

Early on in Euripides' *Hippolytus*, Phaedra expresses a desire to go hunting in the nearby wild country of Troezen (215-222). This passage has typically been read by scholars as an indication of her madness (Barrett's 1964 *Hippolytus* commentary and Halleran's *Euripides. Hippolytus with Introduction, Translation and Commentary*, 1995), though Hanna Roisman in her 1999 book *Nothing Is As It Seems. The Tragedy of the Implicit in Euripides' Hippolytus* has indicated that her statement may be a ruse for madness and that her rhetoric indicates that she is in full control of her faculties (50-1). I agree with Roisman that Phaedra is not mad but that her wish to hunt the wild beasts of Hippolytus' realm is a code for her wish to hunt down and eventually tame Hippolytus himself.

The rhetoric of rape, hunting, and taming often goes hand in hand in ancient literature. As early as Archilochus, the poet-lover is hunting down a young girl, whom he compares to a filly in need of taming in the Cologne Fragment. Though he does not take the young girl's virginity, she does essentially rape her in his attempt to subdue or tame her. In fragments F428 and F434 of the first *Hippolytus* play of Euripides (Halleran, 1995) as well as lines 955-7 in the extant play, the comments made suggest that those who hunt down Cypris too much are just as sick as those who shun her completely. Halleran suggests that the verb $\theta\eta\rho\epsilon\upsilon\epsilon\iota\nu$ has a connotation linked to sexual activity or even rape (34). Phaedra wishes to hunt with and for Hippolytus, suggesting her desire for a sexual liaison with him. Chaste Hippolytus, on the other hand, hunts in the meadows and the otherwise wild realms of Artemis – a quintessential locale for the rape of a maiden (usually).

The connection between hunting, sex, and taming is actually made within the play in the choral ode just before the Nurse is rebuked by Hippolytus. The second strophe discusses Iole, who is compared to a wild filly, since she is not married and hence does not know of men or sexual activities. She, like Hippolytus, is hunted down – Iole by Heracles and Hippolytus by Phaedra. In comparing this example to the play as a whole, we have two role reversals: not only does the creature in need of taming usually refer to a female, but the role of the breaker of animals usually is traditionally held by a man. Phaedra, however, is more aggressive than most women in tragedy, even in her more subdued role in Euripides' second *Hippolytus*. She is, after all, the play-thing of Aphrodite, who favors the taming of the wild through sex rather than the wild itself, like her nemesis, Artemis. Although she does not actually join a hunting party, she does nonetheless wish to tame Hippolytus' wild ways, which she intends to achieve by means of sex. Like Enkidu in the Gilgamesh epic, who no longer can commune with the animals as he did before he was "domesticated" by sex, Hippolytus, too, would ostensibly be "tamed" by the act of sex.