

# The Athena Identity – the Background of the Athena Doctrine

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## *The Athena Doctrine*

John Gerzema is a social scientist who studies the impact of leadership ethics and corporate culture on consumer behaviour and financial performance. Does he focus on the role of women in leadership and what are the defining personality traits of the modern leader? Gerzema - D'Antonio (2013) links the new leadership traits to the person of the ancient Greek goddess Pallas Athena. In a survey of 13 countries and 64,000 leaders, 70-80% of respondents said the world would be a better place if male leaders were more like women. Empathy, kindness, cooperation, patience and common sense are among the qualities that characterise the leaders of the future. This study aims to improve the understanding of the central figure of the Athena Doctrine, the Greek goddess of wisdom, in the context of European identity.<sup>2</sup>

## 'I too, was born in Arcadia' (Schiller)<sup>3</sup>

During the millennia of the Stone Age, individuals of *Homo habilis*, *Homo erectus*, *Homo neanderthalensis* and *Homo sapiens* roamed large parts of Africa and Eurasia in families, clans and small hordes. The groups were always led by the strongest male, the alpha male, the father, who was able to protect and hunt, i.e. keep the clan alive.

When the head of the family – who also had control over the possessions of the women – lost his strength or became weak or old, one of his successors, his challenger, another younger male, took over the leadership role – just as in the animal kingdom. Yes, but man is envious, ingenious, ambitious, and does not always *play fair* in the pursuit of his goals. Unlike in the animal world, it was increasingly common in human groups for the leader to be eliminated prematurely, even if no challenger could match him. Two or three weaker, young male offsprings joined forces and together they killed the father (this is the 'original sin', patricide – at least according to Freud). It was agreed that the patricidal sons would lead the clan in turns, according to the cycles of the moon, the time-measuring device of the time, for the same length of time. The social 'remorse' of hundreds of thousands of patricides led to the emergence of totem animals – representing the spirit of the murdered father – on the threshold of institutionalised religion. Yes, but man is envious, ingenious, ambitious, and does not always respect the agreements made to achieve his goals. Thus, it happened that the leader, after the lunar months or the lunar year, refused to hand over power to his accomplice, his brother. Thus, the period of the *Brother Clan* was burdened with power struggles and wars between brothers, which threatened the survival of the community. Someone had to step in as an arbiter to force

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<sup>2</sup> The first version of the manuscript was published in Hungarian in the Hungarian Workshop of Economic Geography and Urban Marketing (Tózsza, 2022) Download:

[https://start.uni-neumann.hu/telemarket/kiadvanyok/2022-6/14\\_Tozsa.pdf](https://start.uni-neumann.hu/telemarket/kiadvanyok/2022-6/14_Tozsa.pdf)

<sup>3</sup> *I too, was born in Arcadia* (Friedrich Schiller: Resignation 1786) *Auch ich war in Arkadien geboren, Auch mir hat die Natur, An meiner Wiege Freude zugeschworen.* (*I too, was born in Arcadia, I too, belonged to Nature; At my cradle all joy was sworn.*)

the leader to hand over power to the other leader when his time was up. Who could the fierce, strong males, the 'father-killing' sons listen to? Whose judgement could they accept alone? Their mother. She became the alpha female, also known from the animal kingdom. Thus, over the millennia of the Stone Age, the matriarchy, the matriarchal society, was born.

In Europe, this social order lasted until the Bronze Age, no longer dominated by wandering hordes, but by state-building peoples. The life and morals, religion and art of the societies of the Mediterranean world were no longer governed by the worship of totem animals, but by the worship of the mother goddess. This domination of women lasted for thousands of years until the dawn of the Iron Age. Until the birth of Zeus – in Arcadia.

As we know, Zeus (Jupiter), the personification of lightning, was the youngest child of Cronus (Saturn), the Titan of Time. Time devoured his children to prevent them from dominating him. The wife of Cronus was Rhea Titanis, the personification of the oak tree, the most resistant European tree to time. She gave birth to her sixth child, the youngest, in secret and later gave her husband a stone wrapped in a swaddling cloth. She hid in the cave of Mount Lyakon in Arcadia, and in the silent pain of childbirth she dug all five fingers deep into the red clay of the cave. Since Rhea was a powerful goddess, the clay she turned out with her fingernails gave rise to little deities, the *dactyls* (fingers): the Iron, the Steel, the Hammer, the Anvil and the Knife! This is how the European Iron Age was born, with Rhea's infant son, Zeus. Zeus was the god of iron and unbridled masculine strength, and became the new ruler of the world, following Gaia (Mother Earth) and the two previous god-kings; Uranus (Sky) and Cronus (Time), as by defeating his father, Time, Zeus became the king of the immortal Olympian gods.

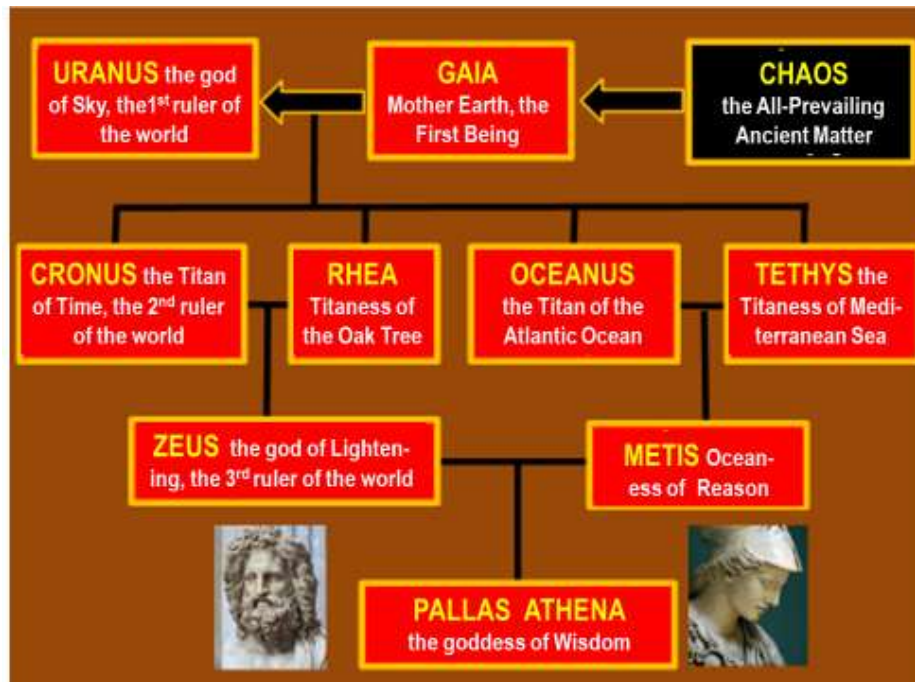
Iron weapons represented the *high technology* of the Iron Age, and the stone and bronze-armed defenders of the indigenous societies and city-states were no match for the iron-armed bands and armies led by the strongest men.

After many thousands of years, men became kings and leaders again, and after the prehistoric alpha male rule, the era of patriarchy; followed by a long time of matriarchy, the patriarchal society, was back again – and still is. Religion, as can be learnt from the interpretation of Greek mythology, thanks in particular to the work of Robert Graves, was transformed: the reign of the mother goddess came to an end. The mother goddesses, adapted to the three seasons of the Mediterranean world, disappeared: the young girl (spring), the attractive woman, the mother (summer) and the old woman (winter). However, their traces prevailed in the European culture. Even in Hungarian mythology, this holy female trinity is reflected, with a Christian influence: *kisboldogasszony* (little young Blessed Virgin Mary) standing for spring, *nagyboldogasszony* (great Blessed Holy Mother) standing for summer and *kara asszony* (the dark woman from whose name the Hungarian Christmas i.e. *karácsony* is believed to origin) representing winter.

The reign of the mother goddesses came to an end, but – like the ghosts of murdered fathers in the period of the Brother Clans – the memory of desecrated, exiled goddesses, priestesses and queens once again led to a social 'remorse' in the centuries between the Bronze and Iron Ages. When the Iron Age Zeus regained absolute power in the name of male society, some 'reparation' had to be paid to women; and just as once the members of the Brother Clan once paid homage to the memory of the thousands of fathers murdered with totem animals, so now in religion the wisest, the most beautiful and the most fearsome of the new deities were chosen from among the women. The wisest was Athena (or Minerva, the 'virgin' form of the former Mediterranean mother goddess, Spring); the most beautiful was Aphrodite (or Venus, the 'fair maiden' form of

the former mother goddess, the 'foam-born' Summer) and the most fearsome was Persephone (the mistress of the underworld, the 'destructive' Winter).

The new religion of the patriarchal society 'ensured' that all three mighty goddesses were the daughters of Zeus – the male father god! Athena's mother was Metes, the 'sparkling' Reason; Aphrodite's was Dione, the 'fertilising' Rain; Persephone's was Demeter, the 'grain-spraying' Fertility.



*Genealogy of the goddess Athena the 'daughter of the father' Pallas (meaning 'unmarried, virgin')*

Source: own editing

## 'I begin to sing of Pallas Athena' (Homer)<sup>4</sup>

One of the lovers of the 'womanizer' Zeus was one of his cousins, the goddess of Reason, named Metes, the daughter of the Titan Oceanus and Titaness Tethys, who personified the Atlantic Ocean and the Mediterranean Sea respectively. Zeus got a prophecy that a son born of Metis would deprive him of power, as Cronus had done to Uranus, and as Zeus himself had done to Cronus (see the series of prehistoric patricides). So, on a sudden impulse Zeus swallowed the equally immortal Metis. Nine months later, he was walking by Lake Tritonis in Libya, North Africa, when he began to suffer from a terrible headache. Hermes, Zeus's constant, nimble and talented helper, immediately summoned the lame, lanky, but 'day-glowing' Hephaestus the blacksmith, who, at Zeus's request, struck him on the head with his hammer. Through the resulting crack, a glowing maiden, fully armed, leapt from Zeus's head, landing with such a thud that the whole world shook and all the seas flooded. So Zeus, the male king of gods, alone

<sup>4</sup> *'I begin to sing of Pallas Athena, the glorious goddess, the owl-eyed one, with whose thoughtful counsel abounds and whose heart is unyielding, the venerable virgin, the city defender, the strong' (Homer: Hymn)*

gave birth to the most radiant woman. It suggests a complete triumph of patriarchy over matriarchy that, at the same time, Zeus's wife Hera failed in her attempt to do the same. She 'only' gave birth to Hephaestus, the awkward god of blacksmiths and volcanoes, supposedly by herself, but found him so imperfect that she threw him off Mount Olympus, making him lame. (In fact in ancient times, strong boys destined to become blacksmiths had their legs broken, lest they leave the community as soldiers or, worse, take their skills in forging iron weapons for the enemy.)



*Bronze statue of Athena before Christ from the 4<sup>th</sup> century (left) and the most famous Athena relief, the 'Thinking Athena' (right)*

Source: Piraeus, Archaeological Museum (left); Athens, Acropolis Museum (right)

Athena became one of the 12 Olympian deities as the goddess of wisdom, science (including military science and urban defence), most of the arts and crafts. Her Homeric epithets are: 'bright-eyed, owl-eyed, prudent, father's daughter, city defender, virgin, master, champion, invincible, people-shaking, multitudinous'. In battle she was invincible. Unlike the war god Ares (Mars), who delighted in savage slaughter and the turmoil of man-destroying battle, Athena was a strategist, a tactician who fought with reason rather than strength. When Mother Earth, Gaia, unleashed her son Typhon, the smoking typhoon fathered by Tartarus (the Inferno), on the world, all the gods, including Zeus himself, fled and went into hiding. Only Athena dared to confront the giant monster. When Zeus caught sight of his brave daughter from his hiding place, he was ashamed, and engaged the fire-breathing giant in a bloody battle, and finally threw the island of Sicily at Typhon, who still smoulders under the volcano of Mount Etna.



Athena is the name-giver of the modern Greek capital. Poseidon (Neptune), Athena's uncle, the god of the sea, wanted to move into the temple at the top of the Acropolis and gave water as a gift to the Athenians: he thrust his trident into the side of the Acropolis, from which a three-hole spring burst forth. It was considered a valuable gift until it became clear that Poseidon could give nothing more than his essence: sea water. Athena's gift, however, was the olive tree, which, with its precious olive oil, is still Greece's main export to this day. Thus, Athena won the city. The olive tree lives for a thousand years, has no natural enemies among insects and herbivores, tolerates drought, requires no pruning, hoeing, spraying or other care, its fruit is valuable and its harvesting is not labour-intensive: only a net is spread underneath, because only the berries that fall off by themselves can be processed.



*Athena defeats the giant Enceladus  
(ancient amphora representation)*

Source: Museum of Fine Arts, Rouen



*The statue of Athena holding Nike, goddess of  
Victory, in front of the Parliament in Vienna*

Sculptor: Theophil Hansen, 1870

Athena, apart from being feminine, always proved to be humane. She turned away from those who, even in war, broke the rules of humanity. During the battles of the 'Seven against Thebes', she did not help her former protégé, Tydeus, when he was mortally wounded and sucked the brains out of his opponent's severed head to regain his strength, in other words, he committed cannibalism. She turned away from the support of the Greeks when, during the sack of Troy, Aias the Minor raped a Trojan princess, Cassandra, in front of Athena's statue.

But the 'ingenious' Odysseus was always supported by Pallas Athena, as was Jason, the leader of the Argonauts' expedition to seek the Golden Fleece. Even though she was a woman, she was a staunch supporter and a dutiful daughter of Zeus, who represented a fatherly society. This is also reflected in the Orestes saga. When Agamemnon, the commander-in-chief of the Greek army, accidentally killed one of the sacred stags of the goddess Artemis before setting sail for Troy, a calm ensued which could only be lifted by the sacrifice of the Greek leader's daughter Iphigenia. Thus, the Greeks launched a human sacrifice so that they could leave against Troy. Iphigenia's mother, Clytemnestra (the sister of Helen the Fair, who was the *casus belli*<sup>5</sup> of the Trojan War), witnessed this. Ten years later, Clytemnestra murdered Agamemnon (who had returned victorious from the war with Cassandra, the enslaved Trojan princess, and their two children) with her own hands. Orestes – Agamemnon's son – could not accept this and killed

<sup>5</sup> *Casus belli* means Act of war in Latin – i.e. an event, an action or a person that either provokes or justifies a war

his mother, Clytemnestra. The matriarchal social tradition considered this – matricide – to be the greatest sin imaginable, and the goddesses of vengeance, the Furies, drove Orestes mad. Eventually, Pallas Athena got the Athenian court to acquit the murderer, arguing that the murder of a father was a greater crime than matricide.

Among the gods, she was most annoyed by his uncle Poseidon, which was due to the fact that the blue-haired sea god who ruled the Mediterranean Sea was more closely associated with the traditions of matriarchy, while Pallas Athena, the devoted daughter of Zeus, supported the new world order of patriarchy. This was manifested in the fact that Poseidon, when he once saw Athena on her way to Hephaestus's workshop to have a new weapon made, jokingly informed the blacksmith that Athena wanted him to rape her. When the hairy blacksmith threw himself at the unsuspecting Athena, she naturally resisted, and in the scuffle Hephaestus, who fell to the ground, accidentally impregnated the Earth itself, i.e. Mother Earth Gaia. But Athena took pity on the serpent-legged son, born of the Earth, and raised him as her own, and he became the first Athenian king, and after his death the constellation 'Charioteer', for he invented the horse-drawn chariot. On other occasions, Poseidon annoyed Athena by making love to Medusa the Gorgon, one of the most beautiful sea goddesses, in a temple of Athena. Athena therefore turned the unfortunate girl into a snake-haired creature, so terrifying that anyone who looked at her was turned to stone. Later, Perseus was helped by Athena, who killed Medusa and placed the terrifying Gorgon-head, on the goddess's shield. On Medusa's death, she gave birth to Poseidon's son, Pegasus, the winged horse that inspired artists and was a favourite of the Muses.



*Tintoretto: Athena and Arachne*

Source: Pitti Gallery, Florence

Athena's shield was covered with the goatskin known as *aegis*, a traditional garment worn by the priestesses of the ancient Mediterranean. Since then, if we carry out an activity under the aegis of someone, we are considered to have a protective shield held over us by Athena, and we can work and live under her 'aegis'. Therefore, not only in Athens, but also in the temples built in the Greek citadels and dedicated to Athena – even in Troy itself – there was a shielded,

helmeted, spear-wielding 'city guardian' Athena, who held her aegis over the city in a protective way in case of danger.

As well as being the noblest, rational-minded, almost masculine, 'daddy's girl', Athena sometimes manifested herself as a woman. It is known that the equally virginal Artemis (Diana), goddess of the hunt and of unspoilt nature, usually mercilessly destroyed men who happened to catch sight of her while bathing, such as Arcas, who later became the constellation of *Ursa Minor* (in English, the Lesser Bear). Tiresias, who saw Athena by chance while bathing, was 'only' blinded, but the goddess almost immediately repented and bestowed upon him the gift of divination. She behaved petty with Arachne when she showed a spark of feminine vanity. Arachne was a very fine weaver, and Athena, as goddess of the arts, challenged her to an incognito weaving contest. When she could find no fault with the work of Arachne of Crete, because it was so beautiful, she declared the Cretan girl the loser, objecting to its theme (the amorous adventures of Zeus). In her grief, Arachne hanged herself, but Athena immediately rescued her and turned her into a spider – the talented weaver. The myth is based on the war between Athens and Crete over the monopoly of the textile trade, which of course ended with Athens' victory over Crete.



*The world-famous, huge statue of Pallas Athena, made of ivory and gold, was made before Christ in 432 to the design of Phidias in the Parthenon temple in the citadel of the Acropolis in Athens, which later was destroyed. Today in Nashville Tennessee, USA, in Centennial Park, an exact replica of the former Athenian temple built in the 1920s, this 12-metre-high, gilded, life-size replica, based on surviving Roman copies, was made between 1981 and 1990 and is the largest indoor statue in the Western Hemisphere.*

Source: life-size replica of the original statue of Athena Parthenos (the "invincible virgin")  
<https://www.quora.com/Where-was-Phidias-large-ivory-and-gold-statue-of-Athena-located-in-the-Parthenon>



A manifestation of Athena's hidden feminine trait is, when she bore witness to her vanity. This time it was not professional jealousy, as with Arachne, but beauty. It so happened that one of the beautiful mermaids, Thetis (later mother of Achilles), whom Zeus had chosen for himself, was given in marriage to a mortal (Peleus) by the gods, because it was foretold that the future child of Thetis would far surpass her father's glory. All the gods were invited to the wedding, but Eris, the goddess of strife, was understandably left out of the guest list. She rolled a golden apple among them with the inscription 'to the fairest'. Zeus's wife, the Hera (Juno), as queen of the gods, immediately pounced on the apple, but, inexplicably, Athena also claimed it, also considering herself the fairest. Naturally, the third contender was in fact the most beautiful goddess, Aphrodite (Venus). A mortal man was sought to be the judge – a role that neither Hermes nor Apollo, for understandable reasons, would accept. The chosen one was the mortal man considered to be the most handsome of all, Paris, the son of the Trojan king. The three goddesses came before him; Hera promised him power. Athena would have made Paris the wisest man in the world. But the contest was won, of course, by Aphrodite, the goddess of beauty, who promised Paris something more tangible to a real man than these, the love of the most beautiful mortal woman in the world (the Spartan Helen of Troy). Thus began the Trojan War, with Athena and Hera supporting the Greeks and Aphrodite the Trojans, as it were.



*Rubens: Judgement of Paris*

*The beauty pageant between the three goddesses Athena, Aphrodite and Hera, before Hermes and the son of the Trojan King, Paris, as the arbitrator*

Source: National Gallery, London



The human face of Pallas Athena is shown by the small interlude that when she invented the flute<sup>6</sup>, she presented her new musicology to the Olympian gods. Although everyone was delighted with Athena's game, the goddess noticed that the Muses were secretly laughing. So she went alone to the shore of a small lake to see her reflection as she played on the flute. She was shocked to see that when she blew the flute, her face became slightly contorted. As a kind of vain woman, she immediately threw the flute far away, which was later found by the funny, goat-footed semi-god of the woods and meadows, Pan. And because the lips of a mighty goddess, Athena, had first touched the flute, Pan was able to make wonderful melodies from it, which increased the success of his courtship around the nymphs, and thus, eventually, the invention of the Pan flute was attributed to him.



*The most famous world beauty pageant ever, for the golden apple, in the golden age of European fable, among the three goddesses: Hera, Aphrodite, the winner, and Athena in Asia Minor, in the vicinity of ancient Troy – as seen by artificial intelligence today*

Image source: Magic Studio, Free AI art generator



*Pan teaching Daphnis to play the Pan Pipe (Archaeological Museum, Naples), invented by Athena (Archaeological Museum, Piraeus). Background created by Magic Studio*

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<sup>6</sup> Which became known later as the Pan Pipes or Pan Whistle, too.

## 'Minerva's owl flies after dark' (Hegel)<sup>7</sup>

Athena, like most Greek gods, was taken over by the Romans and identified with their own gods. Thus, in the Roman Empire, Athena was worshipped as Minerva, the goddess of the arts. However, in the Roman Empire, which was based on the expansion of war, the two gods associated with war were honoured in the opposite way to the way they were honoured in Greece. In Rome, the worship of Mars (Ares) almost approached the importance of Jupiter (Zeus), whereas with the Greeks the worship of Ares (Mars) had not even approached that of Athena (Minerva), which in turn rivalled that of Zeus (Jupiter). In other words, in the Roman period, the values and traditions of prehistoric, Stone Age and Bronze Age societies, reflected in the native language, were no longer strong and were relegated to the background. A male-dominated society no longer considered it important for this masculinity to be represented by a female god figure for socio-conscientious reasons, to compensate for the atrocities committed against the priestesses and queens of the past. Mars was better suited for this purpose. Still, it can be argued that, even if Minerva was relegated to the background, the representation of the female gender continued to live on among Roman goddesses. Vesta (Hestia), Juno (Hera), Venus (Aphrodite), Diana (Artemis), Ceres (Demeter), Minerva (Athena), Justicia (Dike), Juventus (Hebe), Pax (Eirene), Fortuna (Tyche), Aurora (Aeos) were all goddesses of public honour. They represented home, family, beauty, hunting, grain, crafts, justice, peace, luck and dawn.

With the advent of Christianity, the gender egalitarianism of Greco-Roman culture was preserved through medieval church and school education. The transition from mother-gender societies, which lasted for many thousands of years, to father-gender societies, which have emerged over the last one or two thousand years, has given rise to ongoing conflicts, which have created a rich mythology. The ancient authors who told these stories, Homer, Ovid, Horace, were taught in European medieval schools, and educated people were privileged to know ancient Greco-Roman mythology, stories about gods and goddesses, even in the modern age, until the end of the 20<sup>th</sup> century. All this, Greco-Roman culture based on gender equality, influenced the other two – much younger – pillars of European culture, Judeo-Christian culture and Celtic-Germanic culture. Women in all three cultures – apart from the interests and occupations specific to men and women – enjoy, on average and as a whole, equal human rights, such as the cult of the Virgin Mary, the female leaders of the Vikings, such as Freydis Eriksdottir, who established the first American colonies four centuries before Columbus, Joan of Arc in the Middle Ages, or the unconditional respect for women in medieval chivalric culture.

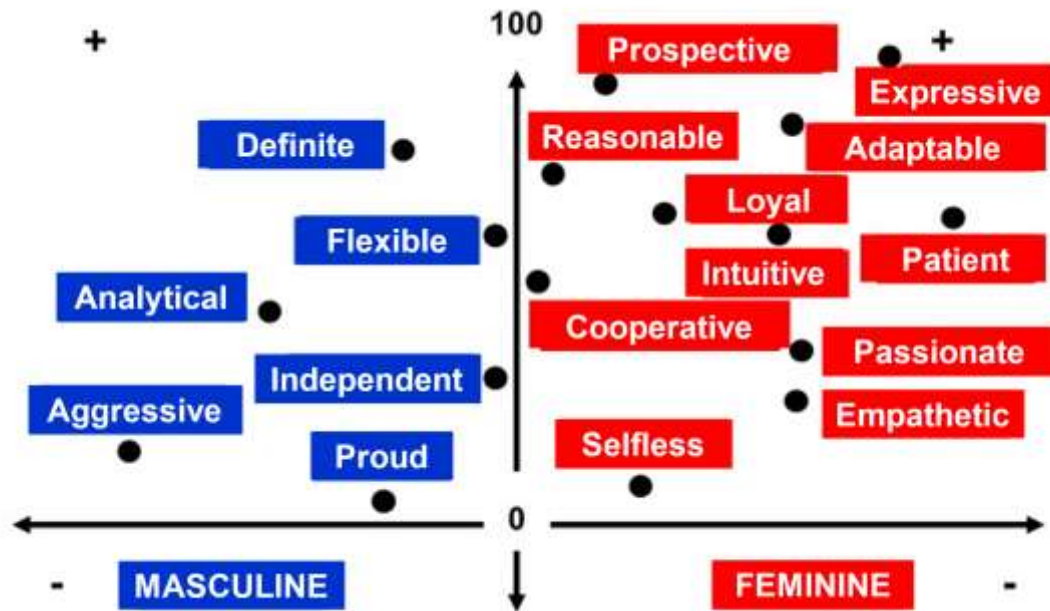
From the very beginning, Athenian coins featured the owl. The owl is the sacred animal of Athena, the night bird of the forests, considered wise and which flies after dark. The German philosopher Hegel was saying that the Athenians, who always considered themselves the strongest and wisest, since their city was named after the goddess of wisdom, could not achieve hegemony of European importance, as Rome, or later London, Paris or Berlin, did. In other words, they are wise when it is too late – in hindsight.

But there is also a modern interpretation of this saying: the owl Minerva – wisdom – can come to life in the darkness, when the schoolchildren are no longer learning Metamorphosis, Aeneas,

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<sup>7</sup> *The owl of Minerva only begins its flight with the dawn* (Georg Wilhelm Friedrich Hegel: Grundlinien der Philosophie des Rechts, 1820)

Iliad and Odyssey. When the knowledge of the mythological content of the old paintings and sculptures of European culture, still on display in museums and public squares, is no longer the measure of an educated person. But the legacy of Pallas Athena has lived on in European culture over the centuries, and today it is once again at work in the creation of the Athena Doctrine, to which Hegel's quote is very appropriate.



*Main features of the Athena Doctrine*

*Strength and distribution of characteristics strongly associated with successful leadership between men and women – clearly in favour of women leaders*

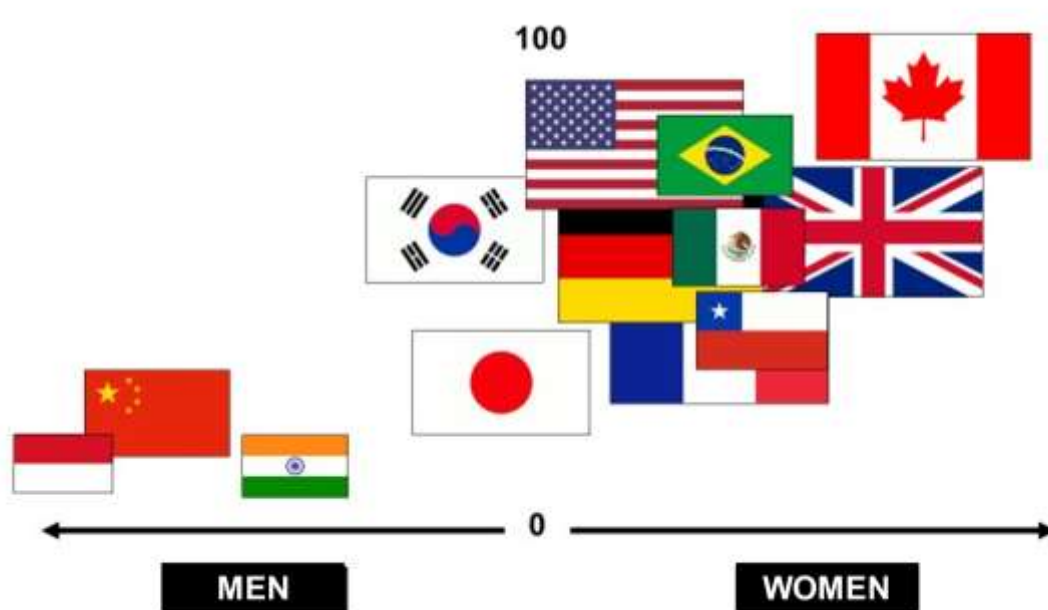
Source: own ed. based on Csizmadia, 2018

During the 'dark' Middle Ages, Greco-Roman culture lived on in monasteries and church schools. In the spirit of European culture, most of the art, performing arts, music and literature of the modern age, which is not explicitly Christian, presupposes knowledge of Greco-Roman mythology! Only the Soviet communist world order in Eastern and Central Europe put an end to this. And from here, after Petőfi<sup>8</sup>, one can quote freely: *The twenty-first century dawned, and night fell on Europe*. In our time, it is the role of the Internet in reorganising human knowledge that has, among other things, relegated the strongest pillar of European culture, Greco-Roman mythological knowledge, to the passive realm of knowledge in the vast repository of the Internet. Thus, it is only at the end of the 20<sup>th</sup> and beginning of the 21<sup>st</sup> century that the real darkness has fallen on European culture, insofar as not only Greco-Roman mythology, but also the Judaeo-Christian culture summarised in the Bible and the Celtic-Germanic culture that survives in northern Europe, are excluded from the active body of knowledge that is part of the daily life of the digital natives. The educated person today is no longer *a European among whites*, as Attila József<sup>9</sup> wrote, but one who is skilfully using mobile applications and economically creative, who is in the right place at the right time, and whose identity is the same

<sup>8</sup> Sándor Petőfi, a famous 19<sup>th</sup> century Hungarian poet

<sup>9</sup> Attila József, a famous 20<sup>th</sup> century Hungarian poet

regardless of nationality or continent, since he or she is not familiar with the cultural roots of any continent or region. Therefore, one cannot identify oneself with any of them.



*The role and importance of gender in leadership in some countries  
(from left to right: Indonesia, China, India, Japan, South Korea, Chile, Germany, France, Mexico, the USA, Brazil, UK, Canada).*

Source: own ed. based on Csizmadia, 2016

In such darkness, we wait for the owl of Minerva to fly again, as Hegel said, and this is the hope of the 21<sup>st</sup> century, with the reassessment of traditional female roles, the emergence of the Pallas Athena Doctrine, and the reappearance of the name of the goddess and with it, the classical European human culture. Which should not disappear without a trace, and that there should be a demand, still attracting attention, still of interest for such writings – in Europe.

A ray of light in the darkness, in addition to the introduction of the Athena Doctrine, is the fact that the PADME (Pallas Athena Domus Meriti) Foundation was established in 2017 to support the training and development of economists and financial professionals by establishing and operating an educational and scientific centre for the dissemination of financial knowledge in a scientific manner and by raising the training and development of banking professionals to an international level. Its unique feature is that its world-class research - education and dissemination outputs and content will cover not only economics but also the geo-economic and geostrategic, economic geography, geopolitics, geography and related social sciences disciplines that influence the new world order based on Connectography.





*Statues of Athena in Buda Castle: the statue of Carlo Adami (1798) on the corner of the Holy Trinity Square, the 'protector of the city' Pallas Athena, and the statue by Szőke Gábor Miklós, the 'science keeper' Athena, in the lobby of the Pallas Athena Domus Meriti Foundation (PADME) at 72 Úri u. in 2021*

Source: own photos

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