


I'm not robot  reCAPTCHA

I'm not robot!

Poseidon and medusa myth



Relationship between medusa and poseidon. What happened between poseidon and medusa. Greek mythology poseidon and medusa. Greek mythylogy poseidon and medusa. Why did poseidon sleep with medusa. Greek mythology medusa and poseidon story. What did poseidon do after seeing medusa.



Goddess from Greek mythology For other uses, see Medusa (disambiguation).
MedusaClassical Greek gorgoneion featuring the head of Medusa; fourth century BCPersonal informationParentsPhorcys and CetoSiblingsThe Hesperides, Sthenno, Euriale, The Graeaø, Thoosa, Scylla, and LadonChildrenPegasus and Chrysaor Part of a series onGreek mythology Deities Primordial Titans Olympians Nymphs Water Cththonic Heroes and heroism Heralcs Labours Achilles Hector Trojan War Odysseus Golden Fleece Perseus Medusa Gorgon Oedipus Sphinx Orpheus Orpheim Theseus Minotaur Bellerophon Pegasus Chimera Daedalus Labyrinth Atalanta Hippomenes Golden apple Cadmus Thebes Aeneas Athena Naiads Phaethon Triptolemus Eleusinian Mysteries Pelops Ancient Olympic Games Pirithous Centauroromachy Amphitryon Teumessian fox Narcissus Meleager Calydonian boar hunt Otrera Amazons Related Satyrs Centaurs Demogorgon Religion in Ancient Greece Mycenaean gods Ancient Greece portal Myths portallve In Greek mythology, Medusa (/mɪˈdʒuːzə, -sə/; Ancient Greek: Μέδουσα, romanized: *Mēdousa*, lit. 'guardian, protectress')[1] also called Gorgo, was one of the three monstrous Gorgons, generally described as winged human females with living venomous snakes in place of hair. Those who gazed into her eyes would turn to stone. Most sources describe her as the daughter of Phorcys and Ceto,[2] although the author Hyginus makes her the daughter of Gorgon and Ceto.[3] Medusa was beheaded by the Greek hero Perseus, who then used her head, which retained its ability to turn onlookers to stone, as a weapon[4] until he gave it to the goddess Athena to place on her shield. In classical antiquity, the image of the head of Medusa appeared in the evil-averting device known as the Gorgoneion. According to Hesiod and Aeschylus, she lived and died on Serpedon, somewhere near Cisthene. The 2nd-century BC novelist Dionysios Skytobrachion puts her somewhere in Libya, where Herodotus had said the Berbers originated her myth as part of their religion. Mythology An archaic Medusa wearing the belt of the intertwined snakes, a fertility symbol, as depicted on the west pediment of the Temple of Artemis on the island of Corcyra The three Gorgon sisters—Medusa, Stheno, and Euriale—were all children of the ancient marine deities Phorcys (or "Phorkys") and his sister Ceto (or "Keto"), cthonic monsters from an archaic world. Their genealogy is shared with other sisters, the Graeaø, as in Aeschylus's Prometheus Bound, which places both trios of sisters far off "on Kisthene's dreadful plain". Near them their sisters three, the Gorgons, winged With snakes for hair—hated of mortal man[5] While ancient Greek vase-painters and relief carvers imagined Medusa and her sisters as having monstrous form, sculptors and vase-painters of the fifth century BC began to envisage her as being beautiful as well as terrifying. In an ode written in 490 BC, Pindar already speaks of "fair-cheeked Medusa" [6] In a late version of the Medusa myth, by the Roman poet Ovid (*Metamorphoses* 4.794–803), Medusa was originally a beautiful maiden, but when Neptune/Poseidon had sex with her in Minerva/Athena's temple.[7] Minerva punished Medusa by transforming her beautiful hair into horrible snakes. Although no earlier version mention this, ancient depictions of Medusa as a beautiful maiden instead of a horrid monster predate Ovid. In classical Greek art, the depiction of Medusa shifted from hideous beast to an attractive young woman, both aggressor and victim, a tragic figure in her death.[8] The earliest of those depictions comes courtesy of Polygnotos, who drew Medusa as a comely woman sleeping peacefully as Perseus behaeds her.[8]9] As the act of killing a beautiful maiden in her sleep is rather unheroic, it is not clear whether those vases are meant to elicit sympathy for Medusa's fate, or to mock the traditional hero.[10] In most versions of the story, she was beheaded by the hero Perseus, who was sent to fetch her head by King Polydectes of Seriphus because Polydectes wanted to marry Perseus's mother. The gods were well aware of this, and Perseus received help. He received a mirrored shield from Athena, sandals with gold wings from Hermes, a sword from Hephaestus and Hades's helm of invisibility. Since Medusa was the only one of the three Gorgons who was mortal, Perseus was able to slay her; he did so while looking at the reflection from the mirrored shield he received from Athena. During that time, Medusa was pregnant by Poseidon.

When Perseus beheaded her, Pegasus, a winged horse, and Chrysaor, a giant wielding a golden sword, sprang from her body.[11] Jane Ellen Harrison argues that "her potency only begins when her head is severed, and that potency resides in the head; she is in a word a mask with a body later appended... the basis of the Gorgoneion is a cultus object, a ritual mask misunderstood"[12] In the *Odyssey* xi, Homer does not specifically mention the Gorgon Medusa: Lest for my darling Persephone the dread, From Hades should send up an awful monster's grisly head. Harrison's translation states that "the Gorgon was made out of the terror, not the terror out of the Gorgon." [12] According to Ovid, in northwest Africa, Perseus flew past the Titan Atlas, who stood holding the sky aloft, and transformed Atlas into a stone when Atlas tried to attack him.[13] In a similar manner, the corals of the Red Sea were said to have been formed of Medusa's blood spilled onto seaweed when Perseus laid down the petrifying head beside the shore during his short stay in Ethiopia where he saved and wed his future wife, the lovely princess Andromeda, who was the most beautiful woman in the world at that time. Furthermore, the venomous vipers of the Sahara, in the *Argonautica* 4.1515, Ovid's *Metamorphoses* 4.770 and Lucan's *Pharsalia* 9.820, were said to have grown from split drops of her blood. The blood of Medusa also spanned the Amphisbaena (a horned dragon-like creature with a snake-headed tail). Perseus then flew to Seriphos, where his mother was being forced into marriage with the king, Polydectes, who was turned into stone by the head. Then Perseus gave the Gorgon's head to Athena, who placed it on her shield, the Aegis.[14] Some classical references refer to three Gorgons; Harrison considered that the tripling of Medusa into a trio of sisters was a secondary feature in the myth: The triple form is not primitive, it is merely an instance of a general tendency... which makes of each woman goddess a trinity, which has given us the Horation, the Charities, the Semail, and a host of other triple groups. It is immediately obvious that the Gorgons are not really three but one + two.

The two unslain sisters are mere appendages due to custom; the real Gorgon is Medusa.[12] An ancient Roman carving of the Medusa, now spolia in use as a column base in the Basilica Giustiniana of the reign of Seleucus I Nicator of Syria (312–280 BC) The Medusa's head central to a mosaic floor in a tepidarium of the Roman era. Museum of Sousse, Tunisia A Roman cameo of the 2nd or 3rd century Roman ornament with Medusa's head. Etruscan, from Italy, 6th century BC. National Museum of Scotland, Edinburgh Modern interpretations Historical Medusa by Arnold Böcklin, circa 1878 Several early classics scholars interpreted the myth of Medusa as a quasi-historical - "based on or reconstructed from an event, custom, style, etc., in the past".[15] or "sublimated" memory of an actual invasion.[16][12] According to Joseph Campbell: The legend of Perseus beheading Medusa means, specifically, that "the Hellenes overran the goddess's chief shrines" and "stripped her priestesses of their Gorgon masks", the latter being apotropaic faces worn to frighten away the profane. That is to say, there occurred in the early thirteenth century B.C. an actual historic rupture, a sort of sociological trauma, which has been registered in this myth, much as what Freud terms the latent content of a neurosis is registered in the manifest content of a dream: registered yet hidden, registered in the unconscious yet unknown or misconstrued by the conscious mind.[17] Psychoanalysis In 1940, Sigmund Freud's "Das Medusenhaupt (Medusa's Head)" was published posthumously. In Freud's interpretation: "To decapitate = to castrate. The terror of Medusa is thus a terror of castration that is linked to the sight of something.

Numerous analyses have made us familiar with the occasion for this: it occurs when a boy, who has hitherto been unwilling to believe the threat of castration, catches sight of the female genitals, probably those of an adult, surrounded by hair, and essentially those of his mother." [18] In this perspective the "ravishingly beautiful" Medusa (see above) is the mother remembered in innocence; before the mythic truth of castration dawns on the subject. Classic Medusa, in contrast, is an Oedipal/libidinous symptom. Looking at the forbidden mother (in her hair-covered genitals, so to speak) stiffens the subject in illicit desire and freezes him in terror of the Father's retribution.

There are no recorded instances of Medusa turning a woman to stone. Archetypal literary criticism continues to find psychoanalysis useful. Beth Seelig chooses to interpret Medusa's punishment as resulting from rape rather than the common interpretation of having willingly consented in Athena's temple, as an outcome of the goddess' unresolved conflicts with her own father Zeus.[19] Feminism In the 20th century, feminists reassessed Medusa's appearances in literature and in modern culture, including the use of Medusa as a logo by fashion company Versace.[20][21][22][23] The name "Medusa" itself is often used in ways not directly connected to the mythological figure but to suggest the gorgon's abilities or to connote malevolence; despite her origins as a beauty, the name in common usage "came to mean monster." [24] The book *Female Rage: Unlocking Its Secrets, Claiming Its Power* by Mary Valentis and Anne Devane notes that "When we asked women what female rage looks like to them, it was always Medusa, the snaky-haired monster of myth, who came to mind ... In one interview after another we were told that Medusa is 'the most horrific woman in the world' ... [though] none of the women we interviewed could remember the details of the myth." [25] Medusa's visage has since been adopted by many women as a symbol of female rage; one of the first publications to express this idea was a feminist journal called *Women: A Journal of Liberation in their issue one*, volume six for 1978. The cover featured the image of the Gorgon Medusa by Froggi Lupton, which the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of our power as women." [25] In issue three, Fall 1986 for the magazine *Women of Power* an article called Gorgons: A Face for Contemporary Women's Rage, appeared, written by Emily Erwin Culppepper, who wrote that "The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage." [25] Griselda Pollock analyses the passage from horrorism to compassion in the figure of the Medusa through Adriana Cavarero's philosophy and Bracha Ettinger's art and Matruxial theory.[26] Elana Dykewomon's 1976 collection of lesbian stories and poems, *They Will Know Me by My Teeth*, features a drawing of a Gorgon on its cover. Its purpose was to act as a guardian for female power; keeping the book solely in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one reason for her longevity may be her role as a protector, fearsome and enraged. "Only the Gorgon has the savage, threatening appearance to serve as an immediately recognized symbol of rage and a protector of women's secrets," wrote Wilk [27] Even in contemporary pop culture, Medusa has become largely synonymous with feminine rage. Through many of her iterations, Medusa pushes back against a story that seeks to place the male, Perseus, at its center, blameless and heroic. Author Shylle Baumbach described Medusa as a "multimodal image of intoxication, petrification, and luring attractiveness," citing her seductive contemporary representation, as well as her dimensionality, as the reason for her longevity.[28] Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original 'Nasty Woman.' Johnston goes on to say that as Medusa has been repeatedly compared to Hillary Clinton during the 2016 presidential election, she proves her merit as an icon, finding relevance even in modern politics. "Medusa has since haunted Western imagination, materializing whenever male authority feels threatened by female agency," writes Johnston.[29] Beyond that, Medusa's story is, Johnston argues, a rape narrative. A story of victim blaming, one that she says sounds all too familiar in a current American context, the editors on the inside cover explained "can be a map to guide us through our terrors, through the depths of our anger into the sources of