

1: Sport and Spectacle in the Ancient World : Donald G. Kyle :

Sport and spectacle in the ancient world. [Donald G Kyle] Greek Athletes: Myths, Motives, and Mobility -- Females and Greek Athletics -- Macedon and.

By Michael Gauthier An ancient temple in Athens. The events and the reasons for the Olympics are much different now than when the ancient Greek Olympics were first recorded in B. Myths Several myths tell why the ancient Greeks started hosting an athletic competition of this magnitude. One tale says King Oinomaos of Pisa would only allow a man who could beat him in a chariot race marry his daughter Hippodamia, but if the challenger lost, he would be beheaded. Prince Pelops wished to marry Hippodamia and crafted a plan to beat Oinomaos. Pelops won the race and Oinomaos died in the process. Pelops married Hippodamia and founded the Olympics to commemorate his victory. Another myth involves Hercules attacking the city of Elis and founding the Olympics in honor of his father, Zeus. The Facts Historians have discovered that the ancient Olympics were a combination of sporting event and religious festival, and only Greek males were allowed to compete. Each Olympic Games started with a sacrifice and an oath to Zeus by the athletes to swear fair competition. During the first Olympic Games, the only event was the stadion foot race, which mythology states was measured by Hercules and was approximately meters long. It was not until the 14th Olympiad that a new event was introduced, a double stadion race. Even during wartime, Greek athletes were allowed safe passage to the Olympics to compete. The Ancient Olympic Games were held once every four years for 1, years, until Christian Byzantine Emperor Theodosius prohibited the competition. Champions The victors of the Olympics received an olive branch wreath as a prize and were regarded as heroes. No material gain was awarded to the athletes. Some had statues and poems crafted in their honor, and the honor of their communities. Greeks were a competitive people who believed passionately in "agon," or competition, and being regarded as the greatest through the competition. More than a Game The prideful Greeks started the Olympics because of their belief in the glory of competition and to honor the gods with their ability. The Olympics were much more than a game, they gave competitors a chance at immortality. Competitors were seen as heroes who, in their victories, received something greater than money or prizes -- honor. The Ancient Greek Olympics merged two things that the Greeks held sacred, religion and the desire for greatness. Stadion Workout The ancient Greek stadion race was the foundation of the ancient Olympics. Next time you go out for a jog, head to a local track instead, and sprint like the Greeks with this Olympics-inspired workout. Start by running a meter dash at percent effort, rest for five minutes and repeat another meter sprint. After the second , rest for five minutes and then jog for meters, a double stadion. Upon completion, immediately run another meters with percent effort. Rest for another five minutes and run your last meter sprint at maximum effort. Rest for five minutes again, and jog meters for your second and final double stadion.

2: Greek Mythology

Free flashcards to help memorize facts about Ch. 10 Greek Athletes: Myths, Motives, and Mobility. Other activities to help include hangman, crossword, word scramble.

Sports Books Back cover copy This work by a well-published scholar and award-winning teacher provides an introduction to the history of sport and spectacle in the ancient world from the Ancient Near East through Greek and Hellenistic times and into the Roman Empire. The book introduces readers to ancient sport history as a growing and exciting field in which scholarly advances and controversies abound. Drawing on archaeological and art historical evidence and on approaches from anthropology and social history, the author goes beyond the traditional focus on the Greek Olympics and the Roman Colosseum to examine the origins, nature and meaning of sport, the sporting activities and spectacles of earlier Mediterranean peoples, local sport and unusual contests, and much more. Why Ancient Sport History. Word Games and Wars of Words: Conceptualizing Sport and Spectacle. Evidence, Chronology and Modernism. Sports and Spectacles as Cultural Performances. Positive and Negative Classicism. Sports as Spectacles, Spectacles as Sport. Sport as History and History as Sport. Early Sport and Spectacle. Mesopotamian Combat Sports and Running. Royal Hunts as a Near Eastern Tradition. States and Sports, Empires and Spectacles. Rites, Contests or Spectacles. Contests, Prizes, Heroes and Honor. Funeral Games for Patroklos: Sport and Returning Home. Athletic Festivals in an Age of Change. Factors and Features in the Growth of Archaic Athletics. The Coming of Age of Greek Sport. In Search of the Real Ancient Olympics. The Olympics of Illusion and Allusion. Modern Myths and Invented Traditions. The Morass of Olympic Origins: Setting, Operation, Contests, and Spectacle. Site, Sights and Facilities. The Olympic Athletic Festival: The Program of Contests. Athens- City of Contests and Prizes. Sacred and Civic Athletics. Other Athletic Festivals [insert: Calendar of Festivals with Competitions]. Politics, Patronage and Sport in Democratic Athens. Athenian Competitors and Competitors at Athens. Critics and Popular Attitudes. Fourth-Century and Proto-Hellenistic Trends. Spartan Sport and Physical Education: Building the Body Politic. Spartan Physical Education and the State. Kyniska and Spartan Chariot-Racing at Olympia. Myths, Motives, and Mobility. Athletic Stars and Stories. Pindaric Praise and Ideology. Athletes and Social History: Professionalism, Decline or Democratization. Females and Greek Athletics. Women at the Male Olympics. Macedon and Hellenistic Sport and Spectacle to ca. Becoming Near Eastern through Spectacles. Hellenistic Sport and Spectacle. Festivals, Celebrations, and Games. Etruscan Sport and Spectacle: Greek Gifts and Roman Roots. Roman Festivals and Entertainments. Chariot Racing at Rome. Spectacles of Military Victory. Combats, Infamy and Virtue. Romans and Greek Sport. Late Republic and Augustus: Spectacles, Popular Politics, and Empire. The Meaning of Gladiatorial Combat. Sulla, Pompey and Caesar: Unification and Imperial Rule through Spectacle and Sport. Arena Reforms and Regulations. Spectacle, Sport, and the Roman Empire I. Days at the Races: Chariot Racing and the Roman Empire. Gladiators, Arenas and Empire. Beasts and Social Order. Emperors, Spectacles, and Scandals. Games and the Roman Empire II. Imperial Acceptance and Patronage. Professional Athletics in the Empire. Ecumenical and Enduring Olympics. Twilight of the Games: Christians and Closure, or Dearth and Demise. As such, Sport and Spectacle will become an indispensable work of reference for students in courses on ancient sport and researchers who are not very familiar with the field. At the same time, Kyle is cognizant of the latest scholarship and engages with it closely, often in an insightful and original manner. As a result, Sport and Spectacle is also an invaluable scholarly contribution. In short, this is a book written with knowledge, enthusiasm and wit. It will be enjoyed and employed for decades to come. No-one is better qualified to write an English-language synthesis on sport and spectacle in the ancient world. This book does not disappoint. Whatever place and time Kyle examines, fresh and persuasive insights abound. An award-winning teacher, he has been honoured by the University as a Distinguished Teaching Fellow.

3: Mythological Gallery - Greek Mythology Link

Greek Athletes: Myths, Motives, and Mobility Athletic Stars and Stories Pindar on Victory and Glory Athletes and Social History Democratization and Athletics Females and Greek Athletics Girls; Races and the Heraia Women at the Male Olympics?

To this period belong works such as: This time it meant greater boom in all literary and artistic expressions. The sculptors achieve the perfection of their techniques, as well as the best sculptural pieces, where the magnificence of the human figure is observed. There are 2 periods with different styles and characteristics: C Greek sculpture reaches its culmination, creating works that have become models of plastic perfection and beauty at this time. In this century there is a feverish process of achievements to commemorate the victory over the Persians and to rebuild the destroyed. The aesthetic aims to translate the beauty ideal, although it is a naturalistic art tends to the idealization, based on the reality archetypes are created. The true protagonist is the naked male body, getting in their realization a total mastery of the anatomy. The most represented topics belong to the mythical world of the gods and heroes, who are treated with great seriousness. Also leaves the frontality, the sculptures have different viewpoints now. During the first 50 years of the century V B. We see steps towards anatomical perfection, greater dynamism, and solutions to adapt the sculpture to the space in the pediments; triangular spaces in the top front of the buildings. Examples of this period are: He works the bronze, although the works that have been preserved are Roman copies in marble, as in the majority of cases we are going to see. The head have the feeling that do not just correspond to the tense of the body since it is too quiet, focused, but serene. Yours is also the Group of Athena and Marsyas, where Athena is walking and her head looks at the ground at the same point where Marsyas is looking, forming a V, Athena is serene and wears the peplo, Marsyas is a naked figure in tension, which allows to show a powerful musculature. Also works the bronze. Together with Pericles by reconstruction and monumental management of the Acropolis of Athens, it is the sculptor of the gods, which better captures the essence of the divine, author of two gigantic crisoelefantinas sculptures nucleus of wood with gold and ivory plates: Best-known works of Phidias: There are two important sculptors who correspond to this period: Made a Bust of Pericles, located on the Acropolis of Athens, with very idealized and Corinthian helmet. Also preserve its Amazon wound of the contest of Ephesus. Other examples of the sculpture of this stage: Also highlight of anonymous authors, but along the same lines of the above: The Sculpture in Greece in the 4th century BC It is Times of crisis for the Cities State and disintegration and transformation in the social aspect, after the Peloponnesian War between Sparta and Athens and their respective allies. Athens, despite the political crisis, continued the artistic supremacy in Greece, thanks to a society that is elegant and refined, although in this context the artist works not to the State but for particulars individuals, because the war has sapped resources from the State coffers. There are changes from the previous century: It is the sculptor of the delicacy, elegance and the beauty of the smooth surfaces. Attracted by tragic or pathetic themes that can be seen in works like; his Bacchante or Maenad wound with the body troubled by convulsive movements, with the torso twisted, rotating the neck backwards, messy hair and revolt. Sculptor of the archaizing, admirer of Polycleitus, but in there naturalism is sharper. The New canon of beauty is more slender, now the body has eight heads, decreasing the size of it, so the body is high in proportion to the width. He cultivated the portrait, it was the sculptor preferred by Alexander the great.

4: Why Did the Ancient Greeks Start the Olympics? | How To Adult

Greek Athletes: Myths, Motives, and Mobility -- Females and Greek Athletics -- Macedon and Hellenistic Sport Spectacle -- The Roman Republic: Festivals.

Rape is a rare occurrence. The statistics from the FBI Uniform Crime Report found that there were an estimated 92, forcible rapes reported to law enforcement. The "Prevalence, Incidence, and Consequences of Violence Against Women Survey," by the National Institute of Justice and the Centers for Disease Control and Prevention found that one out of every six American women have been victims of an attempted or completed rape in their lifetime. A total of If women were more cautious in avoiding strangers, they would not be raped. A study showed that almost four out of five rapes were committed by someone known to the victim. A Report to the Nation. The primary motive for rape is impulsive sexual desire. Studies show that the major motive for rape is power, not sex. Sex is used as a weapon to inflict pain, violence and humiliation. Most rapists appear to have normal personalities with an abnormal tendency to be aggressive and violent. Women ask for rape by their manner of dress or flirtatious behavior. No woman deserves to be raped, regardless of her appearance or behavior. Since rape is a crime of violence, rapists choose their victims without regard to physical appearance. A person cannot be sexually assaulted by his or her partner or spouse. Sexual assault is a crime regardless of the relationship between the victim and offender. In Minnesota, as in most other states, an ongoing sexual relationship does not preclude a partner or spouse from committing or being charged with sexual assault. The issue is not the relationship, but whether and how force is used. However, victims of intimate partner assault are less likely to report the assault for fear that they will not be believed or because of their emotional investment in the relationship. There is no reason to believe that assault by an intimate partner is somehow easier to experience or "get over. Rape only happens in big cities. Although there are a large number of reported assaults in urban areas, rape happens in all communities no matter how small. Unfortunately, small communities are less likely to have the range of services available in urban areas. When reporting an assault, women of color may find it more difficult to be believed or taken seriously because of institutionalized gender and racial bias. Efforts are underway to root out institutional racism in the criminal justice system. However, men of color accused of rape are still more likely than other accused rapists to be found guilty and incarcerated for longer periods. They also receive more media publicity, especially if the victim is white. Women often falsely report rape to gain attention or get somebody in trouble. The category of "unfounded" consists of both baseless casesâ€”in which the elements of the crime were never metâ€”and false reports. Law enforcement is trained to discover false reports in their investigation. It is more likely that an actual assault goes unreported. Sexual assault on Campus: This myth, instilled through masculine gender socialization and sometimes referred to as the "macho image," declares that males, even young boys, are not supposed to be victims or even vulnerable. We learn very early that males should be able to protect themselves. In truth, boys are children - weaker and more vulnerable than their perpetrators - who cannot really fight back. The perpetrator has greater size, strength, and knowledge. This power is exercised from a position of authority, using resources such as money or other bribes, or outright threats - whatever advantage can be taken to use a child for sexual purposes. Myth 2 - Most sexual abuse of boys is perpetrated by homosexual males. Pedophiles who molest boys are not expressing a homosexual orientation any more than pedophiles who molest girls are practicing heterosexual behaviors. Myth 3 - If a boy experiences sexual arousal or orgasm from abuse, this means he was a willing participant or enjoyed it. In reality, males can respond physically to stimulation get an erection even in traumatic or painful sexual situations. Many survivors feel guilt and shame because they experienced physical arousal while being abused. Physical and visual or auditory stimulation is likely to happen in a sexual situation. It does not mean that the child wanted the experience or understood what it meant at the time. Myth 4 - Boys are less traumatized by the abuse experience than girls. While some studies have found males to be less negatively affected, more studies show that long term effects are quite damaging for either sex. Myth 5 - Boys abused by males are or will become homosexual. While there are different theories about how the sexual orientation develops, experts in the human sexuality field do not believe that premature sexual experiences

play a significant role in late adolescent or adult sexual orientation. It is unlikely that someone can make another person a homosexual or heterosexual. Sexual orientation is a complex issue and there is no single answer or theory that explains why someone identifies himself as homosexual, heterosexual or bi-sexual. Many boys who have been abused by males erroneously believe that something about them sexually attracts males, and that this may mean they are homosexual or effeminate. Pedophiles who are attracted to boys will admit that the lack of body hair and adult sexual features turns them on. Myth 6 - The "Vampire Syndrome", that is, boys who are sexually abused, like the victims of Count Dracula, go on to "bite" or sexually abuse others. This myth is especially dangerous because it can create a terrible stigma for the child, that he is destined to become an offender. Boys might be treated as potential perpetrators rather than victims who need help. While it is true that most perpetrators have histories of sexual abuse, it is NOT true that most victims go on to become perpetrators. Research by Jane Gilgun, Judith Becker and John Hunter found a primary difference between perpetrators who were sexually abused and sexually abused males who never perpetrated: Myth 7 - If the perpetrator is female, the boy or adolescent should consider himself fortunate to have been initiated into heterosexual activity. In reality, premature or coerced sex, whether by a mother, aunt, older sister, baby-sitter or other female in a position of power over a boy, causes confusion at best, and rage, depression or other problems in more negative circumstances. To be used as a sexual object by a more powerful person, male or female, is always abusive and often damaging. Believing these myths is dangerous and damaging. So long as society believes these myths, and teaches them to children from their earliest years, sexually abused males will be unlikely to get the recognition and help they need. So long as society believes these myths, sexually abused males will be more likely join the minority of survivors who perpetuate this suffering by abusing others. So long as boys or men who have been sexually abused believe these myths, they will feel ashamed and angry. And so long as sexually abused males believe these myths they reinforce the power of another devastating myth that all abused children struggle with: It is never the fault of the child in a sexual situation - though perpetrators can be quite skilled at getting their victims to believe these myths and take on responsibility that is always and only their own. For any male who has been sexually abused, becoming free of these myths is an essential part of the recovery process.

5: The Greek city-states and the religious festival

Athletes: Myths, Motives, and Glory: Pindaric Praise and Social History: Professionalism, Decline or Democratization Females and Greek Heraia and Girls Races in the Stadium at the Male Olympic Spectators

Includes bibliographical references p. Contents List of Illustrations. Why Ancient Sport History. Word Games and Wars of Words: Conceptualizing Sport and Spectacle. Evidence, Chronology and Modernism. Sports and Spectacles as Cultural Performances. Positive and Negative Classicism. Sports as Spectacles, Spectacles as Sport. Sport as History and History as Sport. Early Sport and Spectacle. Mesopotamian Combat Sports and Running. Royal Hunts as a Near Eastern Tradition. States and Sports, Empires and Spectacles. Rites, Contests or Spectacles. Contests, Prizes, Heroes and Honor. Funeral Games for Patroklos: Sport and Returning Home. Athletic Festivals in an Age of Change. Factors and Features in the Growth of Archaic Athletics. The Coming of Age of Greek Sport. In Search of the Real Ancient Olympics. The Olympics of Illusion and Allusion. Modern Myths and Invented Traditions. The Morass of Olympic Origins: Setting, Operation, Contests, and Spectacle. Site, Sights and Facilities. The Olympic Athletic Festival: The Program of Contests. Athens- City of Contests and Prizes. Sacred and Civic Athletics. Other Athletic Festivals [insert: Calendar of Festivals with Competitions]. Politics, Patronage and Sport in Democratic Athens. Athenian Competitors and Competitors at Athens. Critics and Popular Attitudes. Fourth-Century and Proto-Hellenistic Trends. Spartan Sport and Physical Education: Building the Body Politic. Spartan Physical Education and the State. Kyniska and Spartan Chariot-Racing at Olympia. Myths, Motives, and Mobility. Athletic Stars and Stories. Pindaric Praise and Ideology. Athletes and Social History: Professionalism, Decline or Democratization. Females and Greek Athletics. Women at the Male Olympics. Macedon and Hellenistic Sport and Spectacle to ca. Becoming Near Eastern through Spectacles. Hellenistic Sport and Spectacle. Festivals, Celebrations, and Games. Etruscan Sport and Spectacle: Greek Gifts and Roman Roots. Roman Festivals and Entertainments. Chariot Racing at Rome. Spectacles of Military Victory. Combats, Infamy and Virtue. Romans and Greek Sport. Late Republic and Augustus: Spectacles, Popular Politics, and Empire. The Meaning of Gladiatorial Combat. Sulla, Pompey and Caesar: Unification and Imperial Rule through Spectacle and Sport. Arena Reforms and Regulations. Spectacle, Sport, and the Roman Empire I. Days at the Races: Chariot Racing and the Roman Empire. Gladiators, Arenas and Empire. Beasts and Social Order. Emperors, Spectacles, and Scandals. Games and the Roman Empire II. Imperial Acceptance and Patronage. Professional Athletics in the Empire. Ecumenical and Enduring Olympics. Twilight of the Games: Christians and Closure, or Dearth and Demise. It covers athletics, combat sports, chariot racing, beast fights and gladiators. It investigates the origins, nature and meaning of sport, covering issues of violence, professionalism, class, gender and eroticism. It challenges the notion that Greek sport and Roman spectacle were polar opposites. It approaches sport and spectacle as overlapping and compatible features of civilized states and empires. Nielsen Book Data Supplemental links.

6: BBC - History - Ancient History in depth: The Olympics: Ancient versus Modern

According to ancient Greek legend, after Hercules completed his 12 labours, he built a stadium at Olympia to honour Zeus, the king of the gods of ancient Greece and established the custom of.

Greek Mythology To the Greeks, man was the measure of all things, and gods mirrored them faithfully. Like men, the gods were noble and proud, but they were also quarrelsome, scheming, lecherous. These deities appeared in more or less human form, though they were always more beautiful than any mortal could hope to be. Invariably, the gods suffered from human faults and engaged in very human behavior, such as falling in love, resorting to treachery to win a cherished goal and hungering for power. Unlike the gods of many ancient civilizations, the deities of the Greeks were far from remote or mysterious. Their motives could almost always be understood in human terms. There were two important differences between the gods and men, however. Although the gods were moved by the same emotional forces that ruled the lives of men, they were not expected to follow the rules of human behavior. Were free to engage in all sorts of conduct that would not be tolerated in human society: The second important difference between gods and men was power. The Greek gods were all, to some degree, embodiments of power, whether in the physical world or in the minds of men. They controlled literally everything, from storms that ravaged the seas to the love that bound men and women together. It was because of this power that the Greeks sought the favor of the gods through prayers and sacrifice. When the Greeks honored excellence in any domain, it was the gift of some of this godly power that they were praising. The Greek gods, who were thought to live atop the heights of Mount Olympus, were ruled by the mighty Zeus. But this was not always so, for the Mycenaean gods were older than the Greek gods, and the Minoan gods were older still. Thus, the Greek gods had a history of their own, just as Greek culture did. In the beginning, there was only Chaos, from which formed Gaea the earth, Tartarus beneath the earth, many other primeval gods such as Eros, Night, and Day. Gaea created Uranus, the Mountains, and the Sea, then married Uranus and gave birth to the Titans, the Cyclopes, and the Hecatoncheires. Uranus turned out to be a harsh and jealous husband who cruelly kept the Hecatoncheires prisoner inside their mother. In retaliation, she called upon her other children to avenge her, and the Titan Cronus wounded his father so severely that the cruel Uranus was vanquished. The furious Rhea managed to hide her sixth born child, Zeus. After growing to manhood on the island of Crete, he returned to his father disguised as a cupbearer. The task was far from over, however. After their victory over Cronus, Zeus and the other gods had to battle the rest of the Titans. After more than a decade of cosmos-shaking warfare, in which the elements of nature raged unchecked, the gods finally managed to confine the Titans to Tartarus, the Greek underworld. Next, the gods had to fight a similar battle against Typhoeus, a hundred-headed dragon that Gaea had created to attack the gods after the defeat of her Titans. The gods had no sooner buried the monster beneath Mt. Etna than the Giants challenged their rule. It required all of their prowess and the assistance of the mortal Heracles to kill the giants. Finally, after vanquishing the Titans, Typhoeus, and the Giants, the gods were at last the unchallenged rulers of Olympus and the earth. Their domain was far different than the world we know today, however. The home of the gods, Mount Olympus, stood at the center of the earth. Around the earth ran a limitless river called Ocean. On the far shore of this river lived the Hyperboreans, a race of blessed men who did not know care, toil, illness, or old age. Their home was isolated from the rest of the world, being completely unapproachable by land or sea. To the West was Hesperia, populated by such monstrous beings as the Cyclops, the cannibalistic Laestrygonians, Scylla, Charybdis, and the Sirens. Beyond Hesperia lay the Elysian Fields, where certain favored heroes went when they died. To the South were the Ethiopians, the lucky, virtuous people with whom the gods banqueted. In the East were the barbarians, fierce peoples who could not speak Greek and did not know the blessings of civilization. Directly beneath the earth was the kingdom of Hades, where the dead went to fade into nothingness. Below Hades was Tartarus, the vast realm of nebulous darkness where the gods had confined the Titans. A moon-goddess, she who drives away pain Sphere.

7: Sport and spectacle in the ancient world in SearchWorks catalog

Although the world of the ancient Greeks is long past, it lives on in the stirring tales of Greek www.enganchecubano.com than just gods and goddesses, this long-ago culture gave us legendary heroes and heroines whose exploits still thrill us.

Print this page Origins Traditionally it has always been said that the Games started at Olympia in BC, about the time that Homer was born. But for several centuries before that date Olympia had been a cult site for the worship of Zeus, a numinous location away from human dwellings, overlooked by a hill, with the sacred River Alph flowing through it. What was it that caused people to change from honouring Zeus solely with dedicatory offerings, to honouring him through athletics? Several factors seem to have been involved. One is the rise of the Greek polis, or city-state. As city-states in different locations grew, each wanted a means of asserting its supremacy, so would send representatives to Olympia to become supreme in physical competition. The Games were an attractive means of getting men fit. Connected with this is the development of military training. Another factor is the traditional Greek view that the gods championed a winner, so by establishing a competition aimed at producing supreme winners, they were thereby asserting the power and influence on humans of the supreme god, Zeus. How long this race was is a matter for conjecture, as the ancient stadium, meters long, visible at Olympia now, did not exist then. In BC a longer, there-and-back race, the diaulos, was introduced, followed four years later by the long-distance race, the dolichos, a race of perhaps 12 laps. The emphasis on running in the early years of the Olympics may reflect the perceived basic requirements for a fit soldier. A race while wearing armour was introduced in BC, and even a mule race in BC, but it was not generally popular. Top Religion and politics Religion pervaded the ancient Olympics. Zeus was thought to look down on the competitors, favouring some and denying victory to others. If an athlete was fined for cheating or bribery human nature stays much the same over a few millennia, the money exacted was used to make a cult statue of Zeus. As the offerings were burnt, they were examined by a priest, who pronounced an oracle - an enigmatic and often ambiguous prediction of the future - according to his interpretation of what he saw. Athletes consulted the oracle to learn what their chances in the Games were. The Greeks tried to keep some aspects of politics out of the Olympics, but their efforts met then, as such efforts do now, with limited success. The Olympic truce was meant to lead to a cessation of hostilities throughout Greece, to allow competitors to travel and participate safely, but it was not always observed. A victorious athlete brought great honour to his home city. The great historian of the Peloponnesian War, Thucydides, tells how in BC the Spartans violated the truce by attacking a fort and dispatching hoplites, and they were therefore banned from the Games. But Lichas, a prominent Spartan, thought of a way round the ban - he entered the chariot race as a Boeotian. When his true nationality was discovered, however, he was given a public flogging at Olympia. The sixth-century Athenian statesman Solon promoted athletics by rewarding Athenian victors at the Games financially - an Olympic victor would receive drachmae for comparison, a sheep was worth one drachma. Thucydides represents the maverick Athenian leader Alcibiades as trying to drum up political support in BC by boasting of his earlier successes in the Olympic Games. And it is clear from the victory odes of Pindar and Bacchylides that the Sicilian tyrants in the fifth century aimed to strengthen their grip on affairs by competing in the equestrian events at the Games, and by commissioning famous poets to compose and publicly perform odes celebrating their victories. Some dispute this, for although the visual evidence for it - the painted decorations on vases - generally shows athletes performing naked, all sorts of other people eg soldiers departing for war, which they would presumably have done clothed are also shown unclad. Also, some vases do show runners and boxers wearing loin-cloths, and Thucydides says that athletes stopped wearing such garments only shortly before his time. Another argument is that it must have been impractical to compete naked. On balance, however, it is generally thought probable that male athletes were naked when competing at the Games. Women did not participate at the main Olympic festival. They had their own Games, in honour of Hera, where the sole event was a run of five-sixths of the length of the stadium - which would have preserved in male opinion the inferior status of women. Whether women could even watch the festival is disputed. Unmarried virgins, not soiled by sex or motherhood and thus maintaining the religious purity of the occasion,

probably could. Festivals and, for example, funerals were among the limited occasions when women, especially virgins, or parthenoi, had a public role. At the Games unmarried girls, besides helping with the running of the festival, may have taken the opportunity to find a fit future husband. He is said to have carried his own statue, or even a bull, into the Olympic arena, and to have performed party tricks such as holding a pomegranate without squashing it and getting people to prize open his hand - nobody could. Then there is Leonidas of Rhodes, who in the second century BC won all three running events at four consecutive Olympics. His three sons and two of his grandsons were also Olympic champions. Superhuman heavyweights were regarded with special awe. Cleomedes, a fifth-century Olympic boxing champion, killed an opponent at the Olympics, was disqualified, went mad and smashed up a school. Not a recipe for special reverence, you might think. But the Greeks regularly explained abnormal feats and states of mind by saying that something divine, or a god, had entered whoever was affected in this way, and Cleomedes ended up receiving semi-divine honours as a hero. The tragedian Euripides expressed similar sentiments in his play *Autolykus*, now only surviving in fragments. Galen, physician and polymath of the first century AD, also attacked athletics as unnatural and excessive. He thought that athletes eat too much, sleep too much and put their bodies through too much. But in the end the detractors of athletics lost out to the sympathisers. The person who most idealised the Olympics was Pindar, from Thebes, midway between Delphi and Athens. Pindar composed odes for victors at the Olympic and other Games in the fifth century BC, comparing their achievements to those of the great heroes of the past - such as Heracles or Achilles - thus raising them to an almost divine level. He thought that, though mortals, their superhuman feats of strength had temporarily elevated them to another realm and given them a taste of incomparable bliss.

8: Free European History Flashcards about SSAW - 10

Catalogue Sport and spectacle in the ancient world. Sport and spectacle in the ancient world. Kyle, Donald G. Book. Greek athletes: myths, motives, and mobility;.

9: Introduction | The Real Story of the Ancient Olympic Games - Penn Museum

At one point in Greek mythological history, there was an epic battle between the Titans and the Olympian gods for control over the heavens. Well, the Olympians won and Zeus condemned Atlas (as the leader of the Titans) to hold the heavens on his shoulders as punishment.

Heidelberg/Westminster Shorter Catechism Seed time and harvest Executives for Government From Dark Horse Road Book three : The grand alliance (Sunday, December 7, 1941, and onward) Reading mental health nursing Material requirement planning advantages and disadvantages Me My Grandpa (Me and My (Me and My) The Champions Classic, Vol. 1 Bangladesh garments factory list A Matter of Choice (Heartsong Presents #14) High-pitched laugh of a painted lady Reform, labor, and feminism Belinskij and Russian literary criticism The United States enters the Great War The Cookies and candy cookbook. Who Kill K Silkwd Stories by contemporary Japanese women writers Java programming for dummies 5th edition Prose writers of Canada Heaven CanT Wait (Spellbound) Seed Technology and Its Biological Basis (Sheffield Biological Sciences) Opportunities in fire protection services STAR WARS MISSIONS Address delivered at the anniversary meeting of the Geological Society of London, on the 16th of February No se tu partitura para piano Whats in the Box? and Other Stories Bumper Pack of 18 Titles More vitamins and minerals with fewer calories Sharpening your vision Ch. 1. Looking for the / 2 Enter the Peacock Blue 22 Bmw m3 e92 manual Complete Puppy and Dog Book The Dilemma of Siting a High-Level Nuclear Waste Repository (Studies in Risk and Uncertainty) Making Designer Furniture for Children, the Home and Garden Stochastic models estimation control solutions manual The Informel Theatre (1961) VI. Marine Casualties, p. 305 Book VII: Building applications with Microsoft MFC Towards the edge of the universe