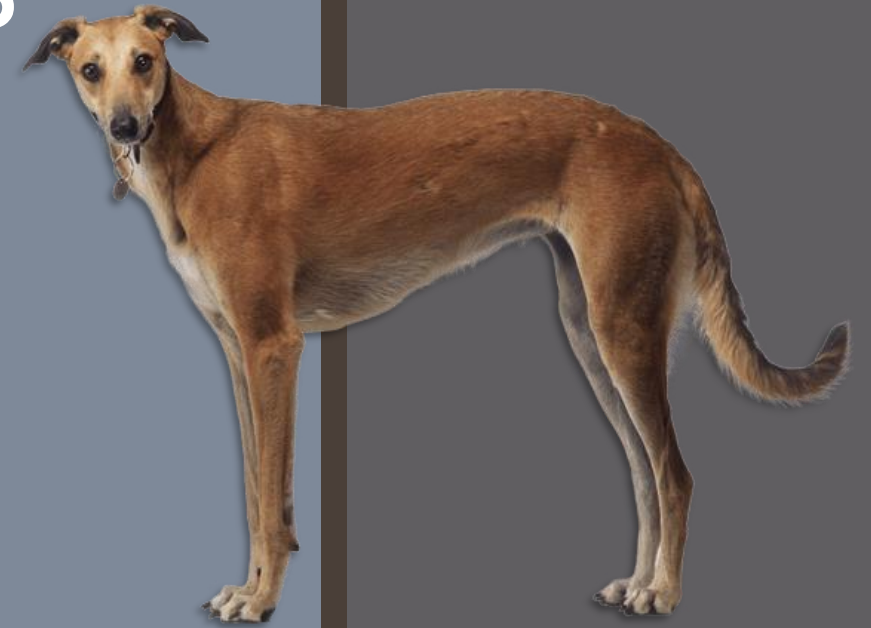


# Looking at Hippolytus

Picturing the Myth



If you were to  
plan your own  
painting of the  
myth, what  
would be in it?



Now for some  
real  
paintings...





Let's look first at role  
and characterisation...





How are the interactions between the characters represented in the following post-classical images?



# *Hippolytus and Phaedra*

Artist: Pierre-Narcisse Guerin

Completion Date: 1802

Dimensions: 39 x 52 cm





# *Phaedra*

Artist: Alexandre Cabanel (1823–1889)

Date: 1880

Size: 194cm x 286cm





# *The Death of Hippolytus*

Sir Lawrence Alma-Tadema

1860





# *Hippolytus, Phaedra and Theseus*

Unknown artist, German school

18<sup>th</sup> century





# Hippolytus after the Confession of his Stepmother Phaedra

Étienne-Barthélémy Garnier,  
late 18<sup>th</sup> century







Now let's go back to  
some classical images...

# Herculaneum wall painting

Mid-first century CE.





# Sarcophagus of Phaedra and Hippolytus

Roman Sarcophagus with relief In the  
Archaeological Museum, Split, Croatia.



# The Lovesick Phaedra

## DETAILS

Museum Collection	British Museum, London
Catalogue No.	London 1870,0710.2
Beazley Archive No.	N/A
Ware	Apulian Red Figure
Shape	Krater, Calyx
Painter	Attributed to the Laodamia Painter
Date	ca. 350 - 340 B.C.
Period	Late Classical







Figure 1.3 Mosaic pavement from the House of Dionysus, Nea Paphos, Cyprus, showing Hippolytus and Phaedra, second or third century CE. Photo: Courtesy of the Director of the Department of Antiquities, Republic of Cyprus.



Figure 1.6 Mosaic pavement from Madaba, Jordan, showing Phaedra, mid-sixth century CE, from Piccirillo, M. (1986) *I mosaici di Giordania*, Rome, Quasar, p. 78. Madaba Archaeological Park. Phaedra is at the bottom, third from left.







# The Querian diptych

5<sup>th</sup> century CE.





Why do people continually  
remake the myth of  
Hippolytus and Phaedra?



## From Edith Hall at The Edithorial

Between the Greek original, Seneca's *Phaedra* and Racine's *Phèdre*, let alone descendants like O'Neill's *Desire under the Elms* and Mike Nichols' *The Graduate*, this story has been mightily applauded on centuries of stages and screens. Countless star actresses like Bernhardt and Mirren crave playing the mendacious rape-accuser of fiction. Every performance constitutes another 'proof' of the mass delusion that information imparted by women is unreliable—the delusion which philosopher Miranda Fricker calls *Epistemic Injustice* against them.

<http://edithorial.blogspot.com/2015/05/why-i-hate-myth-of-phaedra-and.html>





This  
is  
Benjamin.

He's  
a little  
worried  
about  
his  
future.

# Director Mike Nichols on *The Graduate*

**In your opinion, what do you think makes *The Graduate* so enduring 45 years later?**

I have a shocking answer: It's because the story is an unintentional retelling of the Hippolytus and Phaedra myth. The whole younger man–older woman thing—that's where it comes from. It took me decades to realize this, but it's true. T

then it gets filed away in our collective brains, because the corrupting aspects make that myth dangerous. Yet there's something so primal and compelling about it that keeps it coming back. There are a number of basic stories like that, but that younger man–older woman one always seems to get to people. You want to make money, remake Cinderella. You want to move people, remake the Hippolytus and Phaedra myth.

<https://www.timeout.com/newyork/film/mike-nichols-on-the-graduate>



# NOT ALL DEAD WHITE MEN

—  
*Classics and  
Misogyny  
in the  
Digital Age*  
—



**DONNA  
ZUCKERBERG**

## Donna Zuckerberg in her new book

While the third chapter focuses on the sexual politics of the Red Pill in the contemporary world, the fourth and final chapter addresses how ancient literature informs their *aspirational* sexual politics: how, in their ideal world, men and women would interact. This ideal patriarchy draws heavily on ancient models of marriage and family to promote a world in which women have no decision-making power outside of the home. This chapter also addresses the Red Pill fixation with false rape allegations, one of the most popular topics on many Red Pill fora and their ultimate proof that we live in a society where women have more privilege than men. I use the myth of Phaedra and Hippolytus, an ancient example of a false allegation with disastrous consequences, to show that, because there was anxiety about false allegations in the deeply patriarchal ancient world as well, the Red Pill use of the trope is actually a tool for misdirection. These men not only wish to prevent false allegations from occurring; they also wish to resurrect a world where female consent to sexual activity is as negligible a concern as it was in the ancient world.

What is your own view of the myth? A compelling story of human emotion, or disturbing blame game?

