

HEALING PLACES

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Abstract

Across the ages and in all cultures people seeked places with special characteristics in their effort to get closer to the gods and saints of their time. They took into account the geological formations, the climate, the movements of water, the intensity of the wind, the amount of sunshine, the climate and other unique environmental factors to identify special places with a special energy that function as energy capacitors as modern physics has proven.

In this paper we investigated the necessary conditions and principles for the creation of a Healing Place: the balanced coexistence of the elements that will enable the human to align himself with them and trace his path back to the Self.

These principles for the structuring of the ideal city as well as the presence of the necessary elements were taken into account by the Renaissance and neoclassical architects.

Therefore the presence of a quarantine healing center in the area of Lazareta in Ermoupolis, which is the ideal neoclassical city of Greece, serves both the purpose of healing people but also protecting the whole of the city.

Key Words: *Healing Places Lazareta of Syros*

Introduction

We live in difficult times. Like the biblical Leviathan globalization is about to swallow everything in its path (country, people, culture, civilization) that does not reflect its own cruel face. Yet we still have things we can lean on. We have Place (*Topos*), *Logos* and *Mythos*.

“In the beginning was the Word (*Λόγος*)“, Reason (*Αίτιον*), Ratio (*Αναλογία*), Logic (*Λογική*), speech. Odysseas Elytis writes : “Greek language was given to me”. This one language, the womb from which we sprang, gives us the privilege to explore the furthest depths of ideas, both through the beauty of the sound of the words and the mathematical precision of their meaning.

Therefore, it is through the words of our title that we will begin to approach our subject.

Place (*Τόπος*): The specific space within which a body or object (animate or inanimate) exists or where an event takes place. In this respect, (abstract) space becomes specific through human activity (forms, functions, actions, works, dreams, aspirations, emotions, signifiers).⁶⁶ it was one of the first words interpreted in the Linear B script. The word “*τόπος*” was pronounced “*tapas*” or “*tipi*” and the ideogram that symbolized the word was made up of an acute angle and a straight on the verge of “entering” between its two sides. The same symbol was used to signify the female vagina and the womb, the first “habitat” of the human.

To Heal (*Θεραπεία*): To restore someone’s health, to cure, to serve a (higher) purpose, to worship, to honor the gods, to think, to nurse. To be healed (middle/passive voice, *θεραπεύομαι*): to be consoled but also to understand the causes of illness or the problem and therefore to attain self-awareness/self-knowledge. (“From now on sin no more” - “Μηκέτι αμάρτανε! “)

66 S. Gikas, *Φιλοσοφικό Λεξικό*. Athens 1988
I. Stefanou, *Η Φυσιολογία της Ελληνικής Πόλης*, Athens 2000
Encyclopedia Πάπυρος, Λαρούς, Μπριτάννικα, s.v. *τόπος*.

The word is etymologically derived from “*θέραψ*”. There are the following theories about the root of the word:

- a) the noun “*θεράπνη*”, of pre-Greek origin which means “residence, domicile” and is possibly connected to the proto-indoeuropean “*τέραμνα*” which meant housing.
- b) the Hittite “*tarpassa*”.

According to Homer “*θεράπων*”, another formation of the same root, means “partner, follower”. Later it developed to signify the more general meaning “to serve, to concentrate on something, to care” while the meaning “to provide medical help” is much later. In modern Greek terminology it means “to rectify, to correct”, “to be calm, to soothe, to save”. The Latin “*trabs*” meaning “club, spar, spear” may derive from this type.

Θεραπευτήριος: adjective, the one who contributes to the healing process

Therefore **Healing Places** are the ones that help the individual redefine the course of his life with the aim to be healthy on all three levels (physical, mental and psychological, spiritual). In approaching the concept of healing from this perspective, we are searching for the traces that can lead the individual, who has become “a wandering fugitive away from god” (“*φυγάς θεόθεν και αλήτης*”)⁶⁷, back to his origin, his “*Οίκος*”,

1. Places with healing qualities

In Vravra there is a temple dedicated to Artemis of Vravra (*Βραυρωνία Αρτέμις*). In contrast to the more common perception of the goddess Artemis, who is usually associated with hunting and the wilderness, Artemis of Vravra was a compassionate protector of small animals, children and sufferers. She was also the protector of motherhood and as midwife she ensured safe childbirth and puerperium for pregnant women.⁶⁸ Interestingly very close to the archeological site of the temple we find the orthodox church of Virgin Mary the Healer (*Παναγιά η Γιάτρισσα*)! The pleas addressed God were always for good health above all else (*πρώτον υγείαν*). That is what the simple people asked for in their morning prayers and dedications to Asclepius. This is the same thing we do now. We pray and offer dedications to Virgin Mary in Tinos and Faneromeni, to Saint George, Saint Nicolas and all the Saints of healing.

Across the ages and in all cultures people seeked places with special characteristics in their effort to get closer to the gods and saints of their time. They took into account the geological formations, the climate, the movements of water, the intensity of the wind, the amount of sunshine, the climate and other unique environmental factors to identify special places with a special energy that function as energy capacitors as modern physics has proven.

However, this energy is not enough to create a *Τόπος*. There has to be the necessary human activity which will create a **relationship** between man and the surrounding space, that will assume the necessary **shape** (with specific order, structure, form but also ideological and symbolic content) in order to become **Place** (*Τόπος*). A good example of this is Acropolis and Meteora.

The process of creating a *τόπος*, especially a **sacred place**, is vividly inscribed in the dense and detailed engravings on the Minoan and Mycenaean signets, with most prevalent the example the ring of king Minos⁶⁹, on which the descent of the Great Goddess is inscribed:

67 Heraclitus. In this context “*αλήτης*” means outcast, the one who wanders the world.

68 In Vravra the *Άρκτια* Mysteries took place, where teenage girls called *Άρκτιοι*, resided inside the Temple and participated in the holy functions as followers of Artemis.

69 On display in the Museum of Heraklion.

The priestess supplicant, aided by a young priest, organizes the space by making an altar, a small temple and a throne for the goddess on a rocky hill with trees near the sea. She has created a surface *Επιφάνεια*.

With branches from the sacred tree along with thyrsi and prayers and sacred actions (tree-worshipping) she purifies the ether of the place and performs sacrifices (real or imaginary) in order invoke the appearance of the goddess. She requests *Ιεροφάνεια*

The Great Goddess descends from heaven, and sits on the throne sails on a boat over the sea. Epiphany (*Θεοφάνεια*) has been achieved!⁷⁰

The consecration of a place is “an action that is serious and of magnitude, complete in itself” (*πράξη σπουδαία και τέλεια, μέγεθος έχουσα*), an action that has impact on the space-time continuum, an action with gravitas, intensity and duration.

Current research has proven that many christian churches have been built nearby or even on top of ancient shrines, regardless of their religious origin.

For example the Mosque of Omar (690 AD) in Jerusalem is built on the site of an ancient temple dedicated to Zeus. The mosque's dome covers the holy rock where Abraham proved his faith by almost sacrificing his son Isaac. On that same rock the prophet Mohammed was lifted into the skies according to the Islamic tradition⁷¹

The Chartres Cathedral in France is a similar case. A masterpiece of Gothic architecture where the stone walls seems immaterial, the sounds become otherworldly and the changing light leads the visitor's pilgrimage through the renowned maze found on the floor of the central nave⁷²

Normally there should be no reason for this extraordinary architectural construction, with the widest Gothic dome in the world, to be built in an obscure medieval town. Yet the hill of Chartres exerted a unique kind of attraction since the time of the Celts. According to legend, a long time before the birth of Christ an angel announced to a druid that a virgin will give birth to a God. Indeed on a Roman statue the inscription “*virgini pariturae*”⁷³, written in Latin, has been found in Chartres

From the 10th century AD the reputation of the miracles occurring there was spread through the songs of bards. Waves of pilgrims flocked to the city. The sick were transferred to the crypt of the church where they fasted and prayed for nine days waiting to be healed.

This correlation between Holy Places and the treatment of patients extended also to the monasteries, which, in the Middle Ages, even during the plagues, functioned as the first hospitals with the monks acting as doctors and nurses. These were the beginnings of the Order of *Hospitalieres*.

However the relationship of the Holy Lands with the treatment of patients, had been established centuries earlier in the shrines of Asclepius.

2. The origins of the connection between Holy Place and Healing

70 The baptism of Crist in the Jordan river.

71 B. Tzaferis, *Άγιοι Τόποι*»

72 We should note that in every tradition the maze symbolizes man's course towards self-realisation and transcendence. The labyrinth's plan is also found on the foot of the altat of *Θυμέλη* in the center of ancient theatre orchestra.

73 Translation: “The virgin will give birth”
chapter *Θαύματα της Δύσης* in “*Μυστήρια της Δύσης*”, Δομή, Athens 2008

A very common Greek expression is “about wind and water” (*περί ανέμων και υδάτων*). The phrase is commonly used to describe in a general fashion trivial issues of minor significance.

There are however oral accounts of the full expression being: “about wind, water, dreams and places”. It is assumed that the great lyrical poet Pindar (522-438 BC), having collected evidence, testimonies and records of the dreams and the treatments from the archives of the Asclepius shrines (certainly the one in Delphi and possibly others) used this phrase to describe the miraculous healing techniques of Asclepius. Pindar describes in detail the healing practices of Asclepius, which he had learned in Pelion from the centaur Cheiron: “To heal the most severe ailments in people” (*Πολυπήμονας ανθρώποισιν ιάσθαι νόσους*)

The Asclepiads, who were the “specialized” doctors⁷⁴, were initiated in the healing methods of Asclepius used speech, incantations, sounds and music but also remedies and herbs, dieting, physical exercise and massage as healing tools. They even performed surgical procedures! (the archeological discovery of surgical tools and other related findings confirm this).

In any case, the patient was expected to get actively involved in the necessary cleansing rituals that preceded treatment. Then he/she would have to sleep inside the temple on top of the skin of the sacrificed animal that he/she had offered to Asclepius (*εγκοίμησις*). During the patient's sleep the god would appear and identify the problem and its treatment.⁷⁵

But how effective all these therapeutic methods were? The most impressive testament comes from the orator Aelius Aristides from Smyrna, a contemporary of Marcus Aurelius⁷⁶, in the second century AD. In his work “Sacred Speeches”, he documents in detail his own personal accounts on the effectiveness of **dream speech** (*ονειρικός λόγος*) on himself over a period of at least twenty five years which he considers as effective as any medication, when administered in the right moment.

Aristides, who spent thirteen years in the shrine of Asclepius in Pergamon, reveals in the personal diary he kept the miracles of Asclepius he observed on his own body. As he was prone to illness, he describes many different types of ailment (chronic asthma, intestinal disturbances, fever etc) but also how he was the one responsible for the treatment that the god gave him in his dreams. He records and interprets one hundred and thirty dreams using his own associations, symbolism and codes, as well as his actions. He opens up his body to the divine will and, when he is instructed to speak the truth as an orator despite his illness he accepts the god as “true healer” (*αληθή ιατρόν*). Another short but substantial testament this time by Apellas, also from Asia Minor, is found on a stone inscription in Epidaurus⁷⁷.

Through philosophical, literary and archeological research, this peculiar type of healing pilgrimage becomes elucidated by the triptych body-place-miracle. With the term “miracle” we refer to

74 “Specialization” depended on the specific shrine (Epidaurus, Delphi, Kos, Athens, Pergamon etc) that each team – guild of doctors was active. The most important of all the doctors was Hippocrates, the person who founded modern medicine

75 Encyclopedia Πάπυρος,- Λαρούς – Μπριτάννικα s.v. Ασκληπιός. G. Andrianatos, Ασκληπιός seminar in “Ρητορικός Κύκλος”, Athens 2012

76 The impeccable use of the Attic language, the way in which he organises and unfolds his writings, and the profound knowledge of ancient Greek literature, led to the inclusion of his work (which is almost intact) in the educational texts during the early Christian and Byzantine period. Among his admirers and imitators of his style were Megas Vasileios and Ioannis Chrysostomos, while Michael Psellos, in the 11th century, counts him amongst the great orators alongside Demosthenes, Lyssias and Isokrates

77 E. Kouki, *Αἴλιος Αριστείδης Ιεροί Λόγοι*, Σμίλη, Athens 2012.

phenomena that transcend the natural and rational order of the material world and also to the actions of supernatural agents such as Asclepius.⁷⁸

The concept of a “god-hero-healer” of earthly descent⁷⁹ as an expression of the endless force of life that is renewed through the deterministic relationship of the four elements of nature becomes the agent of the fifth element, the element of Aether.

The individual draws from aether the (physical, mental and psychic) strength required to face his own daemon and to become aware of the hubris he commits when he forgets the true purpose of his own existence: eudemony, virtue and ultimately Self-realisation (*αυτογνωσία*)⁸⁰. The very name of Asclepius (*αγλαός* – bright, *ήπιος* – soothing) underlines the aetherial (bright) and soothing (soft, placative) nature and presence of the god. In their prayers his followers called him “Soothing Asclepius” (*Ηπιόφρων Ασκληπιέ*).

The wider area of Thessaly can be considered a cradle of the worship of Asclepius. In Trikki, Trikala as it is known today, around the banks of river Litathaios; we find the oldest shrine of Asclepius, which also has an underground temple. Homer mentions Trikki as the birthplace of Asclepius and his sons when he describes their feats in the Iliad. Another version of the Asclepius myth identifies the city of Lakereia (*Λακέρεια*), near the lake Karla (or *Βοιβηίδα* as its ancient name was) in Thessaly as his birthplace. That's where Apollo, the god of light, medicine, divination and music fell in love Koronis, the daughter of king Flegias. Koronis, despite being pregnant with child of Apollo, got married to a mortal named Ischys. She is then punished for her hubris by Artemis, who kills her with one of her arrows. Asclepius is rescued by his father and is entrusted to be raised by Cheiron the centaur, who also teaches him the art of medicine.

The worship of Asclepius is soon transferred to Delphi (Fokis) where the mythological background and the religious and healing practices associated with his worship become crystallized. In the Peloponnese we find significant shrines in places like Mantinea, Telfousa and Megalopolis and, more significantly, Epidaurus. Since the end of 6th Century BC the small town of Epidaurus develops into the most significant center of worship of Asclepius and soon overshadows all others, and becomes known as the birthplace of the healer-god. Given that in the same area the worship of Apollo, who had also healing powers as Apollo Maleatas (*Μαλέατας*) was very active since Archaic times this association with Asclepius seems natural.⁸¹

After the 5th century BC there were more than 500 shrines dedicated to Asclepius which spread all over mainland Greece and beyond in the Greek areas around the Mediterranean sea: in Athens,⁸² Piraeus (Mounihia), Kos⁸³ and Crete (Idaion Andron) etc

During the Hellenistic period under the auspices Asclepius – Savior (*Σωτήρ*), the god was worshiped in Pergamon,⁸⁴ Ephesus (Asia Minor) but also Rome itself.

78 *Θαύματα της Δύσης* in “Μυστήρια της Δύσης”, Δομή, Athens 2008

79 In one sense, his name was the pre-Greek “Ασγλαπιός”, etymologically connected with *ασκάλαβος* (lizard, reptile, snake). Encyclopedia *Πάπυρος, - Λαρούς – Μπριτάννικα*, s.v. *Ασκληπιός*

80 G. Andrianatos, *Ασκληπιός* seminar in “Ρητορικός Κύκλος”, Athens 2012

81 Encyclopedia *Πάπυρος, - Λαρούς – Μπριτάννικα*, s.v. *Ασκληπιός*

82 Where the tragic poet Sophocles “welcomes” the god in his function as a priest of the hero Αμύνοσ

83 Hometown of the healer Hippocrates.

84 Hometown of the healer Galenos (*Γαληνός*) and the Apollonian Tyaneas (*Τυανέας*).

In Palestine more than in any other place he was identified with christian savior, Jesus Christ,⁸⁵ while in Egypt with Sarapis and Imhotep (Imuthis as the Greeks called him).

For all their differences regarding his life, all the ancient sources are in agreement on how Asclepius died: Zeus struck him down with his thunder! The reason seems to be the hubris committed by Asclepius in the way he abused his ability to heal (which was a gift from Athena) to the point of reviving the dead (including Hippolytus and Orion) with the use of the blood of Medusa (=medicine). Pherecydes recounts that he was struck by Zeus' lightning because he revived anyone who died in Delphi. Asclepius became a god and ascended to Olympus along with Heracles fifty three years before the Trojan War.⁸⁶

The unavoidable reduction of teaching hours during the academic year 1973 – 1974, caused by the events leading up to the downfall of the military dictatorship in Greece, led to the limited coverage of certain items in the academic syllabus that were considered peripheral. So when I came across the Zoser funerary complex⁸⁷ for the purposes of an essay I knew next to nothing about it!

But even after the completion of the essay (which consisted of a basic description of the monument), I got very few things out of the whole process: the name of pharaoh Zoser, a sketch of the Saqqara pyramid and my admiration for Imhotep, the first known architect in history.

Imhotep is a semi-mythical figure that lived in Egypt around 2650 BC during the reign of Zoser, the second pharaoh of the third dynasty of the ancient kingdom.

Until today we knew that Imhotep was the genius architect and mechanic who had devised ways of building using carved stones and applied it on large-scale works.

In addition to that, he took the simple form of the original "mastaba"⁸⁸ style tomb and transformed it into the impressive pyramid of Zoser in the shape of a ladder that would allow the king to ascend to the skies and the gods to come down to earth.

Situated on top of the rock overlooking Memphis, the capital of the ancient kingdom, the staggered pyramid of Saqqara is surrounded by buildings of religious⁸⁹ as well as secular⁹⁰ function, all of which constitute the enclosed mortuary complex, along the walls.

The pyramid is oriented precisely in relation to the four cardinal points and situated with almost absolute accuracy on the point of intersection between the diagonals of the surrounding wall.⁹¹

85 We believe that the compassionate and kind face of the statue of Asclepius in Mounihia (200 BC, National Archeological Museum), inspired the depictions of many artists.

86 J. Rispen, *Μεγάλη Ελληνική Μυθολογία*, volume 2', Αυλός, Athens

87 S. Petratou, *Ταφικόν Συγκρότημα Ζοζέρ*, essay, National Technical University, Athens, March 1974

88 Mastamba: funerary pyramid with rectangular base. The body is placed underground.

89 Encyclopedia *Πάπυρος*, - *Λαρούς – Μπριτάννικα*, s.v. Αίγυπτος. S. Petratou, *Ταφικόν Συγκρότημα Ζοζέρ*, essay, E.M.II. National Technical University, Athens, March 197. The Temple for the dead, the thirteen chapels in a row that make up the Jubilee Temple (Heb-Sed Temple) and the Serdab with the statues of the dead and the offerings. The mystery of Heb-Sed was performed to inspire new force in the body, spirit and soul of the pharaoh.

90 The royal palace in the North and South, replicas of the Palace of Memphis, storage spaces, abodes of the priests etc

91 S. Petratou, *Ταφικόν Συγκρότημα Ζοζέρ*, essay, National Technical University, Athens, March 1974

Imhotep, with this wall, which is similar to the wall of a fortress and had fourteen⁹² gates, only one of which was an actual functional gate (and always open but not easy to identify!), define and organized the vital space around the pyramid and separated it from the endlessness of the surrounding desert. Earth, Wind, Water and Fire all symbolically concentrated in the middle⁹³ (Pyramid). The arch-priest of Ra had created surface for god's presence. The funerary complex in Saqqara was a sanatorium visited by patients from all over the country to be miraculously healed.⁹⁴ According to recent research we see that the mystical ceremony of Heb-Sed that took place in all thirteen shrines of the jubilee temple aimed at the re-invigoration of the pharaoh who would thus regain the strength necessary to carry out his duties during both his life on earth and the one after death.

But who was Imhotep really?

Kanofer, an architect himself is considered to be his actual father. However, Imhotep was always considered to be the "son of Ptah" and more specifically his Ptah-Tatenen auspices, the architect of the universe. His mother on the other hand, a mortal named Kheredu-anekh, was considered a demi-god to cover the gap between her humble origins and later deification.

The hieroglyphic expression associated with his presence translates as "the one that comes in peace" and seems to express the same qualities we observe on the facial expression of the small statue of him sitting found in the Louvre. On his lap covered by the priestly robe there is a small papyrus which symbolizes all the knowledge and wisdom that he holds in his hands and the hat on his head signifies his divine lineage.⁹⁵

Zoser, exceptionally intelligent himself, recognizes Imhotep's erudition and exceptional abilities as architect, physicist, mathematician, astronomer, philosopher, poet, artist, magician and

92 The sacred number **seven** (*σεπτά*) is found repeated in the building's dimensions.

93 The desert, the wind, the sacred river Nile – The pyramid is visible from its banks

94 Encyclopedia *Πάπυρος, - Λαρούς – Μπριτάννικα*, s.v. *Ιμχοτέπ*

95 <http://en.wikipedia.org/wiki/Imhotep>

doctor. With his help as Prime-minister Zoser organized the State's economy and administration with special emphasis on education.⁹⁶

In other words Imhotep was a “healer” for his country, his place (topos).

As priest and wizard, Imhotep was a **shaman**, a spirit of the tribe, a spirit of the place that considered illness as a state of physical, psychological, mental and spiritual constraint.

He was a shaman, wizard and officiant who understands what lies beyond the human senses. An astronomer, mathematician and philosopher that seeks the “original cause” (*πρώτον αίτιον*), the language of harmony, analogy and the dialectical relation between opposites. A leader of the state and the army able to foresee, decide, plan, organize and realize. A poet, writer, artist able to “heal” every realization and expression of form and shape. An architect able to bridge opposites building ladders that lead from the transient towards the divine and the endless. A doctor that can heal with divination, theurgy and strategy.⁹⁷

However he is the one who **establishes medicine as a science**.

The “Edwin Smith” papyrus (1700 BD), which is considered to be an authentic copy of the diagnostic and healing methods he recorded himself proves that Imhotep was a scientist. He analyzes the symptoms of the illness, recommends specific treatments, is able to diagnose bone fractures accurately, describes surgical operations, offers instructions on how to sew wounds, and makes observations on ocular and dental health.⁹⁸

We know nothing about his death. His grave has not yet been discovered. 100 years after his death he was pronounced a demigod and 2000 years later, around 525 BC, around the time that the shrines of Asclepius were in their prime, Imhotep is recognized as a god.

96 Inscribed on a column we find all the official positions he held:

Chancellor of the king of lower Egypt

Doctor

First One under the King

Administrator of the Great Mansion and Hereditary Noble

High Priest of Heliopolis

Chief Sculptor

Chief Carpenter

<http://en.wikipedia.org/wiki/Imhotep>

Encyclopedia Πάπυρος, - Λαρούς – Μπριτάννικα s.v. Ιμχοτέπ

Chapter “Ιμχοτέπ: Ο θεϊκός αρχιτέκτονας” in *Μυστήρια της Αχαιότητας*, Δομή, Athens 2000

97 G. Andrianatos, *Ασκληπιός* seminar in “Ρητορικός Κύκλος”, Athens 2012

98 Chapter “Ιμχοτέπ: Ο θεϊκός αρχιτέκτονας” in *Μυστήρια της Αχαιότητας*, Δομή, Athens 2000. J. Dunn, Imhotep, Doctor, Architect, High Priest, Scribe And Vizier To King Djoser in “Tour Egypt”, accessed 15.10.2012, <http://www.touregypt.net/featurestories/Imhotep.htm>

Undoubtedly though, Imhotep along with Asclepius are realizations of the Archetypical Healer, who comes in peace and is mild and radiant and aims to help the humans express their virtuousness.

3. The special characteristics of the Healing Places

According to myth, Zeus sent two eagles from Olympus to fly in opposite directions around earth in order to define the center of the world. The eagles met above Delphi and so that was named the sacred center, The navel of the Earth.

Like similar cases of cultic rocks, the Navel of Delphi was symbolically marked with a marble phallic column⁹⁹, on the surface of which we find an engraving of threads and knots called the **agrenon** (*αγρηνόν*)¹⁰⁰. The agrenon was the seer's cloak who, through the interpretation of the knots, could look into the depths of past and future times, events and places and by studying the threads could perceive the causes, relationships, analogies, consequences and their dynamic as if in the present.

Using terms from modern physics the agrenon could be considered a (quantum, non-linear) dynamic field, an environment where every change that occurs on a knot or thread, however minute, affects and emits information to all other knots and threads. In other words, behind the perceived reality there is not only energy and matter but also a much subtler but equally significant factor called "formative information" or "inter-information". An "active" dynamic type of information that connects everything (the *Nous* of Anaxagoras¹⁰¹), with the perception (*nous*) of the observer, which is in turn shaped by it. This means that one man's mind and perception can affect and influence the physical, psychological and mental state of another. This ability was well-known in many different traditions and cultures, for example the Greek tradition of the "evil eye". Nowadays the possibility of taking advantage of such processes is investigated in the new medical fields of "telesomatic medicine" and "non local medicine".¹⁰²

This dynamic cross-temporal and cross-local information, the Jungian **Archetypes** and **Symbols** make up the mental and psychological foundation for the communication between peoples and civilisation.¹⁰³

99 A later Roman replica is kept in the museum of Delphi.

According to myth, the navel was placed on top of the grave of Pythonas (*Πύθωνα*), the dragon the guarded Oracle and it symbolized the victory of Apollo and of Light against the forces of the dark underworld.

100 *Αγρηνόν*: a knitted net made of wool which was used to cover the navels, the worship columns made of stone. Also it was the name used to describe the woolen net-like garment the priests of Dionysus wore on top of their clothes.

Etymology < *άγρα*, meaning. Pursuit, capture of prey/ pursuance, persistent search > Ζαγρεύς Διόνυσος.

Encyclopedia *Πάπυρος*, - *Λαρούς* – *Μπριτάννικα* s.v. *αγρηνόν* or *άγρηνον*.

101 "An ordering and disposing mind is the cause of all things" (*Νούς εστίν ο διακοσμών τε και πάντων αίτιος*)

102 J. Briggs, F. David Peat, *Ο παραγμένος ΚΑΘΡΕΦΤΗΣ, Κάτοπτρο*, Athens 1991. Laslo, *Η Νέα Επιστήμη και το Ακασικό Πεδίο, Αρχέτυπο*, Athens 2008

Encyclopedia *Πάπυρος*, - *Λαρούς* – *Μπριτάννικα* s.v. *αγρηνόν* or *άγρηνον*

103 C. G. Yung, *Ο Άνθρωπος και τα Σύμβολά του*, Αρσενίδη, Athens

Based on this notion we shall attempt a “reading” of Pherecydes' Theogony – Cosmogony.

Texts from Pherecydes104105

.....:Ζας μεν και Χρόνος ήσαν αει και Χθονίη. Χθονίη δε όνομα εγένετο Γη, επειδή Ζας γην γέρας δίδοι.
Διογένης Λαέρτιος.

.....Ζας ποιεί φάρον μέγα τε και καλόν, και εν αυτώ ποικίλει Γην και Ωγηγνόν και του Ωγηγνού τα δώματα.
Κλήμης ο Αλεξανδρεύς.

.....Ζάντα μεν και Χρόνον και Χθονίαν τας τρεις πρώτας Αρχάς, την μίαν φημί προ των δυοίν και δύο μετά την μίαν, τονδε τον Χρόνον ποιήσαι εκ του γόνου εαυτού πυρ και πνεύμα και ύδωρ την τριπλήν, οιμαι, φύσιν του νοητού, εξ ων εν πέντε μυχούς διηρημένων πολλήν άλλην γενεάν συστήναι θεών πενέμυχον καλουμένην, ταυτόν δε ίσως ειπείν, πεντέκοσμον.
Δαμάσκιος.

Freely adapted translation and commentary:

There are three Creative Sources.

▲ **Zeus**106, exists before all and above all, he is beyond time, he is the carrier of reason and of *logos*. The source of activity and spirit.

▲ **Chronos** (Time). Zeus and Chronos, co-existed and co-acted in across time and at the same time or with-in-time. From the sperm of Chronos the three primordial elements are created: water, air, fire, that, when mixed in different ways (*κράσεις*)107 they disperse in five or seven obscure points (*μυχούς*).

▲ **Earth** (Χθονίη). The unformed matter. The source of passive matter. Zeus offers as a conjugal gift to the Earth a big and beautiful veil (*φάρος*)108 adorned with the earth, the ocean and the “buildings” of the ocean (possibly islands).109

Χθονίη becomes **Earth** in the moment she puts on the veil that is engraved with all the potential land and sea formations.

The veil – an agrenon, Aethrial source – is a morphogenetic field that gives the Earth the ability to evolve and envelop the forms as well as to define its relationship with the other primordial elements (water, air, fire) which, Chronos deposits as potential in the obscure points (*μυχούς*)

104 H. S. Schibli, *Φερεκύδης ο Σύριος*, Clarendon Press- Oxford University Press, U.S.A. 1990

105 E. N. Roussos, *Φερεκύδης ο Σύριος*, C.I.R.E.L, Athens 2010

106 Ζας, Ζων, (Ζευς- Διος-Ζήνας). “Μα νη Ζη” traditional Cretan oath

107 *Κράσεις*: the peculiar characteristics, the dominant element in a mixture.

108 Encyclopedia *Πάπυρος*, - *Λαρούς – Μπριτάννικα* s.v. *φάρος*. Ετυμ.> Mycenaean “φάρFεσ(θ)”. Meaning: a large piece of cloth covering from head to toe, male or female sleeveless garment, sail of boat, shroud. We consider it as being related to *αγρηγνόν*.

109 Encyclopedia *Πάπυρος*, - *Λαρούς – Μπριτάννικα* s.v. *Δώμα* Meaning: Flat roof, terrace, part of house, apartment, sky dome, temple. Etymology: root dem- *δόμος* (house), *δεσπότης* (house lord).

But what could these obscure points (μύχοι) actually refer to?110 111

- a) Positions, areas where the elements are deposited?
- b) Small dark cavities, hidden perhaps in the primordial “mass” of Χθονίη?
- c) Caves or recesses inside the material world?
- d) The pulling force that is a natural and/or energy attractor112 exerts from the crevice, the recess of the surface of an energy field?
- e) Pockets of creation of a second generation of gods with characteristics properties derived from the sperm of Chronos and of the womb – μύχος?

The initial question “what are μύχοι” is left intentionally open (like Schrödinger's cat!). If we attempt to articulate in our own words the views of Pherecydes we would say the following:

In the *μυχοι*, the 4 elements (water, air, fire and earth) considered as ideas113, apart from the “triple (plus one), types of the perceptible”, also participate with their aetheric and psychological and mental aspects, which is their very essence in the morphogenetic field as event areas and pockets of information.

Every μύχος as a notional field (a mathematical space), even though still unformed and undefined, “gestates” the god that “befits” it. The singular characteristics (*κράση*) of the god are inscribed in the aetheric and material environment and god becomes responsible (*κύριος*) for the fate (*μοίρα*)114 of the place: the patron Saint.

For this very reason, the distinction of the world in five/seven μύχοι that occurs implies a taxonomy, organization, structure and cannot be understood without taking into account its material aspect: The four elements (earth, water, wind, fire) and their different states (solid, liquid, gas).115 The environment Physical and symbolic forms that derive from ideal forms/archetypes.

110 H. S. Schibli, *Φερεκύδης ο Σύριος*, Clarendon Press- Oxford University Press, U.S.A. 1990

111 J. Briggs, F. David Peat, *Ο παραγμένοος ΚΑΘΡΕΦΤΗΣ*, Κάτοπτρο, Athens 1991

112 An attractor due to its nature, position, shape or an event (an establishing action for example)

113 S. Gikas, *Φιλοσοφικό Λεξικό*, Athens 1988

114 *Μοίρα* = the individual's share

115 S. P. Frangiadaki, *Ελάσσονα Στοιχεία Αγροτικής της Αρχιτεκτονικής* paper presented during the 1st Interdisciplinary Seminar of Sustainable Development of Culture and Tradition, Syros, 2011.

The world is shaped through the coexistence of four elements and interaction of four elements: **earth, water, air, fire** and the addition of another, **aether**.

Already as early as the 6th century BC Ionian and Eleatic (also known as natural) philosophers were beginning to pose the first questions regarding the nature of the world and were formulating the first theories around on its creation identifying one (or more) of the four elements earth, water, air, fire as the main force behind it.

Thales of Miletus talked about water, Anaximenes about air (spirit) and the infinite, Heraklitus about fire (*αείζωνον πύρ*), Xenophanes about earth (*λάσπη, υλίς*), Anaximander about the infinite, Parmenides about fire (*τάξη δημιουργίας*) and earth (*τάξη ύλης*).

The *μύχοι* manifest themselves in Places (*Τόποι*) where nature and conscious human activity create surfaces for the appearance of god: The aetherial element, the binding force between everything, the *Φάνης- Έρως* of the orphics.

Every shrine of Asclepius requires three primal elements:

Among the presocratics Empedokles saw the 4 elements as **rhizomes**, incorruptible eternal roots, elemental passive force. In their primordial state all elements mixed together and indistinguishable constitute a field of possibility called *Σφαίρο*.

Under the influence of **Aether**, the elemental active force, which contains two opposing forces, *Φιλότητα* (love, unity, birth) and *Νείκος* (strife, combat, destruction, decay) the rhizomes – the four elements – are set in motion, change their original states (dry / wet, warm / cold, see Zeno the Eleatic), and transform: they combine and decompose, they construct (and deconstruct) the shapes through the Logos (*Λόγος*) – reason and analogy – of their harmonious mixture.

Democritus with a spectacular leap forward through the centuries introduces the concepts of the atom and of the vacuum in his Cosmology. Through the combination of atoms that float through the universe inside the quantum vacuum the four elements come into being because there is the **necessity of their existence**. (‘Πάντα κατ’ ανάγκην γίνεσθαι της δίνης αιτίας ούσης, γενέσεως πάντων, ην ανάγκην λέγει’).

Finally, Plato correlates the four elements with mathematics, geometry in particular, (platonic solids) while Aristotle points out Aether's ability of to act as a unifying force and give the elements their material expression with particular attributes.

Empedocles, Democritus, Aristotle as well every other philosopher, regardless of their personal interpretations and ideas on which is the most significant element in Cosmogony, all seem to agree in the following:

The presence of an extra element carries energy is necessary. That element is the force that inspires life into matter and combines all other elements and is necessary for any idea to be transformed into actual form. That element is **Aether**

Aether, the air that shines, is exactly the element by Pherecydes the philosopher describes in his work “*Πεντέμυχος*” as a dynamic field, a **field where everything becomes unified**, .

Aether combines, organizes and classifies the properties of each state of the 4 elements into the material, psychological/ mental and mental/ spiritual levels, given that each form contains a part of **all** other forms (*πάσα μορφή περιέχει μέρος όλων των άλλων μορφών*)

These elements exist everywhere and are present now and forever

- In their original condition
- As catalysts of change and transfiguration (on the material plain: crystallization, oxidation, boiling, drying, etc. on the metaphysical plain: personalization, coming into being)
- As forms of primal or complex material such as stone or mortar
- As functional morphemes: fences, ovens, fireplaces, caves, threshing houses, spring, pathways, churches, pilgrimages

- ⤴ The Sky – phallic symbol connotations in the shape of a hill or steep rock
- ⤴ The Earth – womb symbol in the shape of a cave, geological chasm, crevice
- ⤴ Φάνης- Έρως – element that includes both of the above and is the result of their union, in the shape of a spring where fresh water flows.

This relationship may be represented visually as a sine function graph, a harmonious curve. Or it may be represented in the archetypal forms we have already mentioned (cave, hill, spring of water).

Crucially though in them we see it is the the manifestation of notion of *Μύχοι* as places where Chronos/Uranus (Sky) reposit the seeds of the three archetypal elements. Zeus animates them and imbues them with Aether which is the necessary eternal force that gives birth to life.

The importance of finding expressions of this fundamental requirement inscribed in “beauty of form” of the natural environment that surrounds the shrines of Asclepius should be clear by now. The unique landscape of Delphi, Epidaurus and Kos leave no doubt about the deliberate choice of the place.

A sacred grove surrounding the shrine provided the final necessary element of air and completed all the necessary elements that would bring forth the life-giving powers of the place. It is this force of the place that will initiate the healing process.

Taking into account the particular needs and the temperament of the patient, the priest-healer will restore the patient's health after leading him/her every step of the way through the purification rituals, the sacrifice and the ritual of *εγκοίμησις*.

We will now focus our attention to the Asclepius shrine of Epidaurus, as it was the most significant one in Greece, in order to examine the most important buildings that made up the sacred site.

The whole building complex stretches from the foot of the Mirtio mountain and includes a series of primary buildings (that are more or less common in all the Asclepius shrines) as well as a row of secondary buildings.¹¹⁶

- ⤴ The oldest chapel dedicated to Apollo/Asclepius is relatively small, rectangular building with the sacrificial altar at the center of the yard. The chapel and the altar are among the oldest buildings of worship of the sacred site.

In later years the chapel became surrounded by oblong buildings each of which carried an architrave facing the center of the yard.

- ⤴ The **temple of Asclepius** which was built by the architect Theodotus is a very elegant building, with proportions very close to 1/2. The temple's peristyle had 6 Doric pillars in the short sides and 11 in long sides. Inside the Temple the god's statue (made of ivory and gold) was kept. Parts of the upper structures and several of the sculptures that adorned the pediments of the temple are now kept in the Greek National Archeological Museum.

- ⤴ The **Altar** located between the two shrines, which is shaped like long rectangular table on top of a pedestal. The Altar was accessible through the paved corridor that remains intact to this day.

- ⤴ Towards the north we find a long gallery made up of 29 Ionian pillars, which is separated into small consecutive rooms that were possibly open towards the peristyle. The Avaton (*Άβατον*) or *Εγκοιμητήριο* where the patients would lie down waiting for the god to appear in their dream and indicate the appropriate treatment. The construction of the gallery occurred in two phases. The eastern part was constructed in the 4th century BC and is found on the ground floor while the western part was constructed later on the 3rd century BC and is a two-storey building because of an abrupt slope of the ground. In the lower part of the gallery the offerings were displayed.

116 Encyclopedia Πάπυρος,- Λαρούς – Μπριτάννικα, s.v. Επίδαυρος.

▲ In the far end of the western part of the *Εγκοιμητήριο* we find a very interesting building that surrounds a well and which dates back to the 6th century BC. The **water of the well** was believed to have healing powers and was an integral part of the treatment. It can be considered in terms similar to what christian holy-water.¹¹⁷

▲ **Cleansing baths, library.** Adjacent to the eastern wing of the *Avaton* the patient performed the cleansing rituals in a rectangular building of the classical era which was replaced in the 2nd century BC by a much larger building known as the Baths of Asclepius. In the front portion of the building and along the **sacred path** there were libraries for the patients.

▲ **The sacred path** was a paved pathway surrounded by pine trees which led the pilgrims from the Propylea (the gateway) to the Temple and the other religious buildings, the most important of which in terms of symbolism and architectural structure was the Dome.

▲ **The Dome.** Pausanias, in his description of one of the most beautiful buildings of antiquity, calls it “a beautiful surrounding building made of white stone” (*Οίκημα περιφερές, λίθου λευκού καλούμενον Θόλος, ..., θέας άξιον*)¹¹⁸. Built by the sculptor and architect Polykleitos it will become an archetype of the classical ideal in the design of the ideal town during the Renaissance.

From the Dome or *Θυμέλη* (altar) survive the three concentric foundations of the structure as well as an underground space consisting of three labyrinthine corridors that lead to the inner circle which is accessible from the ground floor. The actual dome construction consists of an external colonnade, a wall with circular alcove and a single gate, and a second Corinthian colonnade on the inside of the alcove. The two colonnades and the alcove wall have richly ornamented roofs.

The paving of the floor is also very interesting. Made up of black and white rhomboid pieces of marble arranged in a circular pattern that lead up to a solid white piece of marble at the center of the circular part of the Dome, which could be removed to reveal an gateway to the subterranean labyrinth.

The Dome's use is not clear. However it is believed that on a symbolic level it includes the whole of the healing process. As we have already mentioned, the elements that combine in the healing places was the *Ouranos* (peak, mound – phallic element), *Gaia* (gap, hollow, cavern – womb) and the element that connects the two *Φάνης Έρωος* (clean running water).¹¹⁹

The architectural shape of the Dome is the symbolic representation of those elements: The conical roof with the astounding panels, the marble floor-surface with its representation of the solar system with the seven planets orbiting around the sun right above the hollow subterranean labyrinth and the slender pillar that connect them like a “rain” of streaks.

¹¹⁷ The analogies with christian bottles (κρήνες) of holy water. The most salient example of this relationship can be seen in the Evangelistria temple inTinos:

In early 19th century the Virgin Mary appears in a vision to a nun, called Pelagia, and indicates the precise point where her icon is buried, inside a dry well close to the ruins of an ancient temple. Luke the Evangelist, who was a renowned physician of his time as well as a painter and author, had mentioned that specific icon. After a first failed attempt to retrieve the icon, Pelagia was proven right in the end: on the 30th of January 1823, the holy icon is revealed and the plague that had overrun the island disappears, the dried up well is filled with fresh water. That spring is still active today inside the underground chapel underneath the main temple, called *Ζωοδόχος Πηγή* (Life-giving spring), and the water coming out of the spring is considered to be “holy water”.

¹¹⁸ Αλτάνη, *Άρρητοι Λόγοι –Επίδραρος, Θόλου Αποκάλυψις*, Γεωργιάδη, Athens 2005

¹¹⁹ G. Andrianatos, *Ασκληπιός* seminar in “Ρητορικός Κύκλος”, Athens 2012

The mysterious labyrinth in the underground part of the Dome functions as a cavern. However, in the cavern the human is forced to wait for the gestation period to end whereas in the labyrinth pushes the soul towards exploring in a series of seemingly futile gestures for a way out that actually lead the individual inward towards the center of Self.

The Dome of Epidaurus could be seen as a compass for the conscious (ενσυνείδητη) integration of the individual inside the time of earthly existence, a trajectory towards the fire of Θυμέλη. A motion towards the healing of the world through the healing of self.

▲ The **Stadium**. The stadium of Asclepius was constructed in 5th century BC in a natural cavity of the terrain. The games that took place honoring Asclepius indicate the awareness of the relationship between body and mind. Pindar praises the achievements of the winning athletes in his poems. During the Hellenistic period stone seats were built for the audience. There is also an underground corridor with a dome-like roof (possibly for the entrance of the athletes) under the northern tier that leads to the shrine of Asclepius.¹²⁰

▲ The **Theater**. Built on the north-western slope of mount Myrtion¹²¹, by the architect Polykleitus, who is also responsible for the Dome, the Theatre of Epidaurus¹²² (4th century BC) is the best-preserved ancient theater in all of Greece.

The orchestra is shaped like a perfect circle with the altar (θυμέλη) in the center. This theatre carries a heavy symbolic weight strengthened by the centuries of use in the context of the Asclepius worshipping. The protagonist is “healed” inside the holy circle by the priest who sings the god's praises (επωδός) while the actors respond, singing in unison, and cleanse the “sufferings” (παθήματα).¹²³

The eight central sitting tiers were designed following a concentric pattern in relation to the center of altar of θυμέλη, and the side tiers on left and right are shaped like arcs with their center outside the the orchestra. In this way the field of view of the outer tiers is enlarged and also the acoustics of the theater are much better.

The skene was originally split into two part. The proscenium at the front, slightly lower and the main skene, slightly higher in the back. At the front of the proscenium there were 14 Ionian pillars that were used to support the moveable panels that made up the background sets of the plays. After the 2nd century BC the skene was modified and expanded and five new gates to the proscenium were added. That is also when the emblematic double gates that lead from the parodos to the orchestra.

Inside the Theater the “sufferings” (παθήματα) became enacted and were gave objects for interpretation thus providing the individual members of the audience insight in the issues of personal responsibility. This also made the processes of the human and divine law intelligible. In this way the notions of **justice** (δίκαιο), **virtue** (αγαθό), **beauty** (ωραίο) became elucidated in relation to the ideological (spiritual), rational and psychological (ethical) and physical (material) levels of existence. These processes made personal and communal healing possible.

The particular spatial conditions necessary for the correct function of the Asclepius shrines should be clear by this point: the necessary buildings and the peculiar characteristics of the surrounding area but also the way they should relate to the natural elements (earth, water, air, fire)

120 Encyclopedeia Πάπυρος, Λαρούς, Μπριτάννικα, s.v. Επίδαυρος.

121 Mount Myrtion is possibly the same with mount Kynortio (Κυνόρτιο) mentioned by other authors. Dog (κύν) is considered one fo Asclepius sacred animals.

122 Encyclopedeia Πάπυρος,- Λαρούς – Μπριτάννικα, s.v. Επίδαυρος.

123 G. Andrianatos, Ασκληπιός seminar in “Ήτορικός Κύκλος”, Athens 2012

in a way best facilitates the healing process but also the necessary presence of divine entities essential for the existence of a healing place.

All these preconditions and can be summarized in one fundamental spatial principle that can be applied to all of the Asclepius shrines in Greece: They all created a network, a web or what we could call an “*αγγηρόν*” that heals people and places.

One of the most interesting such knots of therapeutic power is the temple of Hathor, a healing place (and a shrine of Asclepius in that sense) in the ancient town of Dendera, near the banks of the river Nile at the north of Luxor in Egypt.

Dendera¹²⁴ with its simple funerary buildings in the mastamba style already, located on the side of the hill on the west side of the plain functioned as a necropolis (2686 -2160 BC) since the first period of the Ancient Kingdom . The existence of the older temple of Hathor soon establishes Dendera as a **Holy Place**. Hathor¹²⁵, wife of the god Horus (under the guise of “Horus of the Horizons”¹²⁶), is the personification of the sky and of fertility but also the protector of the souls of the dead in their earthly residence. The goddess was originally identified with Aphrodite and seen as expressing divine love but during the Hellenistic and Roman period she was transformed into the goddess of love-making and revelry.

The Dendera Temple complex, which covers around 40000 m² is surrounded by a strong wall made of mud-bricks. In the complex we find altars and shrines that date back to the beginnings of the Egyptian empire: findings which date back to the reign of king Pepi the 1st around 2250 BC as well as foundation structures of a temple, possibly dedicated to Athor, dating back to 1500 BC, on top of which the famous temple of the Ptolemaic dynasty was built.

However the most ancient structure appears to be the Birth House of the goddess (Mammisi), built by pharaoh Nectanebo the second, who came to power with the help of the Spartan king Agisilaos and who initiated the 30th Dynasty (360 – 343 BC).

Almost adjacent to the Birth House of the goddess and the temple, a unique structure (as far as Egyptian is concerned) is located. A sanatorium in the style of the Greek Asclepian shrines of the same era: at the center of the structure there is a shrine and around it the space of the *Εγκοιμητήριον* with benches for the patients' sleeping ritual around the outer wall of the building.

Here too cleansing rituals took place in the nearby well before the treatment, offerings were made on the big ritual table located inside the main temple in front of the inner sanctuary of the goddess. Access to the temple was possible through a side door which led from the well to the small pillared hall of the main temple.

The element of water is also present in the form of the “holy water” that flows over the magical inscriptions and which, according to the inscription found on the base of a statue (of the goddess?) inside the *εγκοιμητήριον* space, was believed to amplify their healing powers. The

124 A paraphrase of the ancient name Ta- Ynt- Netert which means «She of the Divine Pillar », or Tentyra according to the Greeks. <http://en.wikipedia.org/wiki/Dendera>

125 Daughter of Nut, who is sometimes identified with her, and protector of the souls in the underworld. Nut, is the goddess of sky and mother of the sun, the moon, the stars and the rainbow. She is the sister and wife of the god of the earth, Geb. They are the ones that gave birth to Osirian gods. Hence the Birth House of Isis at the south of the temple of Hathor.

Encyclopedia Πάπυρος,- Λαρούς – Μπριτάννικα, s.v. Αίγυπτος, η αιγυπτιακή θρησκεία.

126 The god Ra in his form of Ra Harakti.

patients following the instructions of the priests waited for the goddess Hathor to appear in their dream and point out the appropriate treatment.¹²⁷

Today the significance of the Dendera "Asclepius shrine" is overshadowed by the reputation of the temple of Hathor, which has actually become the name used to refer to the whole complex, even though the site was used as a place of worship many centuries to come by Egyptians, Greeks, Romans and Coptic Christians.¹²⁸

However, one can still study the healing methods of Imhotep today on the inscriptions of the temple.¹²⁹

Besides, there are still many unsolved mysteries, like the "lamp of Dendera"¹³⁰, hidden in the foundations of the temple, on the traces of the old temple of Hathor, inside underground halls and crypts adorned with amazing engravings and murals.

But also the architecture of the temple (in terms of both structure and shape) is redolent with symbolic meaning: The vestibule, the large pillared hall that was added by emperor Tiberius to the original Ptolemy temple has (36 internal and 6 external) columns whose capitals are decorated with the form of Hathor gazing towards the cardinal points of the horizon and dominating the four elements of the material world. The image of the goddess herself appears on the very well-preserved decoration of the roof as a the **dome of the sky (aether)**, while a maze of seven pathways leads the visitor towards finding his/her own way towards self-awareness.¹³¹

Throughout history healing places have functioned as a catalyst for urban development as settlements and towns have always developed around them. Places of pilgrimage, where priests and local magistrates performed cleansing rituals on significant dates of the yearly calendar (solstice, Christmas, Easter, days of celebration the Saints or local gods) became the destination of

127 J. Dunn, *Imhotep, Doctor, Architect, High Priest, Scribe And Vizier To King Djoser* in "Tour Egypt", accessed 15.10.2012, <http://www.touregypt.net/featurestories/Imhotep.htm>

128 http://en.wikipedia.org/wiki/Dendera_Temple_complex

The complex includes the following buildings:

- ▲ Hathor temple (the main temple), built by the Ptolemes with the large pillared hall (vestibule) built by the emperor Tiberius in the 1st century AD
- ▲ Temple of the birth of Isis,
- ▲ Sacred Lake,
- ▲ Sanatorium,
- ▲ Mammisi of Nectanebo II, The birth house of Hathor
- ▲ Christian Basilica.
- ▲ Roman Mammisi, The birth house of the Roman emperors.
- ▲ A Bark shine.
- ▲ Gateways of Domitian & Trajan.
- ▲ the Roman Kiosk.
- ▲ The surrounding area for walks.

129 "Ίμχοτέπ: Ο θεϊκός αρχιτέκτονας" in *Μυστήρια της Αρχαιότητας*, Δομή Athens 2000

130 J. Dunn, *Imhotep, Doctor, Architect, High Priest, Scribe And Vizier To King Djoser* in "Tour Egypt", accessed 15.10.2012, <http://www.touregypt.net/featurestories/Imhotep.htm>

An engraving that could be interpreted as showing a construction uncannily similar to a modern electrical lamp.

131 I. Pitsouli, *Ναός Αθωρ, Ντεντέρα: το Υπέροχο Μυστικό του Αιγυπτιακού Ναού*, in "Miracle Synthesis". Last accessed 15.10.2012, <http://www.miraclesynthesis.gr/viewcontent.asp?catid=308>

many routes. The performance of litanies, the reading of holy texts and the act of praying on crossroads and other places of local significance for each settlement but also the ritual of the sanctifying water or the Epitaphios procession on Good Friday, the vigils, and supplications ultimately have the common goal to “heal” (in the preventive sense) the individual but also the whole community.

Since ancient times the healing of towns – places was considered very significant and was very common. The Panathinaia festival was such a ritual which aimed at cleansing the city as well as the natural and human environment of the town of Athens: rivers, groves, sea streams, fountains, beaches etc.

In a hymn from 6th century BC addressed to the goddess Pallas Athena, possibly originating from the Asclepius shrine of the of Athens, the priest-healers invite the goddess to protect the city and all of its citizens. 132

A similar therapeutic function was served by the way in which the town was shaped. The beauty of the structure (dimensions, analogies, measure, rhythm, harmony) and its functionality (Sacred Center – Acropolis, Agora, Parliament, Gymnasium, Theater, Stadium, residences etc) was a form of “therapeutic” education for the Citizens. The City (*Ἄστυ*) and its surrounding environment became a vehicle for the education of the citizen.

4. Cyclades: A Healing Place

We have already pointed out the enormous importance of the Mediterranean sea in the creation and development of civilization.

Cyclades, a Holy Circle around the sacred island of Delos. The greatest sunshine.

Delos. Aetherial element. The *αἰθρηνον*, the web, the dynamic field that unites everything

Thera, Santorini. The element of fire.

Andros (Hydroussa, Lasia), Tinos (Hydroessa, Hydroussa). The element of water

Mykonos. The element of air

Paros, Naxos, Milos, Kimolos. The element of earth.

Serifos, the great light, against the fear of the Medoussa.

Amorgos. The bridge to Crete, the other side of the Mediterranean: Palestine (the icon that miraculously traveled over the sea from the monastery of Saint George Hatzeviti)

the icons and pilgrimages of Virgin Mary Chozoviotissa, Virgin Mary Ekantotapyliani, Virgin Mary Megalohari, Virgin Mary Kanalan, Virgin Mary Gremiotissa.

“I will drink the sea as communion”...

Syros, the homeland of the philosopher Pherecydes, who observed the sinusoidal curvature of the islands around him and conceived the idea of the *μύχοι*.

About a year ago, as part of the 1st Interdisciplinary Seminar of Sustainable Development of Culture and Tradition, we traced the presence of the four primeval elements in the minor buildings of the agricultural architectural buildings of Syros: Fences, stone ovens, fireplaces, caves, threshing houses, springs, pathways, churches and pilgrimages.

132 “Queen Athena guard and watch over this city and its citizens and protect them from pains, strife, war and untimely death with the help of your father” (Παλλάς Τριτογένεια Αθηνά Άνασσα, φύλαγε ετούτη την πόλη και τους πολίτες δίχως βάσανα και εμφύλιες έριδες και άωρους θανάτους, εσύ και ο πατέρας σου)

G. Andrianatos, *Ασκληπιός* seminar in “Ρητορικός Κύκλος”, Athens 2012

In this the 2nd Interdisciplinary Seminar we investigated the necessary conditions and principles for the creation of a Healing Place: the balanced coexistence of the elements that will enable the human to align himself with them and trace his path back to the Self.

These principles for the structuring of the ideal city as well as the presence of the necessary elements were taken into account by the Renaissance and neoclassical architects.

Therefore the presence of a quarantine healing center in the area of Lazareta in Ermoupolis, which is the ideal neoclassical city of Greece, serves both the purpose of healing people but also protecting the whole of the city.

We believe that Syros has all the necessary potential to activate the healing forces latent in the Lazareta area and re-establish a Healing Center of Holistic Medicine which would help in the remodeling of the whole area.

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