



MONUMENTAL ADVENTURES

at the greek unesco monuments



THE SANCTUARY OF ASKLEPIOS AT EPIDAUROS

► credits

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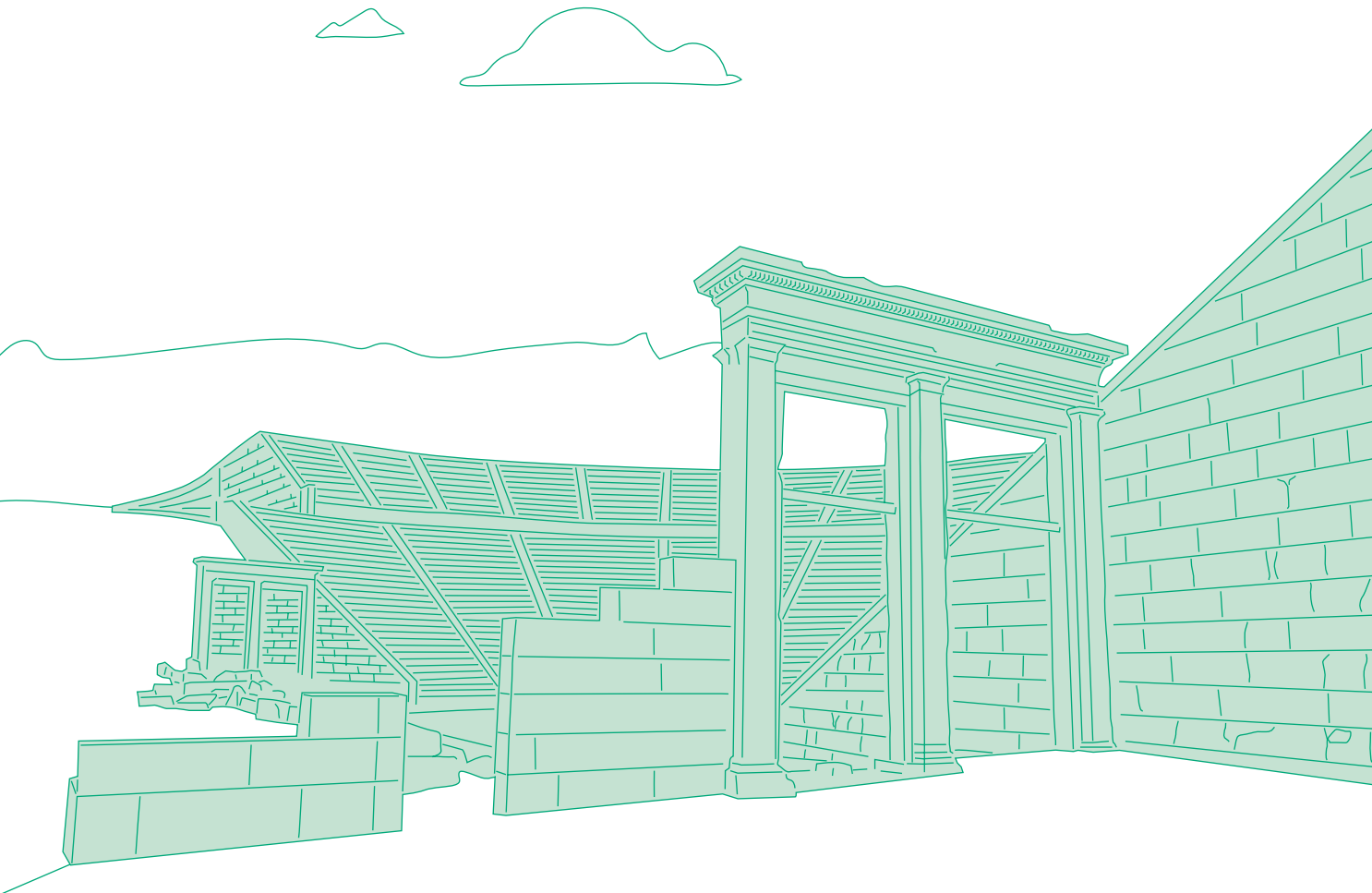


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The Sanctuary of Asklepios at Epidaurus

10 steps to...



1

The birth of the god to whom the place is dedicated is why the ravens... turned black!

Apollo learned from a raven (which until then it was white) that his beloved Koronis, granddaughter of Malos, king of Epidaurus, who was pregnant with his child, would marry someone else. He became mad with jealousy and changed the raven's wings to black and then burned the pregnant Koronis, but rescued the infant Asklepios.

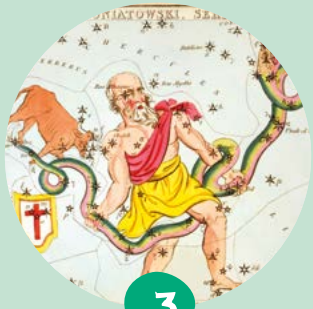


2

The infant was abandoned in a mountain, where it survived thanks to a goat that nursed him and a dog that protected him. That is why these two animals are among his symbols.

The infant was found by the shepherd Aresthanas while looking for his lost goat, on the mountain that was later named Kynortion after the dog (kyon in ancient greek).

...the Sanctuary of Asklepios at Epidaurus!



3

This god is represented by the constellation of Ophiuchus.

The constellation resembles a figure holding a snake. According to legend, Asklepios angered Zeus, who struck him with lightning for raising the dead. After his death, he was placed in the sky as a constellation.



5

The main temple is the work of the architect Theodotus, while the gold and ivory statue inside was the work of the Parian sculptor Thrasymedes.



7

The imposing Tholos or Thymeli was a circular building with a maze-like basement.

It is associated with the chthonian worship of the god Asklepios, considered perhaps his residence or his monumental tomb.



9

During the Greek War of Independence in 1821, two National Assemblies were held in this region.

The First National Assembly of Epidaurus (20 December 1821), which proclaimed the independence of the Greek nation, and the Third Assembly in March 1826.



4

In the site there was a hotel for the escorts of the patients, named *Katagogion*.



6

Every 4 years, sporting, rhapsodic, musical and dramatic events were held here in honor of Asklepios, the Great Asklepieia.

The competitions were held at the stadium and at the theatre of the sanctuary.



8

Apollo entrusted his son Asklepios to the centaur Chiron, who taught him the art of medicine.



10

One of the most famous ancient theatres is located there.

The theatre of Epidaurus is part of the Sanctuary of Asklepios.

The Sanctuary of Asklepios at Epidaurus

The
“Sanctuary
of Apollo
Maleatas
and Asklepios”
at Epidaurus...



WHAT?

- The sanctuary of the healing gods Apollo and Asklepios, the most important therapeutic center of antiquity.

WHERE?

- Regional Unit of Argolida, Peloponnese.

WHEN?

- 8th century BC: the worship of Apollo Maleatas as a healing god is introduced.
- 7th/6th century BC: parallel worship of Asklepios, also as a healer god, is introduced.
- 4th/3rd century BC: the golden era of the sanctuary of Asklepios.

what do the numbers say:



14.000
SPECTATORS

the capacity of the Theatre



200+
ASKLEPIEIA

around the Mediterranean

160
ROOMS

in the *Katagogion*

...in the UNESCO List!

The monument was included in the UNESCO World Heritage List based on the following criteria:



crit^{erion} i

The theatre of the sanctuary stands out for its unique design and perfect acoustics.

crit^{erion} ii

It was one of the most important healing centres in antiquity, which exerted great influence in the formation of the sanctuaries of Asklepios all around the Mediterranean.

crit^{erion} iii

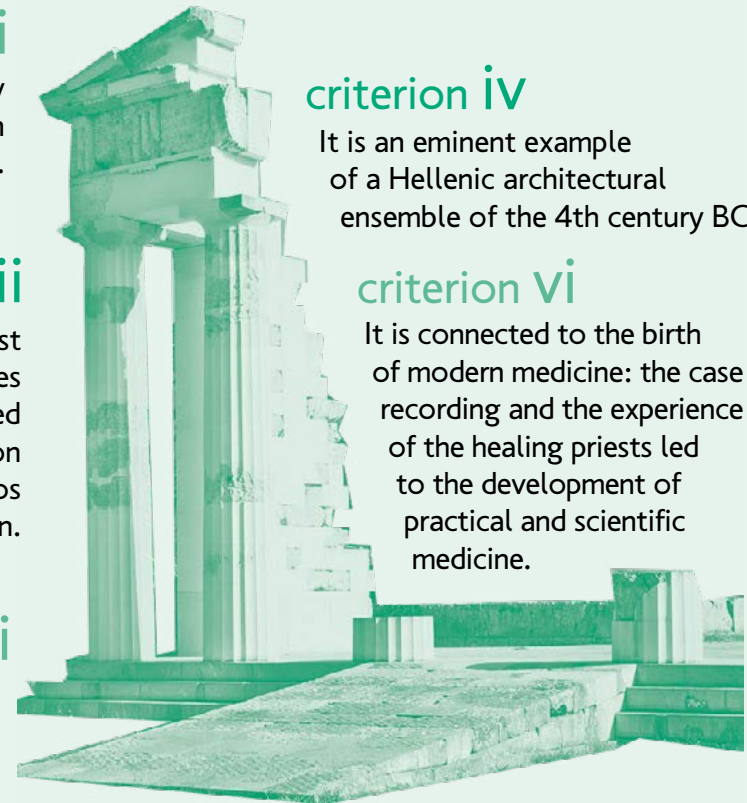
Bears exceptional testimony to the healing cults of the Hellenic and Roman worlds.

crit^{erion} iv

It is an eminent example of a Hellenic architectural ensemble of the 4th century BC.

crit^{erion} vi

It is connected to the birth of modern medicine: the case recording and the experience of the healing priests led to the development of practical and scientific medicine.



26 DORIC COLUMNS

outside and 14 Corinthian columns inside the Tholos

1. Aerial view of the archaeological site of Asklepieion.

Walking around the Asklepieion...

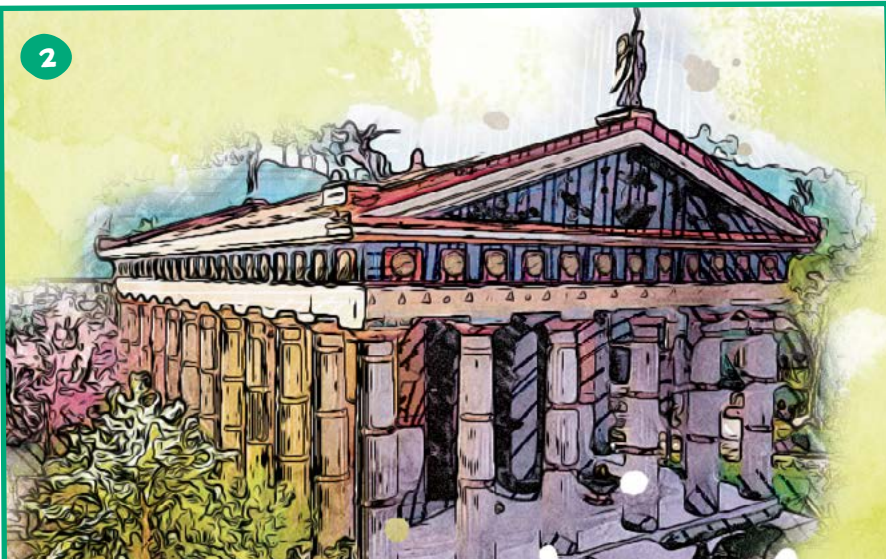
HEALTH UNTO YOU! I AM ITHMONIKI FROM PELLINI¹, AND I AM HERE WITH MY HUSBAND TO SEEK THE HELP OF APOLLO'S SON. FOR THREE YEARS NOW, I HAVE BEEN TRYING TO HAVE A CHILD. LET US HOPE THAT HE WILL PERFORM HIS MIRACLE ON ME TOO!

1



WHAT AN IDYLIC GREEN **LANDSCAPE**! CAN YOU HEAR THE GURLING WATERS AND THE BIRDS SINGING? THERE'S MOUNT KYNORTIO. UP THERE OUR ANCESTORS HONORED APOLLO MALEATAS LONG AGO. A MIRACULOUS GOD! IF YOU HAVE TIME, DON'T FORGET TO WALK UP THERE.

2



WE ARRIVED AT THE PROPYLAEA! HERE IS THE **TEMPLE OF ASKLEPIOS** IN THE CENTRE OF THE SANCTUARY!

3



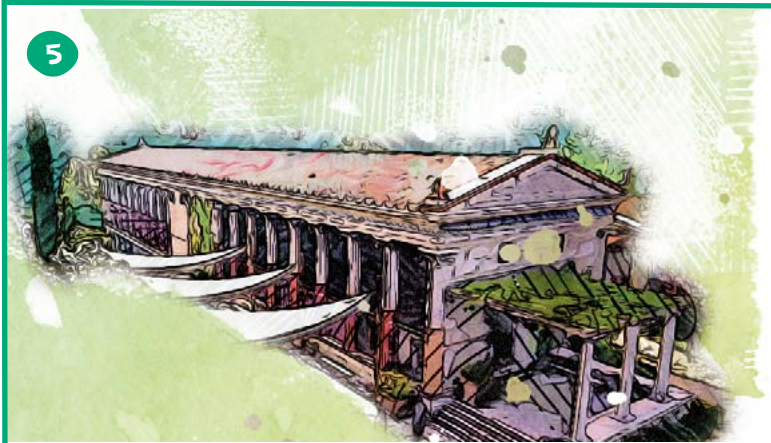
INSIDE SITS THE **GOD** HIMSELF WITH HIS SACRED SNAKE AND HIS DOG.

4



WE APPROACH THE **THOLOS**, THE DWELLING OF THE GOD, WHICH IS SAID TO HAVE WONDROUS PAINTINGS INSIDE, WITH EROS PLAYING THE LYRE AND GODDESS METHE DRINKING FROM A GLASS FLASK! EVEN NOW, TELLING YOU, I SHIVER AT THE THOUGHT!

...with the supplicant Ithmoniki!



5

IN THE **ENKAIMETERION**², I WILL SPEND THE NIGHT HOPING THAT GOD WILL REVEAL HIMSELF IN MY SLEEP AND CURE ME. HOWEVER, I HOPE I WON'T SEE THE SNAKE, BECAUSE, IN TRUTH, I'M AFRAID OF IT!



6

BUT FOR NOW, LET US PASS BY THE **TEMPLE** OF THE VENERABLE ARTEMIS TO PAY HOMAGE TO HER.



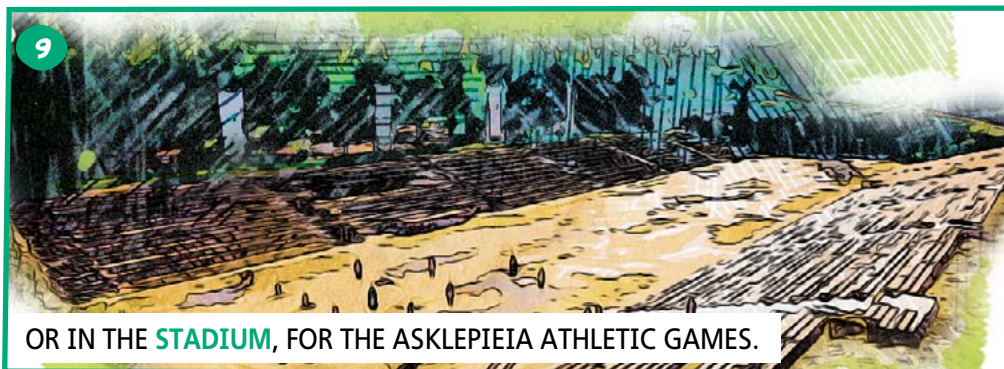
7

A LITTLE FURTHER DOWN THE ROAD IS THE KATAGOGION. THE GUEST HOUSE FOR THE ATTENDANTS OF THE PATIENTS. THIS IS WHERE MY HUSBAND WILL SLEEP



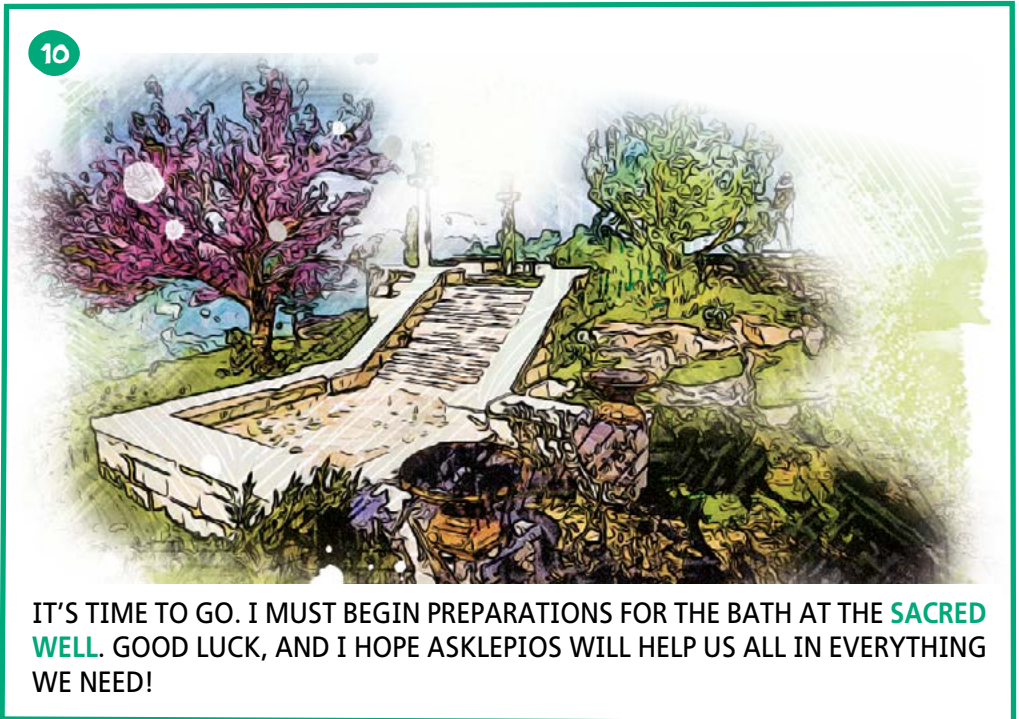
8

BUT FIRST, HE MIGHT WANT TO GO TO THE **THEATRE** TO WATCH ARISTOPHANES' "ECCLESIAZUSAE"...



9

OR IN THE **STADIUM**, FOR THE ASKLEPIEIA ATHLETIC GAMES.



10

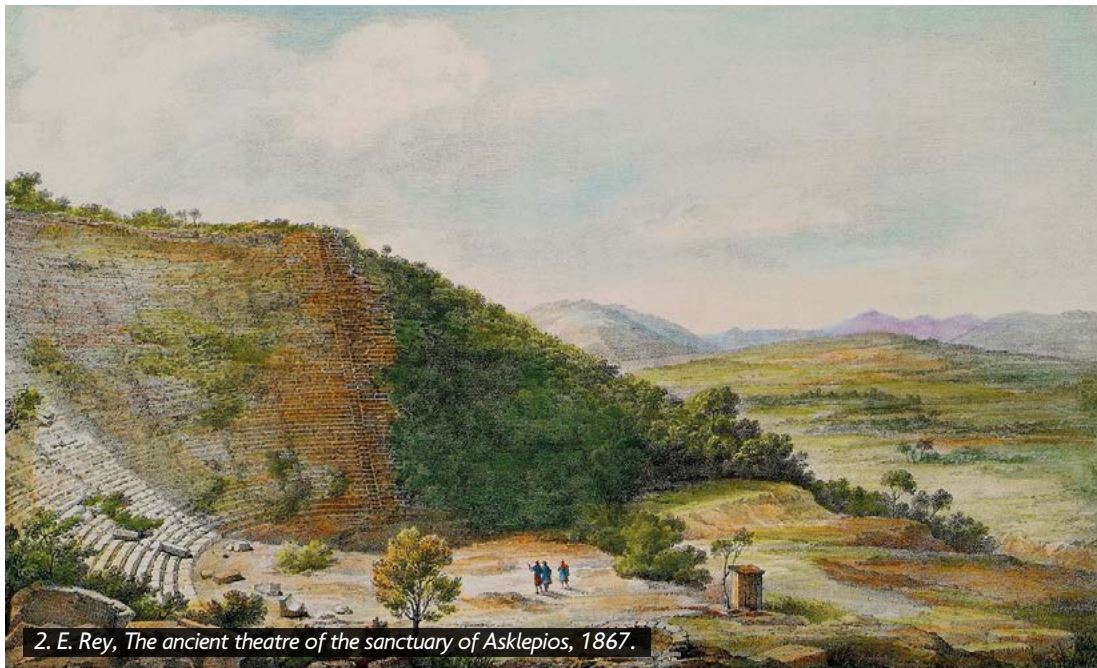
IT'S TIME TO GO. I MUST BEGIN PREPARATIONS FOR THE BATH AT THE **SACRED WELL**. GOOD LUCK, AND I HOPE ASKLEPIOS WILL HELP US ALL IN EVERYTHING WE NEED!

The environment...

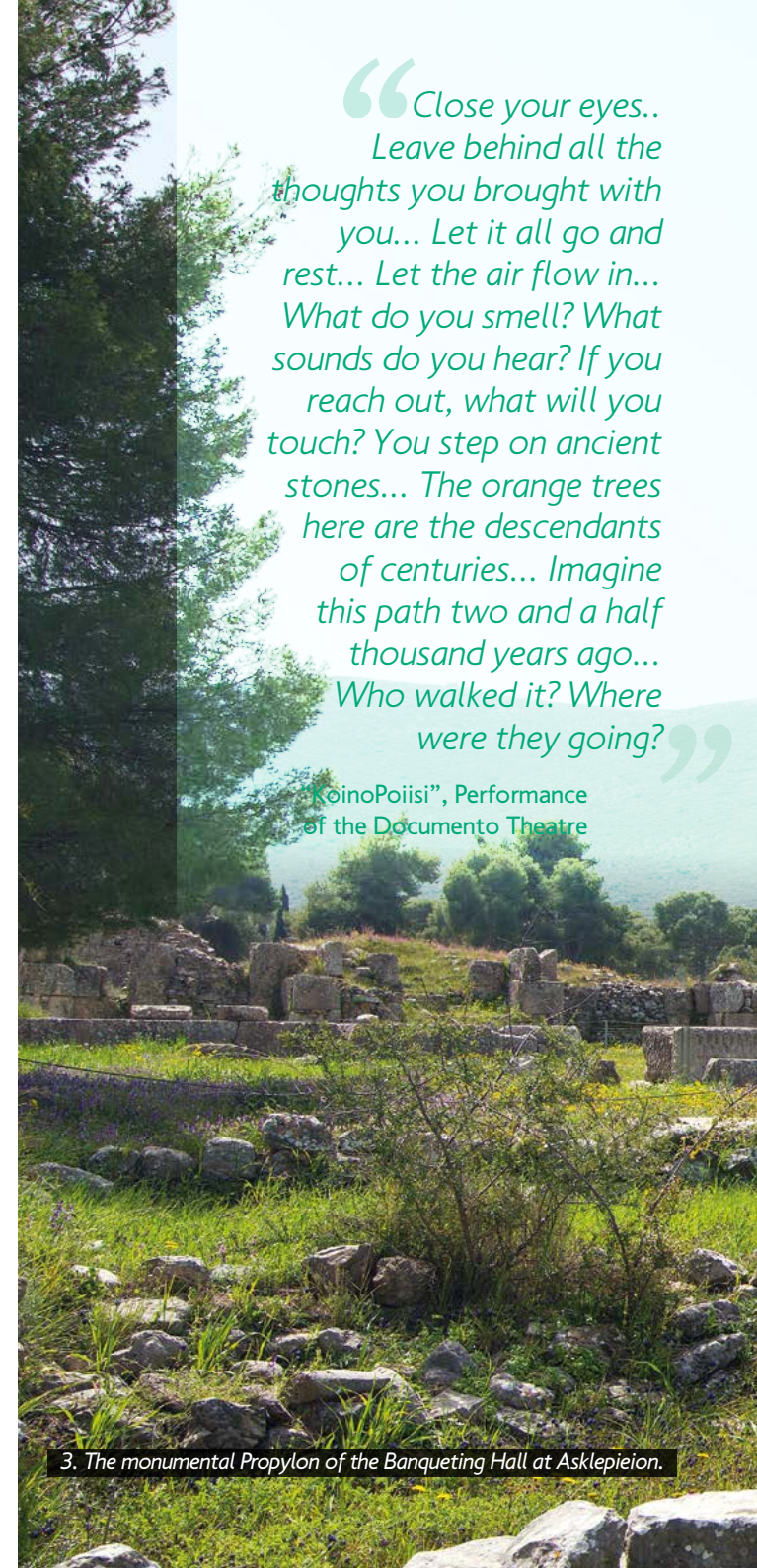
“The sacred grove of Asklepios
is surrounded on all sides by boundary marks”

Pausanias, *Corinthiaka*, II, 27:1

A lush green landscape in the valley at the foot of Kynortio mountain in Argolida, combined with a mineral spring that pours abundant water, create a place of idyllic beauty that heals body and soul. The Asklepieion in the hinterland of Epidaurus, in direct correlation with nature, was the ideal environment for the development of the cult of the protector of medicine, the god Asklepios. The location, weather, vegetation, and water collectively served as healing factors, that's why Epidaurus was considered by the ancient Greeks as the home of medicine.



2. E. Rey, *The ancient theatre of the sanctuary of Asklepios*, 1867.



3. *The monumental Propylon of the Banqueting Hall at Asklepieion.*

“Close your eyes..
Leave behind all the
thoughts you brought with
you... Let it all go and
rest... Let the air flow in...
What do you smell? What
sounds do you hear? If you
reach out, what will you
touch? You step on ancient
stones... The orange trees
here are the descendants
of centuries... Imagine
this path two and a half
thousand years ago...
Who walked it? Where
were they going?”

“KoinoPoiisi”, Performance
of the Documento Theatre

...and the landscape

- In the 8th century BC the cult of Apollo Maleata, as a healing god, is introduced in Mount Kynortio. The mountain sanctuary becomes the official state sanctuary of the coastal city of Epidaurus in the 7th and 6th centuries BC.
- During the same period, a new cult site was developed in the plain northwest of the sanctuary, dedicated to the likewise healing god Asklepios, son of Apollo. The two sanctuaries developed in parallel and functioned as a single cult center, with the official name “Sanctuary of Apollo Maleatas and Asklepios”.

Green details

Herbal remedies were used at all stages of the therapeutic process in Asklepieion. The cleansing of the soul and body was done with baths and a special “diet,” the preparation of the initiation with special drinks and the final prescription with medicinal preparations of herbs mixed with milk, honey, oil or wine and various mineral substances. The Greek flora has changed little over the centuries, and many herbs are still used as medicines today³.

Epidaurus through time



16th–11th c. BC

Worship of a female healing deity at Mount Kynortio.



8th c. BC

Introduction of Apollo worship and establishment of the sanctuary of Apollo Maleatas on Mount Kynortio.



7th–6th c. BC

The sanctuary of Apollo Maleatas becomes the official state sanctuary of the city of Epidaurus. Establishment of a new sanctuary, dedicated to Asklepios and Apollo, in the valley of Mount Kynortio.



380–370 BC

Construction of the grand temple of Asklepios in the lowland sanctuary and of Apollo Maleatas in the mountain sanctuary.



4th–early 3rd c. BC

Golden era of Asklepieion. Extensive construction project at the two sanctuaries: construction of Enkoimeterion, Tholos, theatre, stadium.



mid 2nd c. BC

The second period of Asklepieion's prosperity with the construction of new buildings and renovation of old ones by the Roman senator Antoninus (construction of Roman Baths AKOAI, Sanctuary of the Egyptian Gods, Sacred Well).



1st c. BC

Great destruction by the Roman consul Sulla and the Cilician pirates of Kilikia.



5th c. AD

Christianity prevails. Permanent cessation of the cult of Asklepios. Construction of a large five-aisled basilica to the NE of the sanctuary.



522 and 551 AD

Two devastating earthquakes lead to the final abandonment of the site.



1821 and 1826

Convocation of the First and of the Third National Assembly at Nea Epidaurus, respectively.



1829

First exploration in Asklepieion of Epidaurus by the “French Scientific Mission of Moreas”.



1870–1926

Systematized excavations by Panagis Kavvadias under the auspices of the Archaeological Society of Athens.



1938

First performance of ancient drama in modern times at the theatre of Epidaurus.



1948–1951

Excavations of the Archaeological Department, under the supervision of Ioannis Papadimitriou.



1954

Opening of the “Epidauria”, which a year later is renamed to “Festival of Epidaurus”.



1954–1963

Restoration works of the theatre by Anastasios Orlandos.



1974

Formation of the interdisciplinary Working Group For the Maintenance of the Monuments of Epidaurus, today's Committee for the Maintenance of Monuments of Epidaurus.



1988

Inclusion of the monument in the UNESCO World Heritage List.

Historical figures through the ages

Numerous believers, patients—supplicants flocked to the sanctuary expecting to be healed and dispense with their illness.

DIVINE HEALERS



Relief of the family of Asklepios and patients—supplicants from the sanctuary of Apollo Maleatas.

Asklepios' wife
Epione
and his children
Hygeia, Iaso,
Aceso, Panacea,
Aegle, Telesphoros,

and the famous doctors
of the Trojan War,
Machaon and
Podaleirius.

THE GLORIOUS ASKLEPIADES

the ancient doctors

As early as the 5th c. the doctors claimed their origin from Asklepios, whom they worshipped as their patron and offered votives (offerings) to his shrines.



the legendary
Hippocrates
from Kos,
the father
of medicine
(460–377 BC)



and the famous
physician
Claudius
Galenus
from Pergamum
(2nd AD)

studied in the famous Asklepieia of their city. Their ability was often attributed to their descent from the god or even to personal guidance from the god himself through dreams.

PATIENTS SUPPLICANTS



The Epidaurus inscriptions record stories of success⁴.

The paralyzed
Hermodicus
from Lampsakos
in Asia Minor is cured.

Cleo,
pregnant
for five years, manages
to give birth to a boy.

The blind
Athenian
Ambrosia
regains her sight.

A dog cures
little
Lysonas'
eyesight.

Little
Euphanes
asks for healing
from a stone and offers
the god his dice (toys)
as a reward.
Asklepios laughed
and cured him.

Thousands of pilgrims, healers and believers took part in the worship of Asklepios and of Apollo, offered votives and asked for divine protection.

Every four years, athletes, priests, delegates or delegations from other cities, artists and crowds of spectators participated in the “Asklepieia”, the festival in honor of the god Asklepios.

SKILLED CRAFTSMEN



Polycleitus the Younger
(5th/4th c. BC)

from Argos was the architect of the theatre and the Tholos.

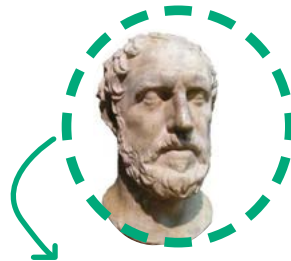
The sculptor Timotheus

worked on the decoration of the temple of Asklepios.

Perillos
(4th c. BC)

is the architect of the Abaton or Enkoimeterion.

PILGRIMS



The traveler Pausanias
(2nd c. AD)

visited Epidaurus describing in detail the sanctuary and admiring the buildings of the complex.



The Roman emperor Hadrian
(76–138 AD)

visited Epidaurus in 124 AD. He was honored as a settler, because he reorganized the worship and games at the sanctuary.

IN THE THEATRE



Katina Paxinou Eleni Papadakis and Vaso Manolidou

were the first actresses to perform in the ancient theatre of Epidaurus in modern times.



Soprano Maria Callas
performed Giacomo Bellini’s “Norma” in 1960, the first opera staged at the ancient theatre of Epidaurus.

A monument is born

ANTIQUITIES UNDER THE BUSHES



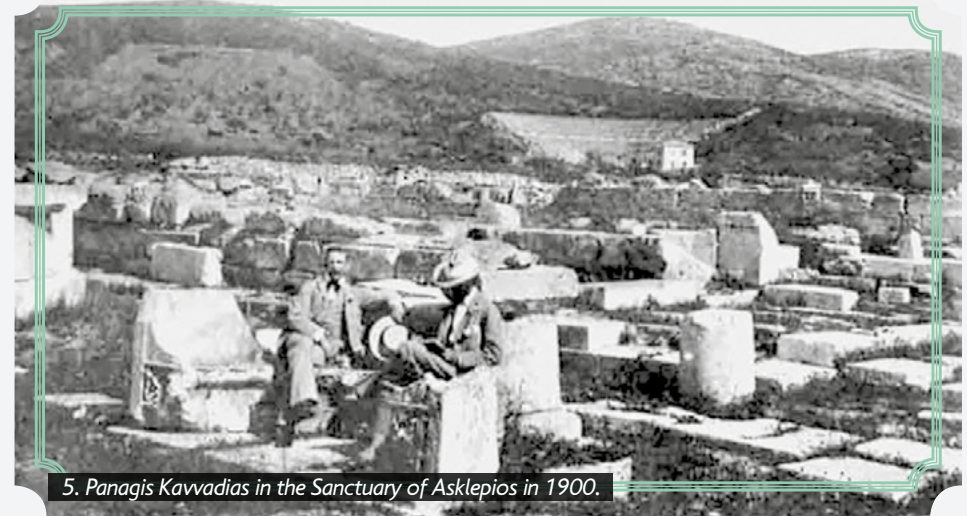
4. The theatre of Epidaurus, c. 1810.

The cult of Asklepios ceased with the prevalence of Christianity in the 5th c. Moreover, after the earthquakes of the 6th c., the site was abandoned for good.

It was not until the 18th c. that the English traveler Richard Chandler discovered the theatre covered with dirt and bushes.

A TENACIOUS ARCHAEOLOGIST

In 1881 the archaeologist Panagis Kavvadias managed to get a subsidy of just 800 drachmas from the Archaeological Society of Athens to start excavations for the ancient theatre of Epidaurus. Having studied the ancient writers, he “read” the landscape and located the gentle depression hiding the ancient theatre.

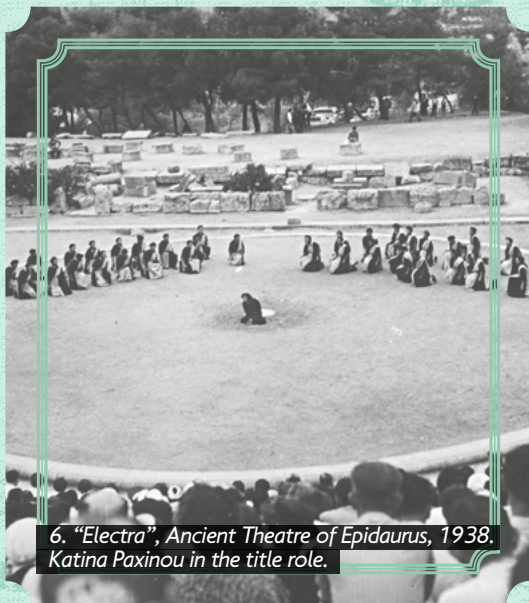


5. Panagis Kavvadias in the Sanctuary of Asklepios in 1900.

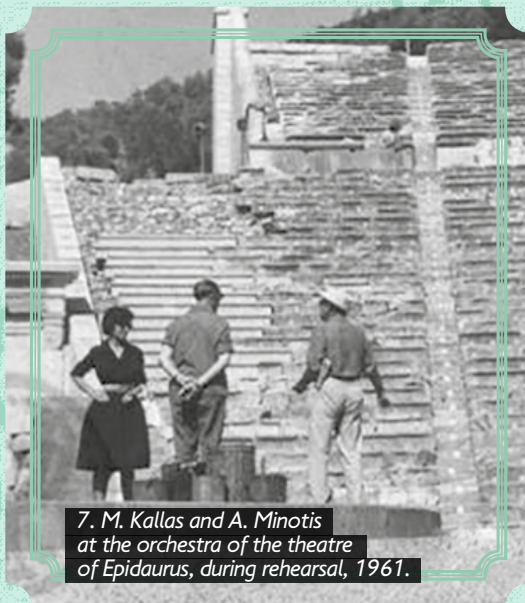
The local community worked voluntarily in the excavations. The residents of the neighboring village Lygourio donated their estates, where the ancient monuments were located, in exchange for constructing a road that would connect Asklepieion with Nafplio⁵.

“REVITALIZATION”

In 1938 the ancient theatre opens again to the public with a drama performance of the National Theatre, thereby ushering in a new era. Sophocles’ “Electra” is staged without backdrop set or lighting, directed by Dimitris Rontiris.



6. “Electra”, Ancient Theatre of Epidaurus, 1938. Katina Paxinou in the title role.



7. M. Kallas and A. Minotis at the orchestra of the theatre of Epidaurus, during rehearsal, 1961.

In 1954 Anastasios Orlandos began restoration work to “revitalize the teaching of ancient drama”. In the same year, the “Epidauria” began, renamed the following year as the “Festival of Epidaurus”.

The theatre was connected to electricity in 1961 for the performance of the opera “Medea” by Maria Callas, which was directed by Alexis Minotis and with Yiannis Tsarouchis as set designer.

NEVER-ENDING RESEARCH!

In 1970 the “small theatre” is discovered in the acropolis of ancient Epidaurus.



8. Reconstruction of the pre-existing building under the Tholos.

In 2021 excavations conducted by the National Kapodistrian University of Athens brought to light a rectangular building of 600 BC with a well-built underground chamber, which was demolished in the 4th c. BC to build the *Tholos* above it. It is linked to the origins of the cult of Asklepios at this site!

A unique monument...

Model healing center

The Asklepieion of Epidaurus gradually evolved into antiquity's most important medical center and, by extension, the cradle of the science of medicine. The buildings of the model complex covered various needs of the rituals and healing practices of the sanctuary, such as the baths, the areas for the care and recovery of patients, but also for the accommodation of pilgrims and for the organization of sports games and artistic competitions in honor of Asklepios, the operation of markets, etc.



9. The healing complex. The Tholos, the Sanctuary, the Enkoimeterion, the Propylon of the Restaurant, the Stadium, the Katagogion and in the background, the Theatre.

The cult of Asklepios spread throughout ancient Greece. The Asklepieion was run by the *hierophant*. In his absence, he was replaced by the *torchbearer*. The sanctuary employed *hieromnemes* (similar to today's nurses), hydrotherapists, massage therapists, sacristans, etc., while there were also female priestesses, the *neochorae* or *zachorae*.

“I begin to sing of thee, Asklepios, healer of sicknesses. In the Dotian plain the fair Koronis, daughter of King Phlegyas, bore him, a great joy to men, a soother of cruel ailments.”

Homeric Hymns II, 1:4.



Promises and Miracles

The cured patients offered rich gifts or donated money to construct magnificent monuments. They also showed gratitude by offering the God *stelae* of *cures*: representations of healing procedures and anatomical models of the affected limb.

...with timeless radiance ★ 1



The goddess Hygeia is often depicted wrapped in the sacred snake.

The Asklepieion of Epidaurus was a model for later Asklepieia, which were built according to a common design throughout the Mediterranean. In order to establish a new sanctuary, a sacred serpent of the god had to be ritually transported from Epidaurus. This was done in Piraeus in 420 BC, at the south slope of the Acropolis of Athens in 419 BC, and even in Rome on the island Tiberina in 294 BC, after a severe plague.



10. Antonio Tempesta, Asclepius arrives in Rome in the form of a snake, 1606. Rijksmuseum

the poisonous serpent or the healing serpent?

According to mythology, Asklepios bore a staff with the sacred snake wrapped around it, a complex which today is a universal symbol of medicine. Asklepios has risen from a local Thessalian hero to a global patron of doctors and the sick. The serpent symbolizes regeneration and longevity, and the staff symbolizes support and relief to the sick.

“The roads to healing”

The International Network of Ancient Asklepieia⁶, founded in 2017 by the three cities that were originally related to Asklepios (Epidaurus, Trikala and Kos), seeks to promote medical tourism, to exchange scientific knowledge and encourage research on Asklepios and ancient medicine.

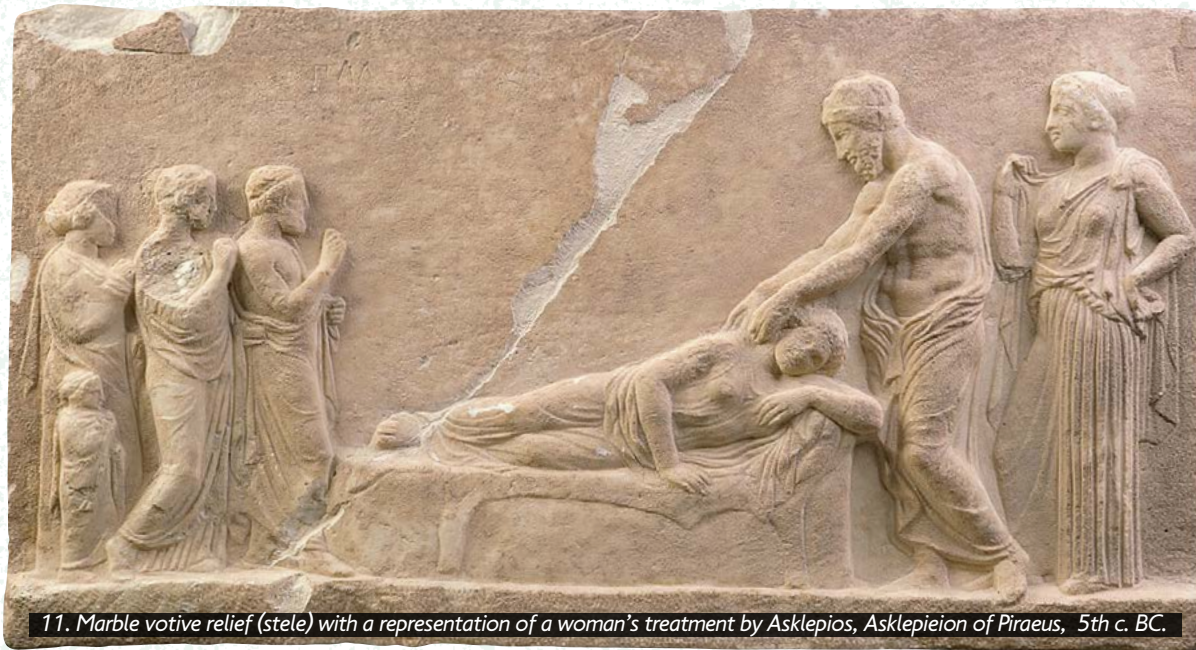
A unique monument...

A healthy mind in a healthy body⁷

The ancient Greeks always aimed at treating and healing the body and the mind at the same time. For this reason, at Asklepieion, patients followed a comprehensive treatment that included various stages: baths, diet, exercises, sacrifices, prayers and attending musical and theatrical performances.

“He relieved every one of their suffering, some with soft spells and caring for them, and others by giving them soothing elixirs or by anointing their limbs with medicine while he made others stand with an incision.”

Pindar, *Pythian Odes III*—
For Hieron of Syracuse, l. 45–49,
(transl. to modern Greek by G. Oikonomides).



11. Marble votive relief (stele) with a representation of a woman's treatment by Asklepios, Asklepieion of Piraeus, 5th c. BC.

The last stage of treatment was *enkoimesis*, sleeping in the Abaton or Enkoimeterion. The patient slept on the ground, in small rooms at the back of the arcade, waiting for Asklepios to visit in a dream and heal miraculously or to reveal the cure.

According to the descriptions, the god's sacred animals, the serpent and the dog, took often part in the healing process.



In art, the representation of Asklepios radiates compassion, wisdom, kindness and understanding.

...with timeless radiance

Dr Asklepios, general practitioner

In Asklepieion, the priests-physicians healed wounds, performed bone realignments (ablutions, massages) and minor operations. The knowledge they gathered from various cases gradually helped develop medicine into a science. During the excavations at the site of Epidaurus, medical tools from ancient times were discovered, which were not very different from modern medical tools!



Theatre therapy... provided by the National Theatre

The “Visiting Theatre” is one of the most important activities of the National Theatre: actors visit hospitals and present dramatized works of world literature. The play comes alive in the hospital ward⁸!



12. Surgical tools, Museum of Epidaurus.

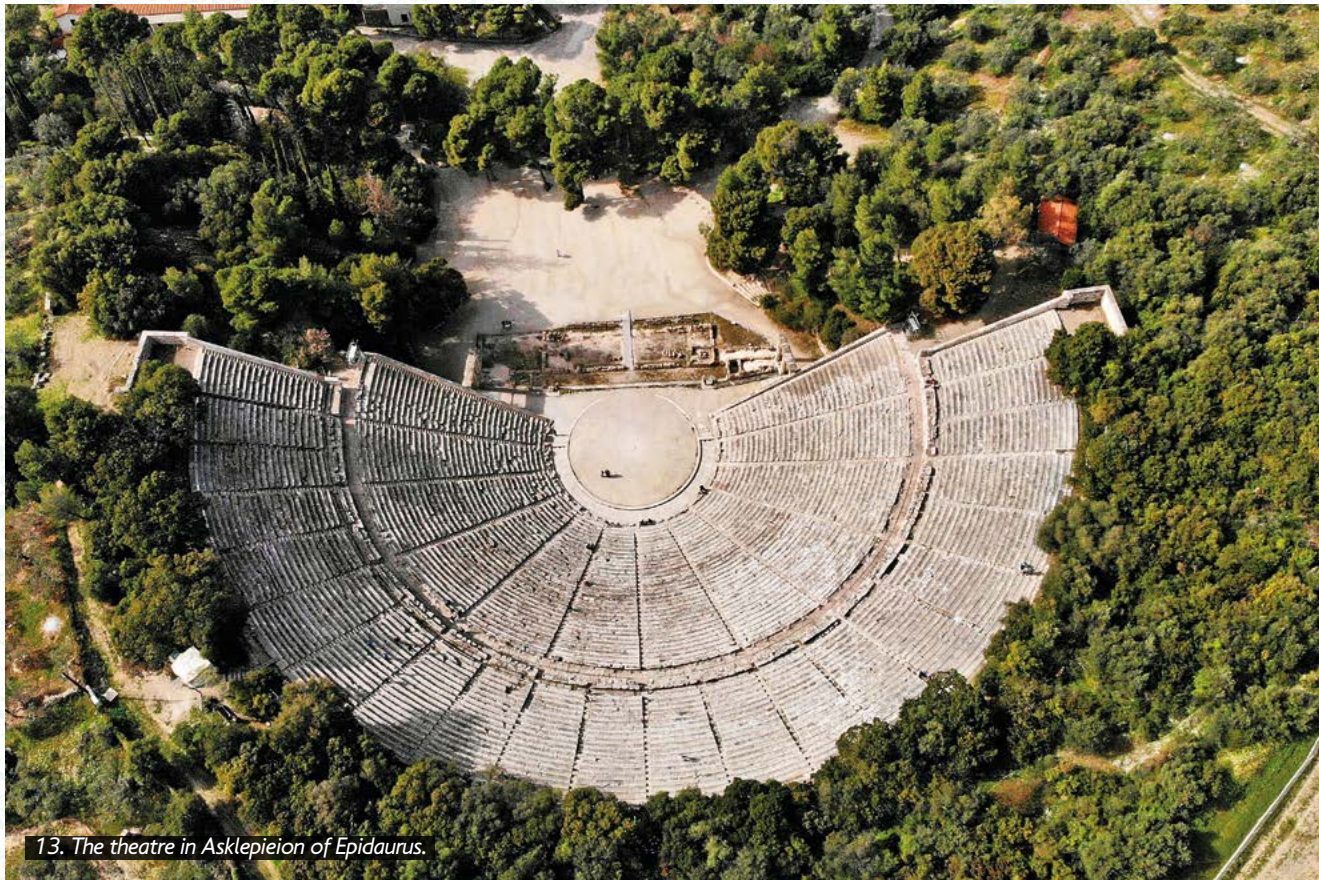
A unique monument...

Theatre with a view...

The theatre of Epidaurus is the work of Polycleitus the Younger, who is also considered the architect of the Tholos. It is considered the most important theatre of antiquity that stands out because of the perfection of its design and its construction. Everyone admires its perfect acoustics, which is due to the combination of the perfectly symmetrical design of the building, as well as the selection of the location with the right slope to enhance the diffusion of sounds.

“*what architect could seriously rival Polycleitus in harmony and beauty?*”

Pausanias, Description of Greece, Corinth, II, 27:5.



First-row seats

The first row of seats was reserved for the dignitaries. However, all seats allowed spectators to see and hear well. The performances were open to everyone: women, the poor, slaves.

“*(tragedy)... through mercy and fear effecting the proper catharsis of these misfortunes*”

Aristotle, Poetics, 1449b, 27–28.

Dramatherapy

Musical and theatrical events did not only offer aesthetic pleasure, but were also an integral part of therapy, fulfilling a devotional, cathartic and therapeutic role for the body and soul.

...with timeless radiance ★3

“If you sing at Epidaurus,
the mountains know about it, the clouds,
the bay. The islands are listening.
The other countries lean for a moment
to hear the singing at Epidaurus”

Roberto Fernandez Retamar⁹,
Epidaurus (transl. in Greek Rigas Kappatos).



Excellent
acoustics!

Special scientific measurements published in the official *Journal of the European Association of Acoustics*¹¹ documented that the theatre of Epidaurus has perfect acoustics, appropriate to support sound.

Festival of Athens and Epidaurus

The use of the theatre was revived in 1955 with the annual festival, one of the oldest in Europe. Great Greek and foreign actors, musicians and dancers have appeared on its stage¹⁰, while gradually, apart from ancient drama and comedy, newer plays, as well as opera, dance and music performances have been added to the program. The Festival includes events at the theatre of Epidaurus and Odeon of Herodes Atticus in Athens.



“We do theatre for our soul”¹²

To this day, theatre is closely linked to the therapeutic process: dramatherapy includes physical, spiritual, mental and social dimensions and is based on the therapeutic power of transforming experience through games and drama.

Monumental dialogues



GREECE



Monastery of Osios Loukas

In the “Biography” of Osios Loukas, healing rites through sleep are described: The patient sleeps next to the tomb, often for many days, until the saint visits and heals him.

IN GREECE
& ALL OVER
THE WORLD!



GREECE

Asklepieion of Kos

On the slopes of a lush hill with a wonderful view to the coast of Minor Asia lay the sanctuary and school founded by Hippocrates, the “father” and “founder” of medical science.

TURKEY



Asklepieion of Pergamum

It was founded in the 4th c. BC near a thermal spring. The treatment methods included baths, herbal medicine, sleep, drinking healing water and self-immersion, while the theatre and library indicate that the patients’ stay was combined with entertainment and education.

SPAIN



Sant Pau Hospital

The work of the Catalan architect Lluís Domènech i Montaner (1930) in Barcelona is a building representative of the style of Catalan modernism.

A message today...

Treatment of body and soul

Since antiquity it was already known that the outcome of treatment is not only influenced by the proper medical treatment. The infrastructure of the clinic, the faith in the doctor's ability and the understanding he shows for the patient also play an important role. The purifying effect of water on the body and of nature in purifying the spirit and soul contribute to psychosomatic relief, which is why Asklepieia were established in an idyllic setting with abundant running, often healing, water.

A characteristic feature of the holistic approach to illness is the existence of recreational areas in the sanctuary. The theatre of Epidaurus was a place for rejuvenating the spirit and improving the patient's mood.



15. The Enkoimeterion or Abaton (Dormitory).

...for a better tomorrow!

Goals 2030 >



3 GOOD HEALTH AND WELL-BEING



We ensure a healthy life and promote well-being for all at all ages!

notes

1. Our guide is inspired by the inscriptions with record of healing regime on the “stele of cures” of Epidaurus, one of which refers to Ithmoniki from Pellini, who “wrongly” phrased the wish: “to become pregnant” and had to return 3 years later asking “to give birth.” Correct treatment requires, first of all, an accurate description of the problem!
2. For the process of treatment through sleep in Enkoimeterion or Abaton (Dormitory) see also p. 20.
3. A model archaeological and environmental park with a botanical garden and medicinal plants is to be constructed in ancient Epidaurus.
4. In Epidaurus there are a lot of inscriptions on marble stelae, which in antiquity stood at a prominent area in the sanctuary. On these the priests recorded the miraculous treatments of Asklepios and held a record of healing regime in detail (Epidaurus *Iamata* or “Stele of Cures”).
5. The relevant notarial deed was signed on 8 August 1879.
6. The Network of Cities and Scientific Institutions under the name “International Network of Ancient Asklepieia–The Roads to Iasis” was created after the initiative of the Prof. of Archaeology of the National Kapodistrian University of Athens, Dr. Vassileios Lambrinouidakis, and originally included only the three cities associated with the god Asklepios, the municipalities of Trikala, Epidaurus and Kos. Recently, the municipalities of Athens and of Pafos in Cyprus were added, and the network is expected to expand in cities with Asklepieia outside Greece.
7. “healthy mind in a healthy body” is a popular expression and a translation of the phrase “mens sana in corpore sano” from a poem by the satirical Roman poet Juvenal, *Saturae, Liber V, Saturae, X, 356*.
8. Source: Visiting Theatre–National Theatre–National Theatre (n-t.gr). see <https://www.n-t.gr/el/socialactions/olderactions/1384>.
9. Important poet and essayist from Cuba (1930–2019).
10. See the article “Intrigue, scandals, glamour and stars at Epidaurus, the early years” in LiFO Magazine (<https://www.lifo.gr/blogs/retronaut/intrigkes-skandala-lampsi-kai-star-stin-epidayro-ta-prota-hronia>).
11. Journal “Acta Acustica united with Acustica” vol. 99(2013) of the European Acoustics Association (EAA), see <http://www.acta-acustica-united-with-acustica.com/servicenavi-bottom/search.html>.
12. Karolos Koun, *Theatre for our soul*, Athens 1987.

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