget  
uiolentus iras animus et saeuus dolor  
aeterna bella pace sublata geret.  
– Quae bella? quidquid horridum tellus creat 30  
inimica, quidquid pontus aut aer tulit  
terribile dirum pestilens atrox ferum,  
fractum atque domitum est. superat et crescit malis  
iraque nostra fruitur; in laudes suas  
mea uertit odia: dum nimis saeua impero, 35  
patrem probaui, gloriae feci locum.  
qua Sol reducens quaque deponens diem  
binos propinqua tinguunt Aethiopus face,  
indomita uirtus colitur et toto deus

narratur orbe. monstra iam desunt mihi 40  
minorque labor est Herculi iussa exequi,  
quam mihi iubere: laetus imperia excipit.  
quae fera tyranni iussa uiolento queant  
nocere iuueni? nempe pro telis gerit  
quae timuit et quae fudit: armatus uenit 45  
leone et hydra.

Nec satis terrae patent:  
effregit ecce limen inferni Iouis  
et opima uicti regis ad superos refert.  
parum est reuerti, foedus umbrarum perit:  
uidi ipsa, uidi nocte discussa inferum 50  
et Dite domito spolia iactantem patri  
fraterna. cur non uinctum et oppressum trahit  
ipsum catenis paria sortitum Ioui  
Ereboque capto potitur? en reteggit Styga!  
patefacta ab imis manibus retro uia est 55  
et sacra dirae mortis in aperto iacent.  
at ille, rupto carcere umbrarum ferox,  
de me triumphat et superbifica manu  
atrum per urbes ducit Argolicas canem.  
uiso labantem Cerbero uidi diem 60  
pavidumque Solem; me quoque inuasit tremor,  
et terna monstri colla deuicti intuens  
timui imperasse.

Leuia sed nimium queror;  
caelo timendum est, regna ne summa occupet  
qui uicit ima: sceptrum praeripiet patri. 65  
nec in astra lenta ueniet ut Bacchus uia:  
iter ruina quaeret et uacuo uolet  
regnare mundo. robore experto tumet,  
et posse caelum uiribus uinci suis  
didicit ferendo; subdidit mundo caput 70  
nec flexit umeros molis immensae labor;  
meliusque collo sedit Herculeo polus  
immota ceruix sidera et caelum tulit  
et me prementem: quaerit ad superos uiam.

Perge, ira, perge et magna meditantem opprime, 75  
congregere, manibus ipsa dilacera tuis:  
quid tanta mandas odia? discedant ferae,  
ipse imperando fessus Eurystheus uacet.  
Titanas ausos rumpere imperium Iouis

emitte, Siculi uerticis laxa specum, 80  
tellus gigante Doris excusso tremens  
supposita monstri colla terrifici leuet.  
[sublimis alias Luna concipiat feras – ]  
sed uicit ista. quaeris Alcidae parem?  
nemo est nisi ipse: bella iam secum gerat.

### Tuesday: Dialogue

#### Phaedra 603-697: Phaedra tries to seduce Hippolytus

**PH.** Sed ora coeptis transitum uerbis negant;  
uis magna uocem mittit et maior tenet.  
uos testor omnis, caelites, hoc quod uolo me nolle. 605  
**HI.** Animusne cupiens aliquid effari nequit?  
**PH.** Curae leues locuntur, ingentes stupent.  
**HI.** Committe curas auribus, mater, meis.  
**PH.** Matris superbum est nomen et nimium potens:  
nostros humilius nomen affectus decet; 610  
me uel sororem, Hippolyte, uel famulam uoca,  
famulamque potius: omne seruitium feram.  
non me per altas ire si iubeas niues  
pigeat gelatis ingredi Pindi iugis;  
non, si per ignes ire et infesta agmina, 615  
cuncter paratis ensibus pectus dare.  
mandata recipe scepra, me famulam accipe:  
te imperia regere, me decet iussa exequi  
muliebre non est regna tutari urbium.  
tu qui iuuentae flore primaueo uiges, 620  
ciues paterno fortis imperio rege;  
sinu receptam supplicem ac seruam tege:  
miserere uiduae.  
**HI.** Summus hoc omen deus  
auertat. aderit sospes actutum parens.  
**PH.** Regni tenacis dominus et tacitae Stygis 625  
nullam relictos fecit ad superos uiam:  
thalami remittet ille raptorem sui?  
nisi forte amor placidus et Pluton sedet.  
**HI.** Illum quidem aequi caelites reducem dabunt.  
sed dum tenebit uota in incerto deus, 630  
pietate caros debita fratres colam,  
et te merebor esse ne uiduam putes  
ac tibi parentis ipse supplebo locum.

**PH.** O spes amantum credula, o fallax Amor!  
satisne dixi? – precibus admotis agam. 635  
Miserere, pauidae mentis exaudi preces –  
libet loqui pigetque.

**HI.** Quodnam istud malum est?

**PH.** Quod in nouercam cadere uix credas malum.

**HI.** Ambigua uoce uerba perplexa iacis:  
effare aperte.

**PH.** Pectus insanum uapor 640  
amorque torret. intimis saeuit uorat  
penitus medullas atque per uenas meat  
uisceribus ignis mersus et uenis latens  
ut agilis altis flamma percurrit trabes.

**HI.** Amore nempe Thesei casto furis? 645

**PH.** Hippolyte, sic est: Thesei uultus amo  
illos priores, quos tulit quondam puer,  
cum prima puras barba signaret genas  
monstrique caecam Cnosii uidit domum  
et longa curua fila collegit uia. 650

quis tum ille fulsit! presserant uittae comam  
et ora flauus tenera tinguebat pudor;  
inerant lacertis mollibus fortes tori,  
tuaeque Phoebes uultus aut Phoebi mei,  
tuusue potius – talis, en talis fuit 655

cum placuit hosti, sic tulit celsum caput.  
in te magis refulget incomptus decor:  
est genitor in te totus et toruae tamen  
pars aliqua matris miscet ex aequo decus:  
in ore Graio Scythicus apparet rigor. 660

si cum parente Creticum intrasses fretum,  
tibi fila potius nostra neuisset soror.  
Te te, soror, quacumque siderei poli  
in parte fulges, inuoco ad causam parem:  
domus sorores una corripuit duas, 665

te genitor, at me gnatus. – en supplex iacet  
adlapsa genibus regiae proles domus.  
respersa nulla labe et intacta, innocens  
tibi mutor uni. certa descendi ad preces:  
finem hic dolori faciet aut uitae dies. 670

miserere amantis. –

**HI.** Magne regnator deum,  
tam lentus audis scelera? tam lentus uides?

et quando saeua fulmen emittes manu,  
 si nunc serenum est? omnis impulsus ruat  
 aether et atris nubibus condat diem, 675  
 ac uersa retro sidera obliquos agant  
 retorta cursus. tuque, sidereum caput,  
 radiate Titan, tu nefas stirpis tuae  
 speculari? lucem merge et in tenebras fuge.  
 cur dextra, diuum rector atque hominum, uacat 680  
 tua, nec trisulca mundus ardescit face?  
 in me tona, me fige, me uelox cremet  
 transactus ignis: sum nocens, merui mori:  
 placui nouercae. dignus en stupris ego?  
 scelerique tanto uisus ego solus tibi 685  
 materia facilis? hoc meus meruit rigor?  
 o scelere uincens omne femineum genus,  
 o maius ausa matre monstrifera malum  
 genetrice peior! illa se tantum stupro  
 contaminauit, et tamen tacitum diu 690  
 crimen biformi partus exhibuit nota,  
 scelusque matris arguit uultu truci  
 ambiguus infans – ille te uenter tulit.  
 o ter quaterque prospero fato dati  
 quos hausit et peremit et leto dedit 695  
 odium dolusque – genitor, inuideo tibi:  
 Colchide nouerca maius hoc, maius malum est.

### Wednesday: Chorus

#### Medea 301-379: The evils of Argo, the first ship

**CHORVS:** Audax nimium qui freta primus  
 rate tam fragili perfida rupit  
 terrasque suas posterga uidens  
 animam leuibus credidit auris,  
 dubioque secans aequora cursu 305  
 potuit tenui fidere ligno  
 inter uitae mortisque uices  
 nimium gracili limite ducto.  
 Nondum quisquam sidera norat,  
 stellisque, quibus pingitur aether, 310  
 non erat usus, nondum pluuias  
 Hyadas poterat uitare ratis,  
 non Oleniae lumina caprae,



nec quae sequitur flectitque senex  
 Attica tardus plaustra Bootes, 315  
 nondum Boreas, nondum Zephyrus  
 nomen habebant.  
 Ausus Tiphys pandere uasto  
 carbasa ponto  
 legesque nouas scribere uentis: 320  
 nunc lina sinu tendere toto,  
 nunc prolato pede transuersos  
 captare notos, nunc antemnas  
 medio tutas ponere malo,  
 nunc in summo religare loco, 325  
 cum iam totos auidus nimium  
 nauita flatus optat et alto  
 rubicunda tremunt sipara uelo.  
 Candida nostri saecula patres  
 uidere procul fraude remota. 330  
 sua quisque piger litora tangens  
 patrioque senex factus in aruo,  
 paruo diues nisi quas tulerat  
 natale solum non norat opes.  
 Bene dissaepi foedera mundi 335  
 traxit in unum Thessala pinus  
 iussitque pati uerbera pontum  
 partemque metus fieri nostri  
 mare sepositum.  
 Dedit illa graues improba poenas 340  
 per tam longos ducta timores,  
 cum duo montes, claustra profundi,  
 hinc atque illinc subito impulsu  
 uelut aetherio gemerent sonitu,  
 spargeret astra 345  
 nubesque ipsas mare deprensum.  
 Palluit audax Tiphys et omnes  
 labente manu misit habenas,  
 Orpheus tacuit torpente lyra  
 ipsaque uocem perdidit Argo.  
 Quid cum Siculi uirgo Pelori, 350  
 rabidos utero succincta canes,  
 omnis pariter soluit hiatus?  
 quis non totos horruit artus  
 totiens uno latrante malo?

Quid cum Ausonium dirae pestes 355  
 uoce canora mare mulcerent,  
 cum Pieria resonans cithara  
     Thracius Orpheus  
 solitam cantu retinere rates  
 paene coegit Sirena sequi? 360  
 Quod fuit huius pretium cursus?  
     aurea pellis  
 maiusque mari Medea malum,  
 merces prima digna carina.  
     Nunc iam cessit pontus et omnes  
     patitur leges. 365  
 non Palladia compacta manu  
 regum referens inclita remos  
     quaeritur Argo:  
 quaelibet altum cumba pererrat.  
 Terminus omnis motus et urbes  
 muros terra posuere noua, 370  
 nil qua fuerat sede reliquit  
     peruius orbis:  
 Indus gelidum potat Araxen,  
 Albin Persae Rhenumque bibunt.  
 uenient annis saecula seris, 375  
 quibus Oceanus uincula rerum  
 laxet et ingens pateat tellus  
 Tethysque novos detegat orbis  
 nec sit terris ultima Thule.

**Thursday: Messenger speech**

**Thyestes 691-788: Atreus butchers his nephews**

NVN. Ipse est sacerdos, ipse funesta prece  
 letale carmen ore uiolento canit.  
 stat ipse ad aras, ipse deuotos neci  
 contrectat et componit et ferro admouet;  
 attendit ipse – nulla pars sacri perit. 695  
 lucus tremescit, tota succusso solo  
 nutauit aula, dubia quo pondus daret  
 ac fluctuanti similis; e laeuo aethere  
 atrum cucurrit limitem sidus trahens.  
 libata in ignes uina mutato fluunt 700  
 cruenta Baccho, regium capiti decus

bis terque lapsum est, fleuit in templis ebur.  
 Mouere cunctos monstra, sed solus sibi  
 immotus Atreus constat, atque ultro deos  
 terret minantes. Iamque dimissa mora 705  
 adsistit aris, toruum et obliquum intuens.  
 ieiuna siluis qualis in Gangeticis  
 inter iuuenos tigris errauit duos,  
 utriusque praedae cupida quo primum ferat  
 incerta morsus (flectit hoc rictus suos, 710  
 illo reflectit et famem dubiam tenet),  
 sic dirus Atreus capita deuota impiae  
 speculatur irae. Quem prius mactet sibi  
 dubitat, secunda deinde quem caede immolet.  
 nec interest, sed dubitat et saeuum scelus 715  
 iuuat ordinare.

**CHO.** Quem tamen ferro occupat?

**NVN.** Primus locus (ne desse pietatem putes)  
 auo dicatur: Tantalus prima hostia est.

**CHO.** Quo iuuenis animo, quo tulit uultu necem?

**NVN.** Stetit sui securus et non est preces 720  
 perire frustra passus; ast illi ferus  
 in uulnere ensem abscondit et penitus premens  
 iugulo manum commisit: educto stetit  
 ferro cadauer, cumque dubitasset diu  
 hac parte an illa caderet, in patruum cadit. 725

tunc ille ad aras Plisthenem saeuus trahit  
 adicitque fratri; colla percussa amputat;  
 ceruice caesa truncus in pronum ruit,  
 querulum cucurrit murmure incerto caput.

**CHO.** Quid deinde gemina caede perfunctus facit? 730  
 puerone parcit, an scelus sceleri ingerit?

**NVN.** Silua iubatus qualis Armenia leo  
 in caede multa uictor armento incubat  
 (cruore rictus madidus et pulsa fame  
 non ponit iras: hinc et hinc tauros premens 735  
 uitulis minatur dente iam lasso piger),  
 non aliter Atreus saeuit atque ira tumet,  
 ferrumque gemina caede perfusum tenens,  
 oblitus in quem fureret, infesta manu  
 exegit ultra corpus, ac pueri statim 740  
 pectore receptus ensis in tergo exstitit;  
 cadit ille et aras sanguine extinguens suo

per utrumque uulnus moritur.

**CHO.** O saeuum scelus!

**NVN.** Exhorruistis? hactenus si stat nefas,  
pius est.

**CHO.** An ultra maius aut atrocius 745  
natura recipit?

**NVN.** Sceleris hunc finem putas?  
gradus est.

**CHO.** Quid ultra potuit? Obiecit feris  
lanianda fors corpora atque igne arcuit?

**NVN.** Vtinam arcuisset! ne tegat functos humus  
nec soluat ignis! auibus epulandos licet 750

ferisque triste pabulum saeuis trahat —  
uotum est sub hoc quod esse supplicium solet —  
pater insepultos spectet! o nullo scelus  
credibile in aeuo quodque posteritas neget:  
erepta uiuis exta pectoribus tremunt 755

spirantque uenae corque adhuc pauidum salit.  
at ille fibras tractat ac fata inspicit  
et adhuc calentes uiscerum uenas notat.  
postquam hostiae placuere, securus uacat  
iam fratris epulis. Ipse diuisum secat 760

in membra corpus, amputat trunco tenus  
umeros patentis et lacertorum moras,  
denudat artus durus atque ossa amputat;  
tantum ora seruat et datas fidei manus.  
haec ueribus haerent uiscera et lentis data 765

stillant caminis, illa flammatus latex  
candente aeno iactat. Impositas dapes  
transiluit ignis inque trepidantes focos  
bis ter regeustus et pati iussus moram  
inuitus ardet. Stridet in ueribus iecur; 770

nec facile dicas corpora an flammae magis  
gemuere. Piceos ignis in fumos abit;  
et ipse fumus, tristis ac nebula grauis,  
non rectus exit, seque in excelsum leuat —  
ipsos penates nube deformi obsidet. 775

O Phoebe patiens, fugeris retro licet  
medioque raptum merseris caelo diem,  
sero occidisti. Lancinat natos pater  
artusque mandit ore funesto suos;  
nitet fluente madidus unguento comam 780

grauisque uino; saepe praecusae cibum  
 tenere fauces – in malis unum hoc tuis  
 bonum est, Thyesta, quod mala ignoras tua.  
 sed et hoc peribit. Verterit currus licet  
 sibi ipse Titan obuium ducens iter 785  
 tenebrisque facinus obruat taetrum nouis  
 nox missa ab ortu tempore alieno grauis,  
 tamen uidendum est. Tota patefient mala.

**Friday: Denouement**  
**Oedipus 998-1061: Oedipus and Jocasta**

**OEDIPVS:** Bene habet, peractum est: iusta persolui patri.  
 iuuant tenebrae. quis deus tandem mihi  
 placatus atra nube perfundit caput? 1000  
 quis scelera donat? conscium euasi diem.  
 nil, parricida, dexterarum debes tuarum:  
 lux te refugit. uultus Oedipodam hic decet.  
**CHO.** En ecce, rapido saeua prosiluit gradu  
 Iocasta uacors, qualis attonita et furens 1005  
 Cadmea mater abstulit gnato caput  
 sensitue raptum. dubitat afflictum alloqui,  
 cupit pauetque. iam malis cessit pudor,  
 sed haeret ore prima uox.

**IOCASTA:** Quid te uocem?  
 gnatumne? dubitas? gnatus es: gnatum pudet; 1010  
 inuite loquere gnate – quo auertis caput  
 uacuosque uultus?

**OED.** Quis frui tenebris uetat?  
 quis reddit oculos? matris, en matris sonus!  
 perdidimus operam. congregari fas amplius  
 haut est nefandos. diuidat uastum mare 1015  
 dirimatque tellus abdita et quisquis sub hoc  
 in alia uersus sidera ac solem auium  
 dependet orbis alterum ex nobis ferat.

**IOC.** Fati ista culpa est: nemo fit fato nocens.

**OED.** Iam parce uerbis, mater, et parce auribus: 1020  
 per has reliquias corporis trunci precor,  
 per inauspicatum sanguinis pignus mei,  
 per omne nostri nominis fas ac nefas.

**IOC.** Quid, anime, torpes? socia cur scelerum dare  
 poenas recusas? omne confusum perit, 1025

incesta, per te iuris humani decus:  
 morere et nefastum spiritum ferro exige.  
 non si ipse mundum concitans diuum sator  
 corusca saeua tela iaculetur manu,  
 umquam rependam sceleribus poenas pares 1030  
 mater nefanda. mors placet: mortis uia  
 quaeratur. – Agedum, comoda matri manum,  
 si parricida es. restat hoc operi ultimum:  
 rapiatur ensis; hoc iacet ferro meus  
 coniunx – quid illum nomine haud uero uocas? 1035  
 socer est. utrumne pectori infigam meo  
 telum an patenti conditum iugulo inprimam?  
 eligere nescis uulnus: hunc, dextra, hunc pete  
 uterum capacem, qui uirum et gnatos tulit.  
**CHO.** Iacet perempta. uulneri immoritur manus 1040  
 ferrumque secum nimius eiecit cruor.  
**OED.** Fatidice te, te praesidem ueri deum  
 compello: solum debui fatis patrem;  
 bis parricida plusque quam timui nocens  
 matrem peremi: scelere confecta est meo. 1045  
 o Phoebe mendax, fata superaui impia.  
 Pautante gressu sequere fallentes uias;  
 suspensa plantis efferens uestigia  
 caecam tremente dextera noctem rege.  
 ingrediere praeceps, lubricos ponens gradus, 1050  
 i profuge uade – siste, ne in matrem incidas.  
 Quicumque fessi corpore et morbo graues  
 semanima trahitis pectora, en fugio, exeo:  
 releuate colla. mitior caeli status  
 posterga sequitur: quisquis exilem iacens 1055  
 animam retentat, uiuidos haustus leuis  
 concipiat. ite, ferte depositis opem:  
 mortifera mecum uitia terrarum extraho.  
 Violenta Fata et horridus Morbi tremor,  
 Maciesque et atra Pestis et rabidus Dolor, 1060  
 mecum ite, mecum. ducibus his uti libet.