I have always been interested in Greek cities for their geographical configuration and urban morphology, so similar to the Sicilian cities of Greek foundation in the VI century B.C. However, my research wants to point out some hypotheses deriving from long studies about the Acropolis, concerning different problems, not necessarily of Architecture, but of meaning. The Mycenaean fortresses, Athens itself, are formally connected with the cult of the dead and heroes. It was usual to build a "tholos" (a sort of conic tomb) for the dead warriors on the battle site; but that did not happen in Salamina, the site of the great naval battle during second Persian War.

My thesis demonstrates how the Parthenon's stylobate assumed a new "existential meaning" for Metamorphosis, because it was dedicated as tholos to the warriors during the naval battle of Salamis: this is my hypothesis.

Homerus defined Delos "ombelicus of the sea and the earth". The small isle, infact, was not only the geographical barycentre between Attica and Ionia, but also in it was preserved Apollo's treasure. The island was the OMPHALOS, considered the civil world's barycentre. The safeguard Delo's treasure in the Parthenon's ephithodemos meant to reestablish the myth of the civil world's ombelicus in a new geographical and political barycentre: Athens the Capital of the Greek empire. To move the treasure of the Delo-Attico league from Delos to Athens meant, in the end, the acquirement of the omphalos: the city became the centre of the wholeellenized territory from Ionia to Sicily.

The new city needed more structures and different meanings. Therefore, I believe that the stylobate of parthenon is the tholos of the dead warriors in Salamina. The metamorphosis of the system of signs and symbols is emphasized with the transition from the Callicrate's temple to the Ictinio's one, after 480 B.C.

Furthermore, I think that the upper surface of the stylobate is secretly dedicated to Poseidon, the evil God of the sea, who became a friend. If it is true, the Parthenon is an anachronism temple; I have no proof but only some evidence to go on.

INDICATION OF EMOTIONAL NATURE

1) The tragedian Aeschylus took part in the Marathon battle at the age of 35; with is tragedies he fought 13 times against adversaries such as Sophocles. Nevertheless, when he died in Gela (in Sicily), very old, he dictated for himself an epitaph in which he did not mention his tragedies, but the battle.

   Here is Aeschylus, the Athenian,
   died in the harvest Gela.
   The wood in Marathon on the
   long-haired Persian could
   speak about his courage because
   they knew him.

2) The Olympic started in 776 B.C. and ended after Constantin's edict. They went on without a break for 1890 years but were interrupted in 476 (only one), four years after the battle of Salamina, when Themistocles, the great and ambitious warrior, hailed by the crowd as winner (Pyndas wrote in a verse: who is that man, like Gods, who enters the stadium...). In this way, I want to underline how the memory of this event was so deep and emotional.

Therefore, is it possible that Greeks built nothing to celebrate the victory in Salamis?
3) After the Persian fired Athens in 480 B.C. an edict stopped building activity, and all the construction materials were used to complete the Acropolis walls. The half-destroyed monuments were left as monuments of the hate (uponemata tu iuctus), including some columns of Callicrates's Parthenon.

4) In the Acropolis, they did not build thesauri, as in Delphi; votive steles and tombal monuments were placed along the procession path from Agora to the Parthenon; there is only a marble slab in memory of the warriors who died in Marathon.

The inscribed names number 40: too small a number for the final battle!

5) In this same path there were the tombs of the Amazons. When they attacked the Acropolis and they were defeated by Theseus, their tombs were placed as a token of the battle; the event was also celebrated in the sculpture of the Parthenon's pediment. It demonstrates the connection between historical events and their materialisation.

6) The Parthenon was called Hekatompedon or Great temple for a long period; in this case, it is possible a secret dedication.

7) Vitruvius wrote about temple's optical corrections concerning the short facade of the stylobate. But is it possible that the long front of the stylobate is curved in its 16 intercolumnia? It is curved in both directions; it is almost a real domical vault.

8) The formal and the etymological analogy between the ship and the temple: for instance, the overturn ship is, for the ancient iconography, the tombs of heroes, as the tholos is.

9) After Salamis's battle, the sea currents brought bodies and ship remains to a nearby beach. The site was dedicated to Aphrodite Genetulides (the Goddess of ports) and to Nymphs Ilzie (protector of trees).

10) In the Artemis processation, that took place every 4 years, a mysterious "object" was taken from a wall near the Erechtheum and carried by 2 or 4 girls towards the Parthenon. Then they came back without knowing what they had carried.

The place behind the Erechtheum was dedicated to Aphrodite of the Gardens (is she the same as Aphrodite of Salamina's beach?);

11) There is a classic inscription dedicated to Gea (the Earth) on the bottom of the seventh column of Parthenon north-facade; it gives holiness to the temple's steps.

12) ARRETOS or Areron Koumai means bearer of ARRETA, something that should not be said. These girls carried "unspeakable things" - probably the real or symbolic remains of the dead in Salamina - and they used to put them under the central structure. The temple was acquiring a higher value: revealing the secret meant to make it ordinary.

13) During the PANATHENAEAE every four years a votive ship was carried by a wagon from Agora to the lower slopes of the Acropolis. The ship's sails were embroidered with scenes of the Amazonomachia.

I still underline the deep correlation existing between ships and temples, ships and the holiness of the Acropolis.

Why did nobody talk about the "tholos" in Athens, city of great immagination and architectural creativity?

THE TRANSLATE MEANING

I conclude quoting Sophocles, who metaphorically attest my theory.

In the first stasimon of Oedipus in Colono, he talked about an "unspeakable thing" in a veiled way. The passage is a description of the hills surrounding the Acropolis:

There is a tree, which I don't know if it grows in Asia or in the wide doric island of Pelope, big, leafy, huge, venerated terror of the hostile desolating lances, flourishing pride of our country: the glaucus paternal olive tree. Never more an old or young band of enemy can break it off the destroyed slopes; because the tireless eye of Zeus Morio and the blue eye of Athena externally keeps vigil on it....

But I have to render another honours.
to the city my mother;
she is a gift of a Great God,
pride of our people,
the wave of the beautiful horses, of foals
and of the well-won sea.
Son of Crono, you had the superb gift:
you, Poseidon god, gave her the bit, soothing the
eagerness of the yoked horses.
And you gave us the carriage, nimble and firm
among human hands,
that crossed the feared expanse of the sea,
following the countless footsteps of the nymphs.

You can notice:
1) The line "well-won sea", that is the sea won with great courage; on the contrary, Homerus
defined it "infinite, black and hostile".
2) In the original line, the countless footsteps are of HEKATOMPEDON. The Parthenon was called
"the temple with 100 feet" or "naos o megas" (the Great Temple) for a century.
3) The doric island of Pelope in the Peloponnesus: but it was not an island, because the
isthmus of Corinth was created during the last century; moreover, it was not doric, because the
events of the tragedy took place before Doric invasion.
4) In the original text, the word PLATA means oar, but also ship, that is "well-built ship".

I believe that Sophocles intentionally wanted to make some mistakes, to question the audience.
All the people with great attention - nobles, warriors, workmen, countrymen and the group of
intellectuals, Sophocles, Anaxagoras, Aeschylus, Phidias, Herodotus - partecipate in the
metamorphosis of meanings. There was in the Parthenon, according to Pericle's project of a
new city, a new significance for the future, the origin of Europe and European feeling in Art or in
town design.

And this was not classicism, but CLASSICITY.