

**Chapter 1 : Phaedra - Wikipedia**

*Other articles where Phaedra is discussed: Hippolytus: Theseus' queen, Phaedra, fell in love with Hippolytus. When Phaedra's passion was revealed to him, he reacted with such revulsion that she killed herself, leaving a note accusing Hippolytus of having tried to rape her.*

Plot summary[ edit ] Lines 1â€” Hippolytus , son of King Theseus of Athens, leaves his palace at dawn to go boar-hunting. He prays to the virgin goddess Diana for success in the hunt. His step-mother Phaedra, wife of Theseus and daughter of King Minos of Crete, soon appears in front of the palace lamenting her fate. Her husband has been gone for years after journeying to capture Persephone from the underworld. Phaedra has been left alone to care for the palace, and she finds herself pining for the forests and the hunt. Phaedra wonders if she is as doomed as her mother was. Phaedra explains that she is gripped by an uncontrollable lust for Hippolytus, and that her passion has defeated her reason. Hippolytus, however, detests women in general and Phaedra in particular. Phaedra declares that she will commit suicide. The nurse begs Phaedra not to end her life and promises to help her in her love, saying: The nurse replies that Hippolytus should "show [him]self less harsh", enjoy life, and seek the company of women. Hippolytus responds that life is most innocent and free when spent in the wild. Hippolytus adds that stepmothers "are no whit more merciful than beasts". He finds women wicked and points to Medea as an example. She argues that love can often change stubborn dispositions. Still, Hippolytus maintains his steadfast hatred of womankind. Phaedra hands to her nurse the letter accusing Hippolytus. Phaedra appears, swoons and collapses. When he asks why she is so miserable, she decides to confess her feelings. Phaedra then declares her love for Hippolytus. Aghast, he cries out that he is "guilty", for he has "stirred [his] stepmother to love". He draws his sword to kill Phaedra, but upon realizing this is what she wants, he casts the weapon away and flees into the forest. Phaedra cries out to the citizens of Athens for help, and accuses Hippolytus of attacking her in lust. It is then that Theseus appears, newly returned from the underworld. Lines 2â€” The nurse informs Theseus that Phaedra has resolved to die and asks why, especially now that her husband has come back. The nurse explains that Phaedra will tell no one the cause of her grief. Theseus enters the palace and sees Phaedra clutching a sword, ready to slay herself. He asks her why she is in such a state, but she responds only with vague allusions to a "sin" she has committed. Phaedra intervenes, telling her husband that she has been raped and that the "destroyer of [her] honor" is the one whom Theseus would least expect. She points to the sword Hippolytus left behind. Theseus, in a rage, summons his father Neptune to destroy Hippolytus. The Chorus asks the heavens why they do not reward the innocent and punish the guilty and evil. The Chorus asserts that the order of the world has become skewed: Hippolytus lost control of his terrified horses, and his limbs became entwined in the reins. His body was dragged through the forest, and his limbs were torn asunder. Theseus breaks into tears. Although he wished death upon his son, hearing of it causes him to despair. He orders that Hippolytus be given a proper burial. The Greek playwright Euripides wrote two versions of the tragedy, the lost *Hippolytus Veiled* and the extant *Hippolytus*. Many historians believe that Euripides wrote *Hippolytus* in order to correct this characterization, and to present Phaedra as chaste, and suffering at the hands of the gods. Since Phaedra was not meant to be acted, historian F. Technical devices such as asides and soliloquies, in addition to a focus on the supernatural and the destructive power of obsessive emotions, can all be traced back to Seneca. According to historian Helen Slaney, Senecan tragedy "virtually disappeared" in the 18th century as drama became more regulated and "sensibility supplanted horror". According to Slaney, today the dramas of Seneca "remain a touchstone for creative practitioners seeking to represent the unrepresentable". The Stoics believed that reason and the laws of nature must always govern human behavior. According to scholar Alin Mocanu, Seneca chooses to describe their preparations with vocabulary, "that would be appropriate both to a hunt for animals and to an erotic hunt". Both Phaedra and her nurse describe Hippolytus as if he were a wild animal, referring to him as "young beast" and "ferocious". Phaedra is referred to as a stepmother four times throughout the course of the play, each time at a moment of climactic action. According to scholar Mairead McAuley, "Roman obsession with both wicked and sexually predatory stepmother figures indicates a prevailing belief

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that the stepmaternal role led inherently to feminine lack of control and destructive impulses. Impious sin is worse than monstrous passion; for monstrous love thou mayest impute to fate, but crime, to character. Produced under the auspices of the Cardinal Raffaele Riario at an unknown venue Italy.

### Chapter 2 : Hippolytus | Greek mythology | racedaydvl.com

*The old Greek tragedy of Phaedra works extraordinarily well in the steamy landscape of an India seen through the narrow eye slits of Victorian society. The story seen through this arresting perspective with the ancient and vengeful Gods of India taking over from the Greek furies takes on a special vibrancy.*

### Chapter 3 : Phaedra (mythology) - Wikipedia

*Phaedra Britannica (after Racine) was first performed by the National Theatre Company at the Old Vic in September*

### Chapter 4 : Phaedra Britannica | Samuel French

*In Euripides' tragedy Hippolytus, he was son of Theseus, king of Athens, and the Amazon queen, Phaedra, fell in love with Hippolytus. When Phaedra's passion was revealed to him, he reacted with such revulsion that she killed herself, leaving a note accusing Hippolytus of having tried to rape her.*

### Chapter 5 : Phaedra (Seneca) - Wikipedia

*Phaedra Britannica is an inspired adaptation of Racine's Phaedra by the British poet and playwright Tony Harrison, who transposes the story from the author's eternally anachronistic Louis XIV Greece to a seductively probable India circa*

### Chapter 6 : Tony Harrison (Author of Selected Poems)

*Phaedra Britannica National Theatre. This is a production of the play Phaedra Britannica (by Tony Harrison), 3 rd September - , at Old Vic, London.*

### Chapter 7 : Phaedra | Greek mythology | racedaydvl.com

*Phaedra's Love, a modern adaptation of Seneca's Phaedra by British playwright Sarah Kane first performed in Phaedra (), English translation of Racine's work by Robert Lowell Phaedra Britannica (), Tony Harrison 's version of Racine's work set in the British Raj.*

### Chapter 8 : Phaedra Britannica - Off-Broadway - Creative Team

*In Greek mythology, Phaedra / Ἔφιδρα ἑτέρα ἑδρά / (Ancient Greek: Ἰφιδρά, Phaidra) (or Fedra) was a Cretan princess. Phaedra's name derives from the Greek word Ἰφιδρός (phaidros), which meant "bright".*

### Chapter 9 : Harrison, Tony - Drama Online

*Phaedra Britannica is the first production of a Racinian play at the National Theatre, London, and Harrison's Misanthrope is the first major Molière success at this theatre house. 7 7 Tartuffe by Richard Wilbur, which was more a translation than an adaptation, had faced mixed reviews at the National Theatre in*