**73rd MEETING OF THE SNTS - OPENING SPEECH**

**Prometheus and Paul**

Our Beloved Sisters and Brothers, Paul never wrote an **Epistle to Athens**. He never mentioned his experience from the *Kleinon Asti*, meaning the *Beautiful City,* although Athens as domicilium studiorum (Cicero, *De Oratore* 3.43) and a place of initiation in Eleusinian Mysteries, was the favorite destination of the grand tour of Roman elite (possibly also of κράτιστος Theophilos, the recipient of Luke - Acts).

Neither did the Apostle of the Nations kiss Athens - based Christians, like Damaris or D**i**onysius the Areop**a**gite. Rather, it is the Corinthian household (**oikos)** of Stephanas which *the apostle proclaims to be the firstfruits of* ***A****chaia* (1 Cor. 16:15).

Athens after all, will be the last city in Hellas to finally accept Christianity. Keep in mind the contrast between the City of Wisdom (Athena) and the City of Eros (Aphrodite): 3 Visits in Corinth, 5 Epistles, 50 - 100 Recipients. Paul’s visit in Athens is only known to us through L**u**ke. In Acts 17 the Antiochian doctor portrays the Tarsian evangelist as a **new Socrates[[1]](#footnote-1)** or, as I suggest, a **new Zeno[[2]](#footnote-2)**, the founder of the Stoicism who came **a**lso from East.

 However, the spirit of “peregrinus” Paul - the ***Pauline Effect*** is all over this city. As such an example, as well as an avenue for inspiration, we will bring to your attention two Details on the fresco of the historic Main Building of the University of Athens (= <https://www.youtube.com/watch?v=XeaFZQTcdA8>). To begin with, the capital figure on the fresco is **Otto I,** the Bavarian Prince who became the first modern king of Greece (1832-1862) in the age of only 17. Enthroned in an Olympian, **Zeu**s-like fashion[[3]](#footnote-3), Otto is depicted accompanied by the first Faculties of the University of Athens, personified as the classical Muses. With his right hand, Otto firmly **holds the hand of Justice (ΝΟΜΟΘΕΣΙΑ,** who in contrast to Themis, isn’t blind),while with his left one he ***calls note for Religion but for*** Philosophy (I suspect that especially **Ethic** is most likely to be implied[[4]](#footnote-4)). The fresco, designed (but not painted) by the Austrian Carl Rahl (1812 – 9 July 1865)[[5]](#footnote-5), extends over the entire forefront of the main University Building. The parallel sessions and dialogues it depicts, involve not only people from the Humanistic Studies, but people (men ***and*** women) who represent the bright spectrum of Reality. Myth and History, Arts and Sciences, Mind and S**o**ul are interacting in the search of the **ultimate Beauty, Happiness and Truth.** And this is the essence of the mission of ***Panepistimion*** especially in our own postmodern time[[6]](#footnote-6).

The architecture and the decoration of the University of Athens is indeed **a Synthesis of the opposites**. The ceremony hall (under the glances of the 9 Muses on its roof < University = *Museum*) combines elements of the Ionian temple and the Christian Basilica; the two banners are those of the armoured Athena[[7]](#footnote-7) and the heralds of the *crucified* Sofia (whose “Parthenon” was the “omphalos” of Constantinople): the three holy Hierarchs, the patrons of Greek - Christian Paideia (Basil the Great, Gregory of Nazianzus also known the Theologian, John Chrysostom)[[8]](#footnote-8), who carry the Evangelion (New Testament). The Persons, who are commemorated with statues outside of the Building, also represented different Ideologies - contrary Visions regarding the independent Greek states (comp. Rigas Feraios [< Rex from [Pherae](https://en.wikipedia.org/wiki/Pherae)[[9]](#footnote-9)] or Patriarch Gregor V with Adamantios Korais[[10]](#footnote-10)), although almost everyone (except Korais) suffered a violent death[[11]](#footnote-11).

Coming now to the “great little” Details. The fresco begins with a painting of **Prometheus bringing the gift** of fire to an early humanity struggling for survival[[12]](#footnote-12). The minimality of clothing underlines the primeval state of the recipient (mankind), as well as the empathy of the benefactor (Prometheus), who is turning to the right. Now **on the far-right side of the *fresco***, exactly opposite to the Promethean painting, we find **the only Christian reference in the entire Composition**. We find Paul preaching near a burning altar before an audience of only four people, two men ***and* two women**. In contrast to the Promethean theme, the state of humanity is now different, m**i**lder, a clue outlined once again by the dressing and the stance of the figures. The burning altar seems to allude to the Athenian altar with the inscription *To an Unknown God* **and** the fire of Prometheus. Paul’s gift is addressed not only to the mind but **a**lso to the **heart** of his audience, who however encounter him with **mixed feelings.** We all know that the Promethean gift came at a great cost: The T**i**tan eventually became a Martyr on Mount Caucasus, in need for a saviour for himself[[13]](#footnote-13). Athenians of the Roman time proved to be quite reluctant to recognize in Paul a new Prometheus. Paul’s f**ie**ry Gift on Mars Hill, a God Judge of all Humanity through a Person who was crucified and resurrected from the dead, **didn’t find many followers**. And so, Paul simply quietly left the ever-vibrant city of Pallas-Athena. **Yet** this message of the new Prometheus and his fire has gathered us all together in this place two thousand years later.

To conclude: the final Paradoxon with this fresco is the following: The whole artistic synthesis, also widely known as “Laudatio Otto”, was completed **after the deposition, exile and death of king Otto I.** After Otto, no longer did the University call itself Ottonian; **National and Kapodistrian** became its new brand name. But the fresco with the **gi**gantic figure of the deposed monarch paradoxically remained safe and sound. The whole narrative of the University’s fresco **is about the following message**; Through openness and dialogue, **anyone,** irrespective of nationality, gender, social origins and personal convictions, can be a bearer of the **Hellenic and Pauline spirit of wisdom and civilization**; The study of the New Testament, not only these summer days in Athens, can serve as a beacon of hope especially in our postmodern Kosmos. Ἡ χάρις τοῦ κυρίου Ἰησοῦ Χριστοῦ καὶ ἡ ἀγάπη τοῦ θεοῦ καὶ ἡ κοινωνία τοῦ ἁγίου πνεύματος μετὰ πάντων ὑμῶν. (2 Cor. 13:13 NTG 28: May the Grace of the Lord Jesus Ch**r**ist and the love of God, and the fellowship of the Holy Spirit, be with us all!).

ΠΕΡΙΛΗΨΗ

Crossing the "neighborhood of the gods" (Plaka)[[1]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftn1%22%20%5Co%20%22) and the oldest street in Europe, Tripodon Street, we start one of the most interesting Promenades in the Word (the classical Peripatos 'walkway')[[2]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftn2%22%20%5Co%20%22) from the ancient theater of Dionysus, the place where ancient Tragedy was born, one of the components of the classical City – (Polis) along with Democracy and Philosophy.

We cross *Dionysiou Areopagitou* Street[[3]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftn3%22%20%5Co%20%22), looking left the world-famous Acropolis Museum, built to honor the spirit and former grandeur of the Parthenon. To our right, in direct interaction with the area of ancient tragedy, they are the sanctuary of Asclepius (the hospital of Antiquity) and the Odeon (Conservatory) of Herod Atticus, a place for musical events[[4]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftn4%22%20%5Co%20%22) and practice of the rhetoric art.

We climb the Areopagus ("Mars Hill"), where for the first time Christianity meets officially the Greek Philosophy (Stoicism and Epicureanism) and Apostle Paul delivered one of the most known sermons (Acts 17:22). From there we can admire[[5]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftn5%22%20%5Co%20%22) the [*Antiquity’s High Holy Place: The Athenian Acropolis*](https://www.biblicalarchaeology.org/daily/ancient-cultures/ancient-near-eastern-world/the-athenian-acropolis/) (the imposing Propylaea, the temple of Erectheion with the Porch of Maidens, the Temple of Athena Nike, Parthenon - the trademark of the city of Athens, the perfect example of Classic architecture from the 5th century BC.) and have a panorama of all of Attica. Following a 10' walk, we will visit the western hills, the Museion, Nyphaion and the Pnyx, the cradle of Western Civilization, where the Assembly of the city (Ecclesia of demos) of Athens met and exercised their democratic rights.

You shall have the privilege to stand at the exact spot where Pericles addressed his fellow Athenian. We descend towards the ancient Agora (the par excellence public Space of Antiquity), seeing the Temple of Hephaestus, the best-preserved ancient Temple in Athens, and the Stoa of Attalus. We end up at the Roman Agora, Hadrian’s Library and the Metropolitan Cathedral of the Annunciation[[6]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftn6%22%20%5Co%20%22).

**[[1]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftnref1%22%20%5Co%20%22)** [**https://en.wikipedia.org/wiki/Plaka**](https://en.wikipedia.org/wiki/Plaka)[**https://orbis.stanford.edu/**](https://orbis.stanford.edu/)

**[[2]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftnref2%22%20%5Co%20%22)** [**https://en.wikipedia.org/wiki/Peripatos\_(Acropolis\_of\_Athens)**](https://en.wikipedia.org/wiki/Peripatos_%28Acropolis_of_Athens%29)[**https://ancientathens3d.com/**](https://ancientathens3d.com/)

**[[3]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftnref3%22%20%5Co%20%22) https://en.wikipedia.org/wiki/Dionysius\_the\_Areopagite**

**[[4]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftnref4%22%20%5Co%20%22) https://aeon.co/ideas/can-we-know-what-music-sounded-like-in-ancient-greece**

**[[5]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftnref5%22%20%5Co%20%22)** [**https://www.youtube.com/watch?v=D\_jauwikLwg&t=28s**](https://www.youtube.com/watch?v=D_jauwikLwg&t=28s)[**http://repository.acropolis-education.gr/acr\_edu/**](http://repository.acropolis-education.gr/acr_edu/)[**https://www.parthenonfrieze.gr/gnoriste-ti-zoforo/**](https://www.parthenonfrieze.gr/gnoriste-ti-zoforo/)[**http://dim-galat.pel.sch.gr/projects/akropolis/akr\_04aetomata.htm**](http://dim-galat.pel.sch.gr/projects/akropolis/akr_04aetomata.htm)

**[[6]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia%22%20%5Cl%20%22_ftnref6%22%20%5Co%20%22)** [**https://en.wikipedia.org/wiki/Metropolitan\_Cathedral\_of\_Athens**](https://en.wikipedia.org/wiki/Metropolitan_Cathedral_of_Athens)

[**[1]**](https://mail.yahoo.com/d/search/keyword%3Dmakoulia#_ftnref1) **https://aeon.co/ideas/can-we-know-what-music-sounded-like-in-ancient-greece**

The Mediterranean and today's Western Civilization is essentially based **on three Poles**: Athens, Jerusalem and Rome. The polity of **Athens, in turn,** was based on three pillars: Democracy – Philosophy – Tragedy.

**Democracy,** in turn, had three components: isopoliteia, isonomia, isigoria

**Philosophy** consisting of Physics, Logic and Ethics.

**Tragedy** was combined with Comedy and the worship of Dionysus in Spring in the month of March. In the autumn, the final initiation also took place in the Eleusinian Mysteries.

The navel of the earth was the Oracle of Delphi, where Pythia gave oracles. The

Athens, in fact, in the time of Paul lived a heyday due to its past. B. Some claim that IN THE BEGINNING IS THE REASON justifies I THINK THEREFORE I AM. Theater of Dionysos: birthplace of Tragedy, meeting point of the Church of the Municipality as Politics had acquired theatrical elements. It was also the scene of the appearance of the Politicians and the gathering of the Church of the Municipality. During the years of Paul it had been transformed into an Arena. What is also worth noting is that the Theater, where the Tragedies were staged in the month of March, is inextricably linked to the Asklepeion and the Acropolis. Right next to it was the Conservatory where rhetoric was taught.

1. We are not sure exactly where Paul landed. Note that Piraeus, in addition to the main port (porto Leone), has two other ports, while along the Athenian Riviera, one could also disembark in other coves. What we do know is that Paul, although a "son of Tarsus", a city greatly influenced by Athens, did not come here because he wished to. He was persecuted by the Jews of Thessaloniki and for the first time **he was left alone.**

What we also know was that during the time of Paul, Athens had been renovated by Augustus, although it had constantly bet on the lost and had suffered great destruction from Sulla, when we also have the first systematic "theft of antiquities" - grabbing of sculptures" and transportation in the West. In Paul's time, many children of the aristocracy came to be initiated into rhetoric, philosophy (especially Ethics) and the Eleusinian Mysteries.

[[1]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia#_ftnref1) <https://en.wikipedia.org/wiki/Plaka>

[[2]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia#_ftnref2) [https://en.wikipedia.org/wiki/Peripatos\_(Acropolis\_of\_Athens)](https://en.wikipedia.org/wiki/Peripatos_%28Acropolis_of_Athens%29)

[[3]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia#_ftnref3) https://en.wikipedia.org/wiki/Dionysius\_the\_Areopagite

[[4]](https://mail.yahoo.com/d/search/keyword%3Dmakoulia#_ftnref4) [Metropolitan Cathedral of Athens - Wikipedia](https://en.wikipedia.org/wiki/Metropolitan_Cathedral_of_Athens)

**STARTING THE WALK FROM THE TEMPLE OF OLYMPIUS ZEUS**

**Introduction:**

The point of departure of our course is the Temple of Olympian Zeus dominates the Parilisian Fields. You may have noticed that Athens is perhaps the only metropolis in Europe, which is not crossed by **a River.** The truth is that when the apostle of the Gentiles arrived the beautiful City was crossed by many rivers. And the most important of these is Ilissos, as apart from the other elements, on its banks there were gymnasiums - gymnasiums, which at the same time were also philosophical schools. Very close to the Place where we are is the Lyceum of Aristotle and a little further down Kynosarges According to a version of the ancient cosmogony (cf. the platonic dialogue Critias), in this place –next to the river Ilissos– emerged the "new universe" after the cataclysm. Deucalion and Pyrra were the only ones who survived the cataclysm. The former founded a temple in honor of Zeus at the point where the waters subsided to the river. In this place they "sowed" the stones from which the Greek people (laos <stone) were created. Plato's famous dialogue about Eros with Phaedrus also takes place in this location. Nowadays the tram lines are engraved on it (= tramway).

Athens was also **seven-hilled.** To our left is Ardittos, on the slope of which is the PANATHENAIC STADIUM and in the background is Lykavitos, from which the Ilissos flows. the area around Ilissos, the river that once started south of the lush green of Lycabettus

Τhe magnificent Temple of Olympian Zeus with its large enclosure / court. In Paul's time was open-air, with no roof, with the starry sky acting as its dome, and the zodiac signs that held a significant role in the Greco-Roman world; when the earthly matters were in disarray, they sought harmony in the heavenly plane. A roof was probably added by Hadrian the Graeculus τον 2ο αι. μ.Χ.[[14]](#footnote-14). **It is the first rectangular peripteros Corinthian temple with a single double-colonnaded dipteros design.** 140 columns supported the construction, while in the shrine stood a golden-ivory statue of Jupiter of colossal dimensions. Some of the columns had already been transferred by Sulla to Rome to build an enormous Temple-symbol, Jupiter Capitolinus

The important thing is that for Paul this Temple was probably a source of frenzy. The work of completing[[15]](#footnote-15) this half-built temple **was undertaken by the successor of Alexander, "Syrus" - Antiochus IV, the Seleucid (175-164 BC), who attempted to set up an altar in honor of Zeus Xenios in Jerusalem και θυσίασε σε αυτόν γουρούνι. That altar was called «the abomination of desolation» (the abomination that leads to desolation) and caused the Maccabean revolution και τη γιορτή της Χανουκά. Antiochus is a king who is portrayed in a bad light in the Old Testament, but in Greek historiography he is viewed positively. He is also associated with the fact that he wanted himself to be projected as the earthly appearance of Zeus and thus was named Epiphanes.**

Following the fate of Antiochus the Epiphanes, the philhellene Hadrian, who completed the Temple, eventually utterly destroyed Jerusalem after the revolution that was provoked during his reign with Simon bar Kokhba as the leader, due to the prohibition of circumcision. He renamed Jerusalem to Aelia Capitolina. On the contrary, in the Greek famous city, he built the new Athens and completed the Temple of Zeus along with many other facilities: aqueduct, museum (= "public" seven-chair university), library (a Roman forum-type educational center parallel to the Agora, but on a different level – seven meters lower, a Pantheon to the east of the Agora (its dimensions were similar to the Parthenon’s), which served as a place of worship for the Emperor.

Compare the Temple of Olympian Zeus with the Parthenon of Athena to understand why Aristotle calls **it the monument of Hybris.** One can only compare this particular "gigantic temple" with the Parthenon to realize the contrast between the classical Athens of measure and the successors of Alexander. That is why Plutarch already notes that Antiochus was named Epimanes (“mad one”) by certain individuals (cf. Deipnosophistae 15.21). It began to be built by the tyrant Peisistratus, or rather the Peisistratids, in the late 6th century. However, tyranny was overthrown and reconstruction was stopped because it was not considered a central temple of Athens.

In the Parthenon, each column is unique, it is also not straight but "human", i.e. "crooked" while it seems to bend from the weight. Also, the Parthenon was not destroyed by any earthquake, in contrast to the Olympian, which took 500 years to complete and then was turned into a quarry. Also, the columns combine the Doric with the Ionic style. On the pediment or frieze the mortals are ranked with the gods on a level. After all, perhaps aspasia also played an important role in the construction of this miracle, which was also a source of inspiration for the Temple of Herod, which was renovated by Christ.

1. A note regarding the rhythm of the columns. The inspiration for the Corinthian order (architectural style) that dominates the columns of this Temple and influenced several Roman buildings is also noteworthy. "According to Vitruvius, the inventor of the Corinthian column style was the sculptor Callimachus inspired by a basket found in the grave of a girl in Corinth. The basket, where the toys were placed, was covered by a square slab. Around the basket there were acanthus leaves growing, following its shape". "Thus, the columns are characterized by a capital that resembles a hedgehog ("basket") and surrounded by rows of acanthus leaves and helixes at the four corners. It may well be seen as the evolution of the Ionic order because of these helices. This rhythm is the most decorative of the three and was used mainly in Roman times in a variety of forms"
2. **ΠΥΛΗ ΑΔΡΙΑΝΟΥ** hybrid (combination of arch and propyla): The reconstruction of the gate and the completion of the Temple aid us in understanding what the term *adventus* (presence – arrival) of the Lord and Savior Caesar in a city means. This is a term used by Paul in the earliest document of Christianity for the second coming of the Lord and Savior of Christians during the end times (1 Thessalonians 3, 13, 5, 23). Beyond the cheers and the palm trees, small altars were placed in front of the houses with incense that rose up to the sky while everyone was dressed in white. Dozens of statues of Hadrian (near the Registry, Dionysian Theater, Temple of Olympian Zeus) were discovered. They prove that he was worshiped as a god – creator and savior. At that time, the Panhellenium was established, including the cities of the Apocalypse, such as Thyateira, and Sardis. Indeed, some researchers identify Hadrian with the Antichrist of the Apocalypse, since the arithmetic sum of the name Trajan Hadrian was 666. Also, Polemon of Pergamon is considered as beast from the earth; he was a physiognomist and orator and the central speaker while the Lord Caesar was present in Athens. It is very aptly noted that the first Christians were persecuted not because they worshiped Christ. In the Roman political system anyone could worship any god they wanted. They were persecuted because they ONLY worshiped Christ as the Son of God, Lord and Savior, and they did not regard the birthday of the Emperor as Gospel, but the cruel crucifixion of a Nazarene.

**The gate in honor of Hadrian** was built in 131 A.D. from Pentelic marble, and resembles a Roman triumphal arch and was built on the opportunity of the dedication of the adjacent temple in 131 to 132 AD. The inscription reads: ΑΙΔ' ΕIΣΙΝ ΑΘΗΝΑΙ ΘΗΣΕΩΣ Η ΠΡΙΝ ΠΟΛΙΣ (here is Athens, the ancient city of Theseus) - ΑΙΔE ΑΔΡΙΑΝΟΥ ΚΟΥΧI ΘΗΣΕΩΣ ΠΟΛΙΣ (this is the city of Hadrian, and not of Theseus). Lysikratous Street is also visible through the arc, the road connecting the city with the temple and the area of ​​ Ilisus.

ΠΑΛΙΜΨΗΣΤΟΝ - PALIMPSISTON

**B. CROSSING AMALIAS STREET ONTO DIONYSIOU AREOPAGITOU STREET AFTER NAMED APOSTOLOS PAULOS (Dionysos Theater – Asklipieio – [Panathinaikos] – Conservatory)**

We cross today’s Amalias Avenue, where in the time of Paul there were *balneae* (the plural is an irregular form of the singular: *balineum* or *balneum* from the greek “βαλανεῖον”), Roman baths consisting of three consecutive halls: hot, warm, and finally cold water. For the Romans the bath along with the toga, rhetoric and symposia were the most important for an aristocrat. Εισερχόμαστε στον πιο περίφημο Περίπατο του Δυτικού Κόσμου γύρω από το σύμβολο της Δημοκρατίας.

4. Oldest Street of the World, the one that led from the Agora of Athens to the Theater. It is the "street of the Oscars" and is connected to Dionysus, who was embodied in the years of Paul by Mark Antony.. Then the actors did not receive these, who really became superstars in the time of Paul as the Roman Society was a society of spectacle . Sponsors, such as Lysikrates, received them. A "function" in the ancient world was to sponsor public spectacles. A theologian was the one who wrote hymns in honor of Planetarch. It should be noted that the best Tragedy, Oedipus Tyrannus did not receive an Oscar while both Aeschylus and Euripides were exiled from Athens. On the monument of Lysikrates, which was saved from Elgin's fury because it was built into the Capuchin wall, the tomato, which like the potato is a national food for the Greeks, was first cultivated. Lantern Diogenes - Lord Byron - Tomato - Cappuccinos

5. There was also the Panathenaic street in honor of the goddess Sophia, precisely on the fifteenth of August.

In Makrigiannis, on our right hand is the of Dionysus, where the goat ode - the dithyramb in honor of Dionysus was eventually transformed into tragedy. Without depicting scenes of sex and violence (the ingredients of success for today's films), it led the viewer sitting in the once wooden benches to catharsis. The wood is supposed to have been taken from the naval battle of Salamis, from the ships of the barbarians. Tragedy is one of the characteristics of the Athenian city and its culture, along with philosophy and democracy. A Odeon was built beside by Pericles.

Of course, in the 1st century. A.D., when Christianity reached Athens, the decline of the theatre is proven by the following: as preserved by the Life of Apollonius of Philostratus, bloody duels and beast fights had become popular in Athens, a spectacle imported by Corinth and popular accross the Roman Empire. It is in this theater that the Ecclessia, the gathering of the people for administrative matters took place. This decline was accompanied by loose morals. Same spectal be took place in the Panathenaic Stadium (between the hollow ground that Ardittos creates and the bed of Ilisus) where the first row of seats is used as a railing to protect the viewers. Indeed, the Athens the Christians witnessed was not that of Socrates! Luke notes in his Acts that the city’s inhabitants were not interested in the truth but just listening to something new.

1. The worship of Ceasar was widespread in the city, even though the emperor was simply called “king”. On the Acropolis itself on the east of the Parthenon (and on the same axis with it) **a circular ionic temple of 8,60 meters in diameter was built in honor of Rome** (dea Roma) and Octavian Augustus (the god of honor) – probably by the well-known Herod the Edomite. Octavian, fascinated by the city’s past greatness and his diplomatic victory against Parthians after 19 AD. decorated Athens with new buildings and was named Archon. The emperors that succeded August, according to S. Kargakos, wanting to impart to themselves and their state a spiritual glamor, treated well the Athenians and Athens, which became the cultural center of the Empire [...]. The Athenians themselves benefited from the goods of Pax Romana (= Roman Peace) and they will live in a bubble, isolated; this state did not have objections and excitements, but it had a sweet spiritual grace, a mildness and serenity that attracts and both the resident and the visitor.
2. On the slopes of the Acropolis there is a plant unique in the world: **Micromeria acropolitana!** The plant grows on rocks (like Micromeria Juliana), on stones, in cracks, in places where there is little soil: It is a perennial plant, whose height is 5-20 cm. It grows at an altitude of 156 meters, in eastern areas, in order to have a better place towards the sun. It blooms in April / May and produces small pink flowers. Over the years, we did not see bees, wasps or butterflies visiting it. Many times, near the plant we encountered ants and antlers. The ants were seen carrying the black small seeds of Micromeria. Micromeria often grows very close to or alongside a plant with yellow small flowers, the Picris sp. (this plant attracts various species of butterflies). The plant population over the years has been stable, with a slight increase in 2009.
3. Until we reach the Odeon of Herodes Atticus, we view the Stoa of Eumenes with materials directly from Pergamon, which was called the “small Athens” of Asia Minor, on the other side of the Aegean Sea. It looked like the Stoa of Attalus in the Agora, the first "Athens department store" and the best-preserved building of antiquity in the area of the Agora. Here was the Hospital - "Evangelismos" of the Athenians, the Asclepieion. Later, the Christians built a temple to honor their own doctors, Saints Anargyroi, the first to have performed a surgery for transplants, according to tradition. Let us note the similarities between Jesus Christ and the doctor-savior of the ancients, Asclepius. According to Elliger, the similarities of Asclepius with Jesus are: a) the journey of the pregnant mother; b) the birth of her child away from her house and in an "emergency" state, and indeed amongst animals; c) the light that bathes the place of birth and e) the news / gospel of the coming of the Savior, who is the Son of God and of mortal woman (Pausanias 2.26.3-5). He was called an “attentive listener” and portrayed as part of a family while he endeavoured to resurrect the dead. That's why he was punished with a lightning by Zeus, which put him in a state of immortality. The healer Asclepius, father of Iaso, "born of a virgin," though "God's Son" is killed by the lightning of Zeus, because he resurrects the dead and thus threatens the divine monopoly of immortality and blissfulness (Apollodorus 3.10.3, Pind. Pyth. 3.55-58, Sch. Pind. Pyth. 3.96). In the case of the Unknown God, He resurrects the dead so as to provide immortality and blissfulness. Athens, as already noted, was a favorite destination for the wealthy Roman nobility, not only for science and philosophy, but also for the Eleusinian mysteries, which along with the cult of Asclepius (on the west side of the Acropolis above the theater of Dionysus) offered relief from the triptych of guilt – pain – death. Descending from the Acropolis to the lower city, there was also the Serapeum (Pausanias, Attica 18.4), sacred, in honor of Serapis, as was the new name of the "Egyptian" Osiris in Greco-Roman times, who embodied the hope of the masses for resurrection. Of course, in the letter to Pergamum, John refers to Satan's throne, perhaps because the snake, a symbol of Asclepius (a well-known symbol of the chthonic worship of the dead), was considered at the same time a sign of the devil. Another reason because is on the Acropolis of Pergamum, Zeus Philius and the emperor were worshipped.
4. Paul saw the Odeon of Herodes Atticus (Atticus, as his father was called [101-177]), which was the third one built in Athens after the ones by Pericles and Agrippa. It was built in the 2nd c. A.D. with the sponsorship of the affluent orator in memory of his wife Aspasia Annia Regilla, who together with three of his six children (Elpinice, Athenais and Regillus) died prematurely. Indeed, he was officially blamed for negligence and may have wanted the Odeon to shake off the "stigma". It is the first theater with 5,000-6,000 marble seats and had a roof which was "marvelous", as it had no supports (perhaps employing the technique that the Roman bridges were built). The windows of the Odeon are enormous for light and air to enter. It was mainly used as a philosophical school since Herodes himself was a sophist, that is a philosopher and an orator.

**Γ. ΣΤΟΝ ΑΡΕΙΟ ΠΑΓΟ ΚΑΙ ΣΤΗΝ ΠΝΥΚΑ**

1. Our first tour ends in the Areopagus, which may be rising up from the prison of Socrates; bottles were found where they placed the hemlock (Conium) that was growing in the Agora. In the shadow of Pallas, Paul heard the verdict which perhaps satisfied the questions raised by the great philosopher and "saint" of the Hellenic-Roman times. This particular hill (115 meters northwest of the Acropolis) was called Areus because there, according to myths, the gods judged Ares (Mars), because he killed Poseidon’s son Halirrhothius, who attempted to rape Ares’s daughter Alcippe. Solon's legislation later established (6th century BC) the Areopagus as a parliament with lifelong members, responsible for the application of the law and the trial of cases of premeditated murder, arson, and government coups. Many of its jurisdictions were limited after 462 BC, upon suggestion of Ephialtes. From its administrative duties, it maintained the supervision of the sanctuaries and the abidance to the customs of worship.
The fact that the Areopagus, as the supervisor (“bishop”) of all and the guardian of the laws (Plut., Solon 19) maintained its prestige in the 1st century. A.D. but had become the highest authority in the Athenian state, is evidenced by the following passages.
2. The worship of the Unknown God is associated with the remembrance of pestilence but also with awe, the fear that there is a punishing deity which, without being part of the Apollonian or Dionysian pantheon, constitutes an unknown, asymmetric threat, which must be appeased, so as to not punish the people. Diogenes Laërtius reports that, during the Peloponnesian war, a pestilence befell Athens, known as the Cylonean stain (595 BC). The Athenians asked Epimenides of Cnossos, a wise man in regards to the divine, advice for purification. Epimenides collected white and black sheep, and he went to the Aeropagus; there, he ordered that the sheep were to be sacrificed in honor of the appropriate gods. It is not clear who were the appropriate gods. The most likely thing is that they sacrificed to the god who sent them the plague, who was unknown to the Athenians. Isidore of Pelusium (370-440) first associates the Unknown God with the appropriate god mentioned by Epimenides and presents a second reason, that the god was Pan. E. Bickerman proposes that the Jews of the Diaspora, in the propaganda they practiced in political centers such as Rome and Athens, after permission of the rabbis, allowed the proselytes (from the gentiles) to build altars -not sacrificial altars though- in honour of the God of Israel. So, the altar was dedicated to Yahweh by someone –perhaps his name was Sevomenus– who had benefited from the deity. The god was named anonymous because he did not have a name and an image; he was a familiar, but essentially unknown. Lucan (Lucanus in Latin) in Pharsalia (2.592-3) connects Judea with the Unknown God, while the work *Scriptores Historiae Augustae* claims that Moses received revelation from Him (2.4).
3. Η ΟΜΙΛΙΑ μετα τρία βέτος, έχοντας στην πλάτη του τον κορυφαίο Ναό, το πιο όμορφο Άγαλμα – Εικόνα και τις θυσίες
4. Βαλανεία – Θέρμες
5. Τουαλέτες
6. Αρένα

# SECOND ROUTE: From the Parthenon of Athena to the tombs of Keramikos ΠΟΡΕΙΑ ΔΕΥΤΕΡΗ: Από τον Παρθενώνα της Αθηνάς στους τάφους του Κεραμικού

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1. Starting from the Muses hill ("Museum"), west of the Acropolis, the so-called "Seggio" (signal), from where information relayed from the coasts was transmitted by signals. Today, the monument of the last Greek of Syria, Philopappou, stands here; it did not exist when Paul arrived. The western hills, including the Pnyx and that of the Nymphs (Observatory), where the Amazons were repelled (Plutarch, Vita Thesei 27, 1), were barren for centuries. The hills thrived with life and residences built as an extension of the caves that are abundant in space, as there was a plethora of shafts. Some even had the impression that here was where life began in Athens. Today's abundance of trees is due to the intervention of architect Pikionis in the 20th century, more specifically at the end of the 50's. The monument of Philopappos, dates from 114-116 AD, and was built by the Athenians in honor of the great benefactor of the city of Athens, the exiled ruler of Commagene, Julius Antiochus Epiphanes Philopappos, who settled in Athens from Syria and became an Athenian citizen by assuming public and religious offices. He was named Philopappos / Philopappus because of his love for his grandfather, Antiochus the Epiphanes, whom we already mentioned as the builder of the temple of Olympian Zeus. The monument, which was built on the top of a hill with the characteristics of Mausoleum, something of a paradox for Greek architecture, is mentioned by Pausanias in a disapproving manner (25.8).
2. Before arriving at the top of Philopappou, one sees Socrates's alleged prison, which, as we have already pointed out, was close to either the Areopagus or the Agora. In the Middle Ages, it sparked interest of women and was associated with magic, much like the hills. In this dark room, placentas and other gifts were offered to the Fates, who, according to Plato, were associated with the sun, the moon (Clotho) and the earth (Lachesis). And in the Greco-Roman times, mistress of the life of Gods was Heimarmene (Fate). The elements of the World were considered goblins / elves.
3. On Koilis Street, today, is the small church of St. Dimitrios the Loumpadiaris (= bomber), dedicated to him, due to a miracle on the day of the feast during the Ottoman occupation. Around 1640-1650, Yusuf, the Turkish ruler of the Acropolis bombarded the temple from the Propylaea. The next day a lightning struck the Propylaea and killed Yusuf and his whole family. The eyes of the icons are absent, not because the Turks removed them, but because they were used as blessings by superstitious believers. From here passed Saint Raphael and father Nikolas Planas, as well as saint Nektarios immediately after his persecution from Egypt. Essentially it was the See of all the modern saints of modern Greece. The barrier that was raised in the 4th century at the top of the hill, essentially excluded neighborhoods of Athens from the main city, and so cemeteries were built by the roads. The ancients had the habit of burying their dead out of town, by the streets, so a walk could become a productive dialogue with them.
4. We reach the other western hill, Pnyx (density of habitation in the area), near the municipality (demos) of Melitis, which was a high-status area, along with the municipality of Kollytos. Here assembled the Ecclesia of the Demos (gathering of the people), which had 5,000-6,000 members, strictly male and over 18 years old. It explicitly excluded women and slaves (hence a large part of the productive population). Those who lived in Pnyx obviously simply knew what was happening to by watching. The Gathering reached 13,000 members and a salary was provisioned (= 3 oboli – singular “obolus”), due to the reluctance of the Athenians to abandon their day-to-day occupations. Clerks with red cords encouraged the people to ascend to Pnyx. Initially the stone - the Speaker's Step was north, so the people looked towards the city and its institutions. Then, the Stand, where figures such as Demosthenes and Aeschines spoke, was moved to the south with the audience viewing either the vastness of the sea or the fields. The Gathering met by following a ritual. In the beginning, the herald uttered curses, and then sacrifices were made and blood was poured to act apotropaically, that is to ward off the demon. The Chief of the gathering was the President of the Rectors. In the Greco-Roman times, the hymns in honor of Caesar were dominant, and were composed by the so-called "theologians". Afterwards, there was a public reading of the Ceasar’s letters and proclamations. It is no coincidence that the gathering of the early Christians was named Church (Ecclesia); hey had an alternative political system in another homeland-metropolis under the auspices of another Lord.
5. At the time Paul visited Athens, the Gathering of the People convened at the theater of Dionysus. Pnyx was known for its sanctuary, which was dedicated to the Most High God / Zeus sanctuary, where devotional materials were found (1st to 3rd century AD) given by healed people, mainly women, and especially from inferior social classes. The Most High, who in Macedonia was worshiped as the god of the mountains, the ether and the intense natural phenomena, was considered to be a self-born, self-taught, motherless god, who could not be defined by a name and, at the same time, was characterized as a listener, as he deals with everyday worries, protects the family, heals illnesses, appears in moments of danger and provides salvation, and also accompanies the faithful after death. In his worship, the lamp held a prominent place, as he was connected to the light. Two other characteristics of his worship were prayer towards the direction of the sunrise, with the arms raised; moreover, no icons or paintings of the deity were allowed. Obviously, Paul not referring to the Most High is reasonable, as it would imply a connection to Zeus. If that were to happen, his preaching would result in syncretism and unification / amalgamation of deities.
6. από εκείνη που θα αντικρίσουμε στη συνέχεια. Με τον Πάνα ταυτίστηκε ο Άγνωστος Θεός[[16]](#endnote-1).
7. On today's Apostle Paul Street there were luxurious houses with double and triple uses. They would include sanctuaries as well as schools. The most famous schools were those of the Stoics and the Epicureans. At the foot of the hill of Pnyx, in such a house, an altar to Pan was discovered just opposite an altar to Dionysus / Bacchus. The god Pan was the one who, in the Christian tradition, was transformed into a devil, as he was associated with the "wilderness" (deserted cities) and prostitution. At the time, many caves and hills in Attica were named after him. The sacrifices offered to him included cows, rams and sheep, as well as milk and honey. From him came the Greek word for “song” (*tragoudi*), which originally meant goat's ode, as well as the word “tragedy”. The goat has a beard like a bearded peasant, and during reproduction is very expressive, as if it performs at the theater and looks very much like a man. The scene, however, depicted on the wall of the "cave" (probably depicting the myth of Pan and Nymph Pitys) is exactly the opposite of what we will see later on. Pan was sometimes identified as the Unknown God.
8. The third western hill, that of the Nymphs, is the next one. The nymph by the fountain was replaced by St. Marina (< *mare* = water) and she is depicted as dominating Pan – the demon, holding him by the horns. She is also a protector of infants (<Ειλείθυια < «Ελθέ!», «Ελθέ!», "Come!", a cry of women in labour). So, in her well-known fair (17.07), the mothers changed the clothes of the children in order to get rid of the illness and the diseases of cholera, smallpox, and other plagues that usually come from the sea ("Arapides" = Black men). Unmarried women prayed for fertility just in front of St. Marina, by the Slide (“tsoulithra”). On the other sire there were quarries (“damaria”) and the cliff (“Varathro”), while in the early 20th, in the area of Asyrmatos, refugees from Antalya camped until they settled in the still-standing building of Queen Frederica.
9. The next stop is the train station of Theseion. Here, in the tunnel of the station and later, in a traditional café unfolds the touching story of A. Papadiamantis, the “fallen Dervish” (1896). By the pen of a man withdrawn from the world, a cantor of the Frygian sound, the Nay of the Dervish, the mystic of Islam, is intertwined with the Nay of the merciful Christ. The idiosyncratic Papadiamantis lived in Psirri (Psirri = Psaryanos = island of Psara) and at the grocery store of Cachrimanis (Sarri St. and Ag. Anargyron) wrote exceptional pieces. At the Church of the Nativity of Christ, in Christokopidou, where the Areopagus convened for the first-time centuries before, there is a fresco of the Prophet Elijah and Elisha. It is located in the northern aisle. Here, near the station of Theseion we see the St. Asomatoi, (3rd quarter of the 11th century) with the characteristic Athenian dome and the usage of marbles from ancient monuments.
10. To our right, we see the incorrectly-named Theseion. The best-preserved Doric temple of antiquity was built without classical symmetry in honor not of Theseus but of Hephaestus, protector of metallurgy (even today, there are many shops in Hephaistos Street) and Athena Ergane, the patron goddess of craftsmen and artisans (ceramics and crafts). All the splendor of the temple is not found in the interior but outside; the colors and the metopes with the accomplishments of Theseus (northern and southern) and the labours of Hercules. The apotheosis / deification of the Dorian hero who experienced passion in varied forms is parallel, according to some, to the exaltation of the Crucified Jesus in the famous Christological hymn in the letter to the Philippians. The temple on the hill of Agoraios Kolonos also served as a panorama of the Agora. Of course, in the Middle Ages it was converted to a church, dedicated to St. George Akamatis (the bishop of Athens, Michael Akominatos, who may have been the first to perform a liturgy there). The reception of the underage Bavarian King Otto took place in this metropolis. It served as a burial site for the non-Orthodox Europeans in the 19th century, including many philhellenes who gave their lives in the Greek Revolution (1821-1830). It housed the first Central Archaeological Museum of the country (1835-1874).
11. We reach Kerameikos, a habitat in the center of Athens with birds, amphibians, and reptiles; because the river Eridanus used to overflow (and that is why the rivers are generally depicted on pottery as dragons) the place was uninhabitable. It was ideal, however, for ceramics (clay) which, at a time when glass and plastic were not widespread, produced items absolutely indispensable for household but also for everyday life. There was risk in the process of heating the clay, and so we find tributes to Athena. Later, near Kerameikos, a temple was built in honor of the prophet Daniel and the three young men who survived the burning of the furnace in Babylon. Although a cemetery, Kerameikos was the most beautiful suburb of Athens, a place to walk for men and a visit to the tombs for “myrrhbearing” women.
12. Let's not forget that Yahweh was also a "ceramist" – the maker of Adam from red earth! So, we are reminded of the fragility of human existence in the Old Testament, as man does not have a body, but rather he is a body. The Jewish Synagogue was probably located near Kerameikos; Paul preached there as well. From ceramics found in Attica we know that two great civilizations of the Mediterranean (Jewish and Greek) had connections since the 5th or 4th centuries B.C. According to some, the controversy between David and Goliath the Philistine in 1,000 BC. reflects the confrontation of the Jews with the Cretans who had settled in what is today known as the Gaza Strip. Archaeological excavations have not yet clearly identified the Jewish Synagogue of Athens of the 1st century AD. In any case, Jews in Greek cities were not confined in ghettos. The relationship between the Jews and the Athenians is mentioned by Titus Flavius Josephus in Antiquities of the Jews (also known as Judean Antiquities) 14.149; a vote was held by the Athenian parliament in order to bestow honor to the High Priest and ethnarch Hyrcanus, due to the hospitality he offered to Athenian merchants and diplomats: Hyrcanus also received honors from the people of Athens, as having been useful to them on many occasions; and when they wrote to him, they sent him this decree, as it here follows:—“Under the prutaneia and priesthood of Dionysius, the son of Esculapius, on the fifth day of the latter part of the month Panemus, this decree of the Athenians was given to their commanders … Since Hyrcanus, the son of Alexander, the high priest and ethnarch of the Jews, continues to bear good will to our people in general, and to every one of our citizens in particular, and treats them with all sorts of kindness; and when any of the Athenians come to him, either as ambassadors, or on any occasion of their own, he receives them in an obliging manner, and sees that they are conducted back in safety, (152) of which we have had several former testimonies; it is now also decreed … (153) to honor him with a crown of gold, the usual reward according to the law, and to erect his statue in brass in the temple of Demus and of the Graces; and that this present of a crown shall be proclaimed publicly … and that the commanders shall take care, while he continues in his friendship, and preserves his good will to us, to return all possible honor and favor to the man, for his affection and generosity; that by this treatment it may appear how our people receive the good kindly, and repay them a suitable reward…” The good relations continued in the time of Herod, who donated to the city of Athens many times; for his donations he was declared “Pious” and a “Friend of Caesar” by the municipality of Athens with three inscriptions, two of which were discovered on the Acropolis and one in the Agora. The presence of the Jews in the first half of the 1st c. A.D. in Athens and in the big "islands" of Peloponnese, Evia and Crete is also evidenced by a letter from Agrippa I to Gaius Kalligoulas (Philo, Embassy to Gaius 281). The Jews, at that time, were located in Aegina (near Athens) and Delos (also Athenian territory). In Athens, they were probably active in the trade of wine and ceramics between Athens and the eastern Mediterranean regions. Today, behind Kerameikos on Melidoni Street, we find two Synagogues, one opposite the other. It is the Synagogue of Romaniotes "Giannotes", Ets Hagim (עץ חיים = Tree of Life), which works mainly in the great feasts. There is only one other in the world: in Manhattan. The other Synagogue is Beth Salom (House of Peace – בית שלום), and it is more active and of the Sephardic ("Spanish") tradition. The Jewish community also maintains in close proximitiy to the Synagogues a) Mikveh or mikvah – a bath used for the purpose of ritual immersion to achieve ritual purity before the prayer, when the body has become "unclean" through excretions or by touching the dead. (b) its own "supermarket" as well as (c) a restaurant (since the Jews eat kosher - "clean foods"). The Synagogue Museum is located on Niki Street.
13. What fascinates today's visitor of Kerameikos, given the prejudice (or rather the fear) that contemporary Europeans feel in the face of death is that in ancient Athens life and death coexisted. The "cemetery" was the most beautiful suburb and full of activities. It was a trading venue (trading was initially not held in the market but near the gates). Also, next to Dipylos, in the Pompeion there was a gymnasium and a triclinium area, while ancient graffiti has preserved the exchange of erotic messages (cf. Menandrus). Also, from Kerameikos and towards the market of the city, stretched the famous Panathinaion Street; two streets led outside the city, closely connected to the Ancient Greek notions of death. (a) one was the Sacred Way (Iera Odos), which led the mystics, when the sowing took place, to Elefsina, in order to be initiated to the most famous mysteries of antiquity and to acquire the "certain hope of immortality". This is a 20 km walk, and it took a day of walking with stops to commemorate the altar of deities found on the road. The "path" passes through the verdant Eleonas (which was also a garden) and the fields of Thriasia, the grain fields of Athens. The initiation was not free. It was open to women and slaves and it explicitly prohibited those who had commited premeditated murder (such as Neron) or did not know Greek to understand the words, then the demonstrations and finally the act / representation. Later, the Epicureans and the Christians would be excluded from the priesthood with the wealthy vestments. A first initiation had already taken place in spring (February-March in the fields) as well as a process of purification where the participants would bathe in Faliro with pigs (the sacred animals of Demeter). The animals were subsequently sacrificed on a grill and their bones were collected in the gutter. The culmination of the initiation was on the next year and it was called Epopteia (contemplation) and its symbol was an ear of grain (which is also used by Jesus in the Gospel of John as a prophet of the resurrection). Of course, what exactly took place is not clear, since anyone who revealed it was punished by death (cf. Aristophanes, Alcibiades). Initiation includes fasting, confession, and cleansing for nine days. Upon return, abusive words, spoken in a highly disrespectful way were heard as a means to ward off evil. (b) From Kerameikos –apart from Iera Odos–, the other street, or way out of death, headed towards the Gymnasium “Plato's Academy” (where once stood the house of the philosopher employing the Memory of Death) began. It was passing through the Public Sign (where the Epitaph was heard) and the Garden of Epicurus. Until one arrived at the Academy, which was associated with the king of Thebes Cadmus and indirectly with the Phoenicians "who taught the letters to the Greeks", the people conversed with the dead; there were Epigraphs, that preserved the memory of the deceased and protected their graves from theft. The seven-year-old Ermophilus, whose monument was found Rome, addressing the passerby reader in bitterness: "I was not born well". The texts preserve many such sad stories. The sorrow of these texts is particularly intense, as is the bitter finding that death is the common fate to which all people are subject, regardless of their social status and wealth. "Be brave, Myron! Nobody is immortal; even Hercules died" we read in an inscription from Rome, “death is the common end of people” will testify another, “no one can escape from this fatal outcome of human existence” we will read on a third one... Finally, in painting, this issue is depicted on a wonderful mosaic from Pompeii (fig. 1). The triangle of the builder is resting on a skull, which in turn rests on the wheel of fate. Between the skull and the wheel rests a butterfly (soul). From the two ends of the triangle hang in balance the symbols of royal power (tiara, scepter, and purple dye) to the right and the symbols of poverty (bag, stick and sack) to the left. This is an excellent rendition of the “omnia mors aequat” concept (Tsalambouni).

**ΤΕΧΝΗ**

**1.** **Όχι η Τέχνη για την Τέχνη,** καθώς αυτό είναι προϊόν του Διαφωτισμού. Η Τέχνη διαμόρφωνε ιδεολογία πολιτική. Η Αθήνα το κέντρο. Όχι φωνή αλλά καλλιτεχνικά.

2. Ζωγραφική, Γλυπτική: Λίθοι ακτίτις, γκρίζος προς ξανθός, αρουράλιος από Υμηττό -κοκκινογκρίζος...

**3.** **Όχι ιδιωτική αλλά δημόσια.** Ο ιδιωτικός χώρος των αρχαίων ατημέλητος (αττικώς κτίζειν) σε αντίθεση με ό,τι ισχύει σήμερα. Ήδη δύο αιώνες προ Χριστού αυτό αλλάζει: βίλες. Μόνον ο Αλκιβιάδης, ο οποίος αποτελούσε εξαίρεση, δέσμευσε κάποιον για να του ζωγραφίσει την οικία.

4. Οι μόνες προσλαμβάνουσες ήταν η μοναδική αρμονία του αττικού περιβάλλοντος που λούζεται στο φως και το γαλάζιο.

**5.** **Όχι ιστορία αλλά μύθος,** παρά το γεγονός ότι για τον αρχαίο τον κόσμο η διάκριση είναι Γυσδιάκριτη. Ο μύθος έχει διπλή αποστολή: Απεικονίζοντας γιγαντομαχία, τιτανομαχία, αμαζονομαχία, Τρωικός, Κένταυροι εναντίον Λαπίδων, επιτυγχανόταν μια διαστολή νοήματος - Αναγωγή του γήινου σε θεϊκό (πρβλ. Τραγωδία < Θηβαϊκός, τρωικός κύκλος [ όχι πνευματική ιδιοκτησία]). Υπαινικτική αρμονία. Έμμεσος συμβολικός τρόπος. ΠΕΡΣΙΚΟΣ ΠΟΛΕΜΟΣ

**6.** **Ποτέ συντριβή του εχθρού με το νικητή να πατά στο σβέρκο του ηττημένου,** καθώς ενυπάρχει η ύβρις (πρβλ. Αισχύλος, Πέρσες [ η αρχαιότερη τραγωδία] ). Παράδοξος ο ανταγωνισμός του ΑΙΕΝ ΑΡΙΣΤΕΥΕΙΝ με την αποκήρυξη της αλαζονείας.

7. Βλέμματα - μάτια εκφραστικά αλλά ακίνητα μέλη. Κίνηση αλλά το βλέμμα κοιτάζει στο επέκεινα. Ανιμέισον.

8. Δυτικό Αέτωμα. Οι θεοί Αθηνά και Ποσειδών μαλώνουν για εμάς. Κριτές εμείς. Εμείς αποφασίζουμε! Αθηνά, η πόλη των θεών. Στο μέσον ο κεραυνός του Δία, όχι η ελιά.

9. Ανατολικό Αέτωμα: οι μισές από τις 24 (που ξεκινάνε από 3,30 και καταλήγουν στο μηδέν) κοιτάζουν το θαύμα της γέννησης της πολιούχου Αθηνάς και οι άλλες συζητάνε ενώ ο Ερμής ο κήρυξ εξαγγέλλει. Διάλογος Αγορά θεών. Στη ζωφόρο (παράδοση πέπλου) οι άνθρωποι στο ίδιο επίπεδο με τους θεούς. Αριστοκράτες οι ιιιπείς.

10. Αυτοπεποίθηση καθώς επί 150 έτη υπήρξε μεγάλη διαδοχή ηγετών (Σόλων, Πεισίστρατος, Κλεισθένης), 30 χρόνια μετά τους Περσικούς Πολέμους ενώ με την αναμόρφωση απελευθερώθηκαν δυνάμεις από τη βάση της κοινωνίας. Όρεξη για δουλειά. Μεταφορά ταμείου συμμαχίας, αλλά όχι. Στον παρθενώνα 500 - 600 εργατοτεχνίτες, αλλά εξίσου εργασία στο λατομείο, μεταφορά. Κι όλα ξεκίνησαν από μια ομάδα της Ασπασίας (Περικλής, Φειδίας, Ικτίνος) για να αναδείξουν την Αθήνα την πλέον σπουδαία Πόλη απέναντι στη Σπάρτη, που συνήθως υπερείχε. Γίνονταν προκηρύξεις (ποιότητα, οικονομία, ταχύτητα) και κατατίθενταν ινδάλματα, (όχι μακρόβια αξιώματα)

11. Μαρτύρια και απεικόνιση και θέατρο.

12. Καμιά ευθεία γραμμή (καμπύλωση [Κόρινθος], εκλέπτυνση), καμιά κολώνα ι§ια με την άλλη, 1/3 φουσκώνουν και μειώνουν. Κρυφές αρμονίες, δυναμική εικόνα, ζωοποίηση μνημείων. Αντέχει 10 ρίχτερ χωρίς να έχει θεμέλια (Μουροζίνης)

ART

1. Not Art for Art's sake, as this is a product of the Enlightenment. Art shaped political ideology. Athens is the center. Not voice but artistically.

2. Painting, Sculpture: Aktite stones, gray to blond, arural from Hymetto - reddish-gray...

3. Not private but public. The private space of the ancients was sloppy (Attic building) in contrast to what is true today. Already two centuries before Christ this changes: villas. Only Alcibiades, who was an exception, hired someone to paint his house.

4. The only recruits were the unique harmony of the Attic environment bathed in light and blue.

5. Not history but myth, despite the fact that for the ancient world the distinction is clearly visible. The myth has a double mission: By depicting a battle of giants, a battle of titans, a battle of Amazons, Trojans, Centaurs vs. Lapids, an expansion of meaning was achieved - Reduction of the earthly to the divine (cf. Tragedy < Theban, Trojan cycle [not copyright]). Suggestive harmony. Indirect symbolic mode. PERSIAN WAR

6. Never crushing the enemy with the victor treading on the neck of the vanquished, as there is infamy (cf. Aeschylus, Persians [the earliest tragedy] ). Paradoxical is the competition of AEN ARISTEWEIN with the rejection of arrogance.

7. Glances - eyes expressive but still members. Movement but the gaze looks beyond. Anime.

8. West Gable. The gods Athena and Poseidon argue over us. We are the judges. We decide! Athena, the city of the gods. In the middle is the thunderbolt of Zeus, not the olive.

9. East Pediment: half of the 24 (starting at 3.30 and ending at zero) look at the miracle of the birth of the patron Athena and the others discuss while Hermes the herald announces. Dialogue Agora of Gods. In the frieze (veil tradition) humans are on the same level as the gods. Aristocrats the iiipei.

10. Self-confidence as for 150 years there was a great succession of leaders (Solon, Peisistratos, Cleisthenes), 30 years after the Persian Wars while with the reformation forces were released from the base of society. Appetite for work. Alliance fund transfer, but no. In the Parthenon 500 - 600 artisans, but equally work in the quarry, transport. And it all started with a group of Aspasia (Pericles, Phidias, Iktinos) to highlight Athens as the most important City against Sparta, which usually prevailed. Proclamations were made (quality, economy, speed) and orders were given (not long-term positions)

11. Testimony and depiction and theater.

12. No straight line (curvature [Corinthian], sophistication), no column equal to another, 1/3 swell and decrease. Hidden harmonies, dynamic image, bringing monuments to life. Withstands 10 Richter without having a foundation (Mourozins)

THEATER (Animation of Space) < I see, I see

1. Need to wear a mask, to be "other"

2. Fertility (wine, drunkenness) - Instinct. Dithyrambus (twice door, from the womb and thigh of Zeus). Infant deities. Apaistos of the 13 of the dance when they enter... flute accompaniment.

3. Peisistratos (tyrant) Agora the politicians.... Theater for all, record of Homer..

4. Thespis (god and epic) from the village of Anatoli (Ikaria, Nea Makri, Mesogeia). I came (hypocrinomac under a mask). I choose, stagnation and episode.

5. Dismissed. No cannibalism, mountain climbing, murder and sex. Geometric type. Universal problems. A dialogue is opened to provide an answer to the problem of death as there is nothing worse than man. 8 faces - protagonists who collide (even evil ones with nice ideas).

6. Menala Dionysia (Dionysia): Vernal Equinox (March). The trilogy began at sunrise and at sunset there were comedies that did not feature women, as they are political. So we also have relaxation before the banquet.

7. Near Asklipieion, in an excellent location of natural beauty (north?). Under the Parthenon where the martyrdoms combined with Art. Myth.

8. The Church of the Municipality met there two or three times a month.

9. Participation of spectators (Cleansing) who brought food with them. Spectator time and myth time. In his line of god's machine the women, and the aristocrats.

10. Apart from Sophocles Aeschylus (condemned for Eleusinia), Euripides exile.

11. Oedipus not the first prize despite the fact that it is considered the best tragedy. The sponsors were paid, not the actors who were foreign but well paid.

12. Duels-Beast Battles!

**ΘΕΑΤΡΟ (Εμψύχωση Χώρου) <** θεάομαι, θεώμαι

1. Ανάγκη να φοράω μάσκα, να νίνομαι« άλλος»

2. Γονιμότητα (κρασί, μέθη) - Ένστικτο. Διθύραμβος (δύο φορές θύρα, *από* τη μήτρα και το μηρό του Δία). Νήπιες θεότητες. Ανάπαιστος από τους 13 του χορού όταν εισέρχονται... συνοδεία αυλού.

3. Πεισίστρατος (τύραννος) Αγορά οι πολιτικοί.... Θέατρο για όλους, καταγραφή Ομήρου..

**4.** **Θέσπις** (θεός και έπος) από το χωριό Ανατολή (Ικαρία, Νέα Μάκρη, Μεσόγεια). Ήλθα (υποκρίνομακ κάτω από προσωπείο). Διαλέγομαι, στάσιμο και επεισόδιο.

**5.** **Απεσεμνύνθη.** Όχι ωμοφαγία, ορειβασία, φόνος και σεξ. Γεωμετρημένο είδος. Πανανθρώπινα προβλήματα. Ανοίγει διάλογος για να δοθεί απάντηση στο πρόβλημα του θανάτου καθώς τίποτε δεν υπάρχει δεινότερο του ανθρώπου. 8 πρόσωπα -πρωταγωνιστές που συγκρούονται (ακόμη και φαύλοι με ωραίες ιδέες).

**6.** **Μενάλα Διονύσια (διονύσια): Εαρινή Ισημερία (Μάρτιος).** Η τριλογία άρχιζε **με την ανατολή του ηλίου** και κατά τη δύση ακούγονταν κωμωδίες όπου όμως δεν συμμετείχαν γυναίκες, καθώς είναι πολιτικές. Έτσι έχουμε και **εκτόνωση** πριν το συμπόσιο.

**7.** **Πλησίον του Ασκληπιείου,** σε εξαιρετική τοποθεσία φυσικού κάλλους (βορράς;). Κάτω από τον Παρθενώνα όπου και τα μαρτύρια σε συνδυασμό με την Τέχνη. Μύθος.

**8.** **Εκεί συνεδρίαζε δις ή τρις το μήνα η** Εκκλησία του Δήμου.

**9.** **Συμμετοχή θεατών** (Κάθαρση)οι οποίοι κουβαλούσαν μαζί τους και τρόφιμα. Χρόνος θεατή και χρόνος μύθου. Στην ευθεία του από μηχανής θεού οι γυναίκες, και οι αριστοκράτες.

10. Εκτός του Σοφοκλή Αισχύλος (καταδικάστηκε για Ελευσίνια), Ευριπίδης εξορία.

11. Ο Οιδίπους όχι το πρώτο βραβείο παρά το γεγονός ότι θεωρείται η καλύτερη τραγωδία. Αμείβονταν οι χορηγοί, όχι οι ηθοποιοί που ήταν ξένοι αλλά αμείβονταν καλά.

12. Μονομαχίες-Θηριομαχίες!

**ΙΑΤΡΙΚΗ**

1. Θεσσαλία, χθόνια θεότης ο Ασκληπιός. Σε συνδυασμό με όφι. Κατόπιν Επίδαυρος και μετά Αθήνα. Η υιοθεσία μαρτυρείται από το μάρμαρο που κατόπιν επενδύει το Ιατρείο. Σε συνδυασμό με την Υγεία και τον Τελεσφόρο, Φωσφόρο!

2. Ασκληπιός και Ιησούς. Όπου ο Σατανάς κατοικεί (Πέργαμον)

3. Τοποθεσία: Πηγή (καθαρτήριες τελετές, θυσίες και αποχή από τη σεξουαλικότητα), Καταγώγιον (καισυγγενείς), Θέατρο, Θόλος καιΆβατον-Εγκοιμητήριον. Υποβολή!

4. Οι ιατροί επίκουροι της θεότητας. Υποβολή.

5. Μαγεία και Ιατρική. Καρδιά και νους.

6. Κοιμούνται στο χώμα ή στο δέρμα του ζώου που πρόσφεραν θυσία και τους επισκέφτεται ο θεός ο οποίος είτε τους αγγίζει είτε τους δίνει οδηγίες. Ύπνος κατ'αναλογία του θανάτου ώστε να πραγματοποιηθεί η ανάσταση.

7. Αίλιος Αριστείδης Ιεροί Λόγοι (ομοίωση με τη θεότητα,).

8. Αναθήματα, ευχές. Ανάμνηση του θεραπευμένου από τη θεότητα.

9. Αγ. Ανάργυροι (Διόσκουροι;) πόσα ζεύγη;;

MEDICINE

1. Thessaly, chthonian goddess Asclepius. Combined with snakes. Then Epidaurus and then Athens. The adoption is witnessed by the marble that later invests the Clinic. Combined with Health and the Ultimate, Phosphorus!

2. Asclepius and Jesus. Where Satan Dwells (Pergamon)

3. Location: Source (purification rites, sacrifices and abstinence from sexuality), Katagoion (and relatives), Theater, Tholos and Avaton-Entombment. Submission!

4. The medical assistants of the deity. Submission.

5. Magic and Medicine. Heart and mind.

6. They sleep on the soil or the skin of the sacrificed animal and are visited by the god who either touches them or gives them instructions. Sleep in proportion to death so that resurrection may take place.

7. Aelius Aristides Holy Words (identification with the deity,).

8. Vows, wishes. Remembrance of being healed by the deity.

9. Ag. Silver (Dioskuri?) how many pairs??

Δεν είμαστε βέβαιοι πού ακριβώς αποβιβάστηκε ο Παύλος. Σημειώστε ότι ο Πειραιάς, εκτός από το κεντρικό λιμάνι (πόρτο Λεόνε), διαθέτει άλλα δύο λιμάνια, ενώ κατά μήκος της αθηναϊκής Ριβιέρα, μπορούσε κάποιος να αποβιβαστεί και σε άλλους κολπίσκους. Αυτό που γνωρίζουμε είναι ότι ο Παύλος, αν και «παιδί ΄της Ταρσού», μιας πόλης με μεγάλη επίδραση από την Αθήνα, δεν έφθασε εδώ επειδή το επιθυμούσε. Ήλθς διωγμένος από τους Ιουδαίους της Θεσσαλονίκης και για πρώτη φορά έμεινε μόνος. Αυτό που επίσης γνωρίζουμε ήταν ότι κατά την εποχή του Παύλου, η Αθήνα είχε ανακαινισθεί από τον Αύγουστο, παρότι πόνταρε συνεχώς στους χαμένους και είχε υποστεί μεγάλη καταστροφή από τον Σύλλα, όταν έχουμε και την πρώτη συστηματική «κλοπή αρχαίων» -αρπαγή γλυπτών» και μεταφορά στη Δύση. Στην εποχή του Παύλου Έρχονταν πολλοί γόνοι της αριστοκρατίας για να μυηθούν στη ρητορική, τη φιλοσοφία (κατεξοχήν την Ηθική) και τα Ελευσίνια Μυστήρια. Ίσως έχετε διαπιστώσει ότι η Αθήνα είναι ίσως η μόνη μητρόπολη της Ευρώπης, η οποία δεν διασχίζεται από Ποτάμι. Η αλήθεια είναι ότι, όταν έφθασε ο απόστολος των Εθνών η όμορφη Πόλη διασχιζόταν από πολλά **ποτάμια.** Και το βασικότερο από αυτά είναι ο Ιλισός, καθώς εκτός των άλλων στοιχείων, στις όχθες του υπήρχαν Γυμνάσια – Γυμναστήρια, τα οποία ταυτόχρονα ήταν και φιλοσοφικές Σχολές. Πολύ κοντά στον Χώρο που βρισκόμαστε βρίσκεται το Λύκειο του Αριστοτέλη και λίγο παρακάτω το Κυνόσαργες According to a version of the ancient cosmogony (cf. the platonic dialogue Critias), in this place –next to the river Ilissos– emerged the "new universe" after the cataclysm. Deucalion and Pyrra were the only ones who survived the cataclysm. The former founded a temple in honor of Zeus at the point where the waters subsided to the river. In this place they "sowed" the stones from which the Greek people (λαός <stone) were created.

Επίσης η Αθήνα ήταν επτάλοφος. Αριστερά μας βρίσκεται ο Αρδηττός, στην πλαγιά του οποίου βρίσκεται το ΠΑΝΑΘΗΝΑΙΚΟ ΣΤΑΔΙΟ και στο βάθος ο Λυκαβητός, από τον οποίο πηγάζει ο Ιλισσός. the area around Ilissos, the river that once started south of the lush green of Lycabettus Αυτός που ολοκλήρωσε τον συγκεκριμένο Ναό, είναι εκείνος που μόλυνε τον Ναό των Ιεροσολύμων επίσης με άγαλμα του Διός και προκάλεσε την επανάσταση των Μακκαβαίων. Πρόκειται για το περίφημο «βδέλυγμα της ερημώσεως». Ο βασιλιάς, ο οποίος ολοκλήρωσε τον Ναό του Ολυμπίου Διός ήταν ο Αντίοχος ο Επιφανής, ο οποίος θεωρούσε τον εαυτό του «ενσάρκωση» του Δία. Σημειώστε ότι τελικά αυτός που σκέπασε τον Ναό και δημιούργησε τη νέα Αθήνα από αυτήν την πύλη και εξής ήταν ο Αδριανός, ο οποίος επίσης ισοπέδωσε τα Ιεροσόλυμα μετά από επανάσταση. Και ο Αδριανός ταυτίστηκε με τον Δία σε μία εποχή κατά την οποία πολιτική και θρησκεία συμπλέκονταν άρρηκτα. Σύμφωνα με νεότερους ερμηνευτές το πρώτο θηρίο της ΑποΚάλυψης είναι ο Αδριανός και το δεύτερο ο Πολέμων, ο οποίος ακριβώς εδώ διάβασε Εγκώμιο ένεκα της ίδρυσης του Πανελλήνιου. Στον Παρθενώνα, κάθε μία κολώνα είναι μοναδική, επίσης δεν είναι ευθεία αλλά «ανθρώπινη», δηλαδή «στραβή» ενώ φαίνεται να λυγίζει κι από το βάρος. Επίσης ο Παρθενώνας από κανένα σεισμό δεν διαλύθηκε, σε αντίθεση προς το Ολυμπείον, το οποίο χρειάστηκε 500 χρόνια να ολοκληρωθεἰ και μετά μετατράπηκε σε λατομείο Επίσης στις κολώνες συνδυάζεται ο δωρικός με τον ιωνικό ρυθμό. Πάνω στο αέτωμα ή ζωφόρο οι θνητοί διαλέγονται με τους θεούς σε ένα επίπεδο. Άλλωστε ίσως και η ασπασία να έπαιξε σημαντικό ρόλο στο κτίσιμο αυτού του θαύματος, που αποτέλεσε πηγή έμπνευσης και για τον Ναό του Ηρώδη, τον οποί ανακαίνισε ο Χριστός

α. Η Μεσόγειος και ο σημερινός δυτικός Πολιτισμός στηρίζεται ουσιαστικά σε τρεις Πόλους: την Αθήνα, την Ιερουσαλήμ και την Ρώμη. Το πολίτευμα της Αθήνας στηριζόταν σε τρεις Κολώνες: τη Δημοκρατία – την Φιλοσοφία – την Τραγωδία. Η Δημοκρατία με τη σειρά της είχε τρία συστατικά την ισοπολιτεία, ισονομία και την ισηγορία. Η Φιλοσοφία αποτελούνταν από τη Φυσική, Λογική και Ηθική. Η Τραγωδία συνδυαζόταν με την Κωμωδία και τη λατρεία του Διονύσου την Άνοιξη τον μήνα Μάρτιο. Το φθινόπωρο γινόταν η τελική μύηση και στα Ελευσίνια Μυστήρια. Ο ομφαλός της γης ήταν οι Δελφοί και το Μαντείο, όπου χρησμούς έδινε η Πυθία. Η Αθήνα ουσιαστικά στην εποχή του Παύλου ζούσε μια ακμή ένεκα του παρελθόντος της.

Β. Κάποιοι ισχυρίζονται ότι το ΕΝ ΑΡΧΗ ΗΝ Ο ΛΟΓΟΣ δικαιώνει το ΣΚΕΠΤΟΜΑΙ ΑΡΑ ΥΠΑΡΧΩ. Θέατρο Διονύσου: σημείο γέννησης της Τραγωδίας, σημείο συγκέντρωσης της **Εκκλησίας του Δήμου** καθώς είχε αποκτήσει θεατρικά στοιχεία η Πολιτική. Επίσης ήταν η σκηνή εμφάνισης των Πολιτικών και της συγκέντρωσης της Εκκλησίας του Δήμου. Στα χρόνια του Παύλου είχε μεταβληθεί **σε Αρένα**. Αυτό που αξίζει επιπλέον να παρατηρήσουμε είναι ότι το Θέατρο, όπου τον μήνα Μάρτιο ανέβαιναν οι Τραγωδίες συνδέεται άρρηκτα με το Ασκληπείο και την Ακρόπολη. Δίπλα ακριβώς βρισκόταν το Ωδείο όπου διδασκόταν η ρητορική.

Β. **ΔΙΑΣΧΙΖΟΝΤΑΣ ΤΗΝ ΟΔΟ ΑΜΑΛΙΑΣ ΠΑΝΩ ΣΤΟΝ ΔΡΟΜΟ ΤΗΣ ΔΙΟΝΥΣΙΟΥ ΑΡΕΟΠΑΓΙΤΟΥ ΠΟΥ ΜΕΤΑ ΟΝΟΜΑΖΕΤΑΙ ΑΠΟΣΤΟΛΟΥ ΠΑΥΛΟΥ (Θέατρο Διονύσου – Ασκληπιείο – [Παναθηναϊκό]- Ωδείο]**

1. Αρχαιότερη Οδός του Κόσμου, αυτή που οδηγούσε από την Αγορά της Αθήνας στο Θέατρο. Είναι η «οδός των Όσκαρ» και συνδέεται με τον Διόνυσο, τον οποίο ενσάρκωνε στα χρόνια του Πάυλου ο Μάρκος Αντώνιος.. Τότε αυτά δεν τα λάμβαναν οι ηθοποιοί, οι οποίοι όντως έγιναν σουπερ σταρς την εποχή του Παύλου καθώς η ρωμαϊκή Κοινωνία ήταν Κοινωνία θεάματος. Τα λάμβαναν οι χορηγοί, όπως ο Λυσικράτης. «Λειτουργία» στον αρχαίο Κόσμο ήταν το να γίνεις σπόνσορας σε δημόσια θεάματα. Θεολόγος ήταν αυτός που έγραφε ύμνους προς τιμην του Πλανητάρχη. Σημειωτέον ότι η καλύτερη Τραγωδία, Οιδίπους Τύραννος δεν έλαβε Όσκαρ ενώ τόσο ο Αισχύλος και ο Ευριπίδας εξορίστηκαν από την Αθήνα. Στο μνημείο του Λυσικράτη, που σώθηκε από τη μανία του Έλγιν επειδή ήταν ενσωματωμένη στον τοίχο Καπουτσίνων, καλλιεργήθηκε για πρώτη φορά η ντομάτα, η οποία όπως και η πατάτα είναι εθνικό φαγητό για τους Έλληνες. Φανάρι Διογένη – Λόρδος Βύρων – Ντομάτα - Καπουτσίνοι
2. Υπήρχε και η οδός των Παναθηναίων προς τιμήν της θεάς της Σοφίας, ακριβώς τον Δεκαπενταύγουστο.
3. Ποτάμια και Λόφοι ως τοπόσημα
4. Ύβρις Σελευκιδών και κλασική Αρμονία
5. Κοσμογονία και Θεογονία - Λατρεία Άστέρων
6. Έρως και Εκάτη – Φωτεινή (Παλίμψηστον)
7. Πύλη Αδρανού Πολέμων και ΑντίΧριστος !!!!
8. *Χρώματα*
9. *Γύμνια*
10. *Βιβλία (Γραφές)*
11. *Εκκλησία*
12. *Μr. President of the SNTS, Honorable Committee members and Officers, Esteemed colleagues,* On behalf of the Dean of the School of Theology of University of Athens, **Professor Apostolos Nikolaidis**, I am delighted to welcome you all to Athens! Welcome indeed to the cr**a**dle of democracy and of tragedy**!** ***Willkommen*** in the City where the church Fathers excelled in Rh**e**toric and Philosophy! Καλώς ήλθατε in the UNESCO **Book Capital** of the World for the year 2018, and indeed the **“Bible Capital”** of the World for this year!
13. The idea of holding this Meeting in Athens emerged on Patmos, the **i**sland of the Revelation, during the First Colloquium Ioanneum 2013. It was there when we, Christos Karakolis and I, decided to work hard towards bringing, with God’s blessing, the present SNTS Meeting to Athens, despite the **economic crisis tsunami** already hitting **hard** our country. Professor Galitis, our common mentor, recommended to us **Mr. George Dimopoulos**, Mrs Bessy Musulea and the rest of the Himalaya Travel. To this hard-working team the local organizing committee extends **their heartfelt thanks and gratitude**. Our colleague Lecturer Dr. Athanasios Antonopoulos and Mr Dimitrios Alexopoulos also contributed valuably. **Coming now to you, Michael Wolter,** President of our Society, I dare say that Athens has truly become like a **second Home** to you. Two years ago, the University of Athens and the Department of Social Theology conferred to you the title of **Honorary Doctor of the New Testament and Greek Letters**. Building a special relationship with Athens and the University of Athens, is something we truly wish for you all, dear Collea**g**ues!
1. See my monograph *The Apostle Paul in Athens. Synchronic Interpretation of Acts 17,* Athens: Athos 2009, passim. Torsten Jantsch*. „*Sokratische*“* Themen in der Areopagrede*.* Apg 17*,*22*–*31 im Kontext der antiken Philosophiegeschichte*.* *Early Christianity* 8 (2017), 481–503. [↑](#footnote-ref-1)
2. [SDESPOTIS PAUL AND ZENO (Unpublished)](https://eclass.uoa.gr/modules/document/file.php/SOCTHEOL144/%CE%A0%CE%91%CE%9D%CE%A4%CE%91%20%CE%A4%CE%91%20%CE%95%CE%98%CE%9D%CE%97Revised.doc) <https://eclass.uoa.gr/modules/document/?course=SOCTHEOL144> [↑](#footnote-ref-2)
3. #  Comp. the Greek Imation of [William Edward Gladstone – William Ewart Gladstone http://www.athenssculptures.com/2014/06/william-edward-glaston.html](http://www.athenssculptures.com/2014/06/william-edward-glaston.html) His statue is in front of University. At the Russian Church of Athens ([https://en.wikipedia.org/wiki/Church\_of\_the\_Holy\_Trinity,\_Athens](https://en.wikipedia.org/wiki/Church_of_the_Holy_Trinity%2C_Athens)) the face of Paul (on Areopag) is this of Otto I !

 [↑](#footnote-ref-3)
4. During the Revolution the motto was “Liberty or Death”. During the first years of the Freedom, as the assassination of Kapodistrias proves, the motto was “Privileges or Death”. This remark comes from **Michalis Giochalas** and **Pavlos Gkoygiannos (**Art historians of the Department of History and Archaeology),

 <https://en.uoa.gr/announcements_and_events/view_event/guided_tours_of_the_national_and_kapodistrian_university_of_athens/>. See also <https://onedrive.live.com/?cid=055B263D99899BDF&id=55B263D99899BDF%215757&parId=root&o=OneUp> [↑](#footnote-ref-4)
5. <https://en.wikipedia.org/wiki/Carl_Rahl> Note that Theology is *third* in the row *after* Medicine! See <http://www.perceptum.gr/index.php?option=com_content&view=article&id=1> [↑](#footnote-ref-5)
6. Comp. *Christoph Stückelberger,* THE SIGNIFICANT ROLE OF HIGHER EDUCATION IN DEVELOPING A GLOBAL ETHICAL CULTURE, Ethics in Higher Education: Values-driven Leaders for the Future (Globethics.net Education Ethics Series) (Volume 1) [Divya Singh, Christoph Stückelberger], 31 – 57, 47: The triple A has to be replaced by a triple E (EEE): ethical excellence, environmental excellence, economic excellence (telling the economic truth of costs, including external costs). <https://www.globethics.net/documents/4289936/20368389/GE_Education_Ethics_1_isbn9782889311644.pdf> [↑](#footnote-ref-6)
7. <https://www.uoa.gr/to_panepistimio/istoria_kai_prooptikes/to_labaro_toy_panmioy/> [↑](#footnote-ref-7)
8. See <https://en.wikipedia.org/wiki/Three_Holy_Hierarchs> [↑](#footnote-ref-8)
9. <https://en.wikipedia.org/wiki/Rigas_Feraios> [↑](#footnote-ref-9)
10. <https://en.wikipedia.org/wiki/Adamantios_Korais> [↑](#footnote-ref-10)
11. The “highlight” are the monuments of students sacrificed in the wars of Greece (the “unfortunate” Greek - Turkish war 1897 and the I World War). See also <https://www.youtube.com/watch?v=8vjIWwu3Wfc>

<https://el.wikipedia.org/wiki/%CE%95%CE%BB%CE%BB%CE%B7%CE%BD%CE%BF%CF%84%CE%BF%CF%85%CF%81%CE%BA%CE%B9%CE%BA%CF%8C%CF%82_%CF%80%CF%8C%CE%BB%CE%B5%CE%BC%CE%BF%CF%82_%CF%84%CE%BF%CF%85_1897> [↑](#footnote-ref-11)
12. The same Theme dominates also in the Academy of Athens: <http://www.academyofathens.gr/el/building/interior> [↑](#footnote-ref-12)
13. «Τοιούδαι μόχθου τέρμα μη τί προσδόκα πριν αν θεός τις διάδοχος των σων πόνων φανή, θελήση τ’ είς αναύγητον μολείν ‘Άιδην, κνέφαια τ’ άμφί Ταρτάρου βάθη» (Vers. 1041-1043 - Transl. «μην περιμένεις να λυτρωθείς από τους πόνους προτού θεός πάρει τα πάθια τα δικά σου πάνω του και με τη θέλησή του κατέβει στον ‘Άδη τον ανήλιαγο, στους άφεγγους του Ταρτάρου βυθούς»). Comp. Verses 772, 834, 848. [↑](#footnote-ref-13)
14. Three times this particular emperor visited the famous city as he beautified old Athens and built the new Hadrianopolis. [↑](#footnote-ref-14)
15. The construction of the Temple of Olympian Zeus was called a “great race of time” as it lasted 560 years. **It took fifteen centuries to be completely destroyed after it became a "quarry".** [↑](#footnote-ref-15)
16. Ο ιερός Φώτιος (9ος αι. μ.Χ.) σημειώνει στη *Μυσταγωγία* του: *Εἶπεν ὁ τῆς οἰκουμένης κήρυξ, ὁ τῶν ἀπορρήτων θεωρός,* *ὁ τὴν ἀνθρωπίνην φύσιν τοῖς καθ’ ἑαυτὸν ἐξευγενίσας τρόποις·* *εἶπεν ἐκεῖνος πρὸς τοὺς Ἑλληνιστὰς, πολλῷ τῷ λόγῳ ῥέοντας* *ἀντιφερόμενος καὶ τὴν ἐκείνων ὀφρὺν ἄνω τεινομένην κάτω* *παρασκευάσας νεύειν, μᾶλλον δὲ πρὸς τὴν ἀσθένειαν αὐτῶν συγκατιών, τί εἶπε; «Διερχόμενος καὶ ἀναθεωρῶν τὰ σεβάσματα ὑμῶν, εὗρον καὶ βωμὸν ἐν ᾧ ἐπεγέγραπτο· Ἀγνώστῳ Θεῷ· ὃν οὖν* *ἀγνοοῦντες εὐσεβεῖτε, τοῦτον ἐγὼ καταγγέλλω ὑμῖν». Τί οὖν; Δι’ ὧν* *τῆς Ἐκκλησίας ὁ διδάσκαλος τοὺς Ἑλλήνων σοφοὺς ἐθήρα,* *καὶ τῆς ἀσεβείας πρὸς τὴν εὐσέβειαν ἐχειραγώγει καὶ μετέφερε, ταῦτα σὺ δόγμα ποιήσεις, καὶ κηρύττειν τολμήσεις τὸν* *καθαιρέτην τῶν εἰδώλων καταγγέλλειν, ὃν ἐσέβετο καὶ ὠνόμαζεν ὁ Ἑλληνισμὸς ἄγνωστον Θεόν; Οὐ γὰρ θαυμαστόν σου* *τὸ τῆς σοφίας δραστήριον καὶ τῶν κακοσχόλων ἡ πλοκὴ σοφισμάτων.* ***Ἀνειμένος ἦν ὁ βωμὸς τῷ Πανί· ἡ δὲ τῶν Ἀθηνῶν πόλις τοῦ τιμωμένου τέως μὴ συνιέντες τὸ ὄνομα ἐπέγραφον τῷ* *βωμῷ· Ἀγνώστῳ Θεῷ.*** *Ἐπεὶ γὰρ ἐκ τῶν προφητικῶν χρησμῶν* *καὶ τῶν Δεσποτικῶν λογίων ὁ περιδέξιος ἐκεῖνος καὶ οὐράνιος* *ἄνθρωπος μὴ πειθόμενον ἑώρα τὸ Ἑλληνικόν, ἐξ αὐτῶν αὐτοὺς* *τῶν θεοστυγῶν σεβασμάτων εἰς τὸ τοῦ Δημιουργοῦ μετακαλεῖ- ται σέβας· ἐξ αὐτῶν τῶν τοῦ διαβόλου προγραμμάτων τῆς αὐτοῦ* *καταψηφίζεται τυραννίδος· ἐκ τῶν ὀχυρωμάτων καταστρέφει* (73). Είναι εξόχως εντυπωσιακό ότι στην εκκλησιαστική παράδοση **ο Άγνωστος Θεός συνδέεται με τον θεό του κρασιού, γλεντιού και του έρωτα Πάνα (< πάομαι = βόσκω),** που είχε καταξοχήν θνητή δαιμονική μορφή. Είχε ως χαρακτηριστικό τις άγριες κραυγές που έσπειραν και στο στρατόπεδο των Περσών τον πανικό. Πρέπει, όμως, να σημειωθεί ότι κατά τους ελληνορωμαϊκούς χρόνους η λατρεία του καλλιεργήθηκε ιδιαίτερα από τους Στωικούς, οι οποίοι θεώρησαν τον Πάνα ως θεό του Σύμπαντος και τον συνέδεσαν με το *παν* (όπως συμβαίνει και στην αρεοπαγιτική Ομιλία με τον Άγνωστο Θεό). Στον Πάνα ήταν αφιερωμένα πολλά σπήλαια της Αττικής και μάλιστα στη βορειοδυτική πλαγιά της Ακρόπολης. Στο όρος Λύκαιον μάλιστα τελούσαν αγώνες προς τιμήν του *Διοπανός* (θεότητας που συνδύαζε τις υποστάσεις του Διός και του Πανός). Οι πληροφορίες σχετικά με τον Πάνα λήφθηκαν από το σχετικό λήμμα της Εγκυκλοπαίδειας *Πάπυρος Λαρούς Μπριτάνικα*. Πρόσφατα ήλθε στο φως ένα μικρό ιερό αφιερωμένο στον Πάνα που λειτουργούσε στα ρωμαϊκά χρόνια στο βορειονατολικό φρύδι του λόφου της Πνυκός. Βλ. Δακουρά-Βογιατζόγλου, Οι Δυτικοί Λόφοι στους Ρωμαϊκούς Χρόνους 252-3 (πρβλ. Λουκ., *Θεών Διάλογοι* 22). Είναι χαρακτηριστικό ότι ο Θεοφύλακτος Βουλγαρίας, ο οποίος γνωρίζει μάλλον την παράδοση περί Πανός, αποφεύγει να τον ονοματίσει, κάνοντας λόγο απλώς για κάποιο δαίμονα (PG. 125.745). [↑](#endnote-ref-1)