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Liebe Leserinnen, liebe Leser,

es ist uns eine große Freude, dass Sie gerade auch in diesen ungewöhnlichen Zeiten eine neue Ausgabe des *Blick in die Wissenschaft* in Ihren Händen halten können.

Die Corona-Pandemie stellt auch die Universität Regensburg und alle ihre Mitglieder vor große Herausforderungen, Belastungen und Planungsunwägbarkeiten. Im Mittelpunkt steht für uns seit Beginn der gegenwärtigen Krisensituation der unabdingbare Schutz der Gesundheit aller Universitätsangehörigen und unser Beitrag zur Eindämmung der Verbreitung des Coronavirus.

Die Universität Regensburg ging im März in einen bisher unbekanntem Zustand des minimalen Präsenzbetriebs und weitgehender Homeoffice-Regelungen. Die Präsenzlehre wurde eingestellt und das Sommersemester 2020 startete digital. Für nicht digital durchführbare Praxisveranstaltungen und Prüfungen wurden Regelungen zur Einhaltung der Hygiene- und Sicherheitsvorgaben erarbeitet. Wir können in diesem Sommersemester nicht – so wie wir es alle an unserer weltoffenen und lebendigen Universität gewohnt sind und lieben – mit mehr als

25 000 Menschen aus mehr als 100 Ländern gemeinsam hier vor Ort auf dem Campus zusammenkommen.

Auch die Forschungsaktivitäten an der Universität Regensburg werden von der anhaltenden Pandemie tangiert. Naturgemäß können nicht alle Forschungen unseres vielfältigen Fächerspektrums ins Homeoffice verlagert werden, und die Notwendigkeit zu räumlicher und sozialer Distanzierung beeinträchtigt den wissenschaftlichen Austausch in unterschiedlicher Art. Es ist bewundernswert, wie die Wissenschaftler*innen auch mit diesen enormen Herausforderungen umgehen.

Die große Nachfrage nach unseren qualitätsgesicherten Studiengängen sowie die national wie international hoch renommierten Forschungsaktivitäten unserer Wissenschaftler*innen demonstrieren den großen Erfolg aller Mitglieder in den unterschiedlichsten Bereichen und Tätigkeitsfeldern der Universität Regensburg, gemeinsam diese außergewöhnliche und in der Geschichte unserer Alma Mater einzigartige Situation zu meistern.

Den Studierenden und Lehrenden sowie allen weiteren Mitarbeiter*innen der Universität Regensburg in den unterschied-

lichsten Tätigkeitsbereichen gebührt großer Dank für ihr außerordentliches Engagement, ihre hohe Motivation und vor allem auch für ihre Innovationsbereitschaft und ihre Planungsoffenheit in diesen Wochen.

In vielem hat uns diese gegenwärtige Krisensituation auch ein Stück weit näher zusammenrücken lassen – viele gute und vertrauensvolle Gespräche wurden geführt – wir alle erfahren viel gegenseitiges Verständnis und viel gegenseitigen Respekt. Die vor uns liegenden Wochen und Monate können und sollten wir nicht als Zeit der Perfektionierung sehen – sondern als Raum zum Nachdenken über Neues und als Zeit zum Experimentieren mit Innovativem. Vor allen Dingen aber sollten wir diese Periode als eine besondere Zeit des gegenseitigen Zuhörens und des Miteinanders nutzen. In diesem Sinne freuen wir uns alle auf eine persönliche und gesunde Rückkehr auf den Campus der Universität Regensburg – auf seine lebendige Vielfalt und auf die Begegnungen seiner Menschen.

Und unser Dank ist ebenso an den Redaktionsbeirat, das Redaktionsbüro und alle Autor*innen der Ihnen nun vorliegenden Ausgabe des *Blick in die Wissenschaft*

zu richten: Ungeachtet der vielen in Zusammenhang mit der Corona-Pandemie aufgetretenen Herausforderungen erhalten Sie auf den folgenden Seiten in bewährter Weise einen Einblick in das breite Spektrum der Forschung unserer Universität.

Besonderes Augenmerk widmet diese Ausgabe dem deutschlandweit ersten »Centre for Advanced Studies« an einer Theologischen Fakultät – einem Format, das die Deutsche Forschungsgemeinschaft (DFG) 2007 speziell für die Geisteswissenschaften aufgelegt hat: Unter der Überschrift *Jenseits des Kanons* erforschen und erörtern seit der Eröffnung des Zentrums im Oktober 2018 ortsansässige Wissenschaftler*innen gemeinsam mit über 70 Gelehrten aus aller Welt Texte zu Riten und Dingen, die mit apokryphen Traditionen in Verbindung stehen und eine besondere Wirksamkeit im kirchli-

chen Leben entfaltet haben. Ausgewählte Beiträge aus dem Forschungsverbund gewähren Einblicke in das religiöse Leben jenseits kirchlicher und theologischer Normen und geben zugleich Aufschluss über die tatsächliche Bedeutung des biblischen Kanons.

Weitere Beiträge aus unterschiedlichen Fakultäten spiegeln die Vielfalt der Forschungsaktivitäten an unserer Universität in schon gewohnter Weise wider – von Tocquevilles Mutmaßungen über die Zukunft der Demokratie über die Frage, ob wir ein Grundrecht auf Bundesligafußball haben, bis hin zu Rezepten für gesundes Altern.

Bei der Fertigstellung dieser Ausgabe haben wir mit einigem Erstaunen festgestellt, wie die durch CoVID19 ausgelöste Krise auch die Wahrnehmung von und Auseinandersetzung mit den Inhalten einiger der hier präsentierten Arbeiten verän-

dert wird. Ebenso, wie CoVID 19 unseren privaten und beruflichen Alltag und das gesellschaftliche Miteinander in den vergangenen Wochen auf unterschiedlichsten Ebenen beeinflusst und sicherlich oft auch beeinträchtigt hat, so sehr regt die aktuelle Situation zur Reflexion über viele in der Vergangenheit als selbstverständlich wahrgenommene Lebensumstände und Werte und damit einhergehend den Umgang mit den Herausforderungen dieser Tage an. Mit Ihnen gemeinsam werden wir diese meistern.

Genießen Sie die Lektüre dieser Ausgabe und bleiben Sie gesund.

Prof. Dr. Udo Hebel
Präsident der Universität Regensburg
Prof. Dr. Ralf Wagner
Vorsitzender Redaktionsbeirat

**Blick in die Wissenschaft
Forschungsmagazin
der Universität Regensburg**

ISSN 0942-928-X
Heft 41
29. Jahrgang

Herausgeber

Prof. Dr. Udo Hebel
Präsident der Universität Regensburg

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Verlag

Universitätsverlag Regensburg GmbH
Leibnizstraße 13, 93055 Regensburg
Telefon (09 41) 7 87 85-0
Telefax (09 41) 7 87 85-16
info@univerlag-regensburg.de
www.univerlag-regensburg.de
Geschäftsführer: Dr. Albrecht Weiland

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MME-Marquardt
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Herstellung

Universitätsverlag Regensburg GmbH
info@univerlag-regensburg.de

Einzelpreis € 7,00

Jahresabonnement

bei zwei Ausgaben pro Jahr
€ 10,00 / ermäßigt € 9,00

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In the Shadow of Artemis

Narrative Space in Imperial Ephesus

Janet Downie

In the ancient Mediterranean world, the city of Ephesus in Asia Minor – on the west coast of what is now Turkey – was famous for one thing: a monumental temple dedicated to the goddess Artemis. »Surpassing all buildings among men,« according to the Greek writer Pausanias, the temple was celebrated as one of the architectural wonders of the world. Artemis cast a long shadow; for centuries, from the archaic period into late Roman times, the city was closely identified with the goddess and her cult. Ephesian coins featured her iconic statue and sometimes included a schematic representation of the temple itself – a structure that went through several incarnations over the centuries, destroyed by earthquakes and subsequently rebuilt at least three times.

Given this investment in the temple of Artemis as an iconic monument of the city, it is no wonder that even when the building was finally left in ruins – destroyed by yet another earthquake in the 3rd century CE, and this time not reconstructed – Christian writers still invoked it as a point of reference in stories of apostolic times that were set in Ephesus. In the apocryphal *Acts of John*, which have been dated to the fourth or fifth century CE, the temple of Artemis provides the stage for a dramatic contest between the ancient, pagan gods and the new Christian faith. In this apocryphal narrative, when John mounts a podium at the goddess' annual festival and proclaims the Christian god, the altar of the pagan goddess breaks in pieces and her temple crumbles around it.

Yet, not all writers who engaged with Ephesian space made the goddess and her temple central and defining features of the city. Running counter to the tradition of close identification between Ephesus and



1 Statue of Artemis (Diana) of Ephesus, 2nd century CE.

Foto © ÖAW-ÖAI/Niki Gail



2 Silver coin depicting Artemis statue inside temple at Ephesus, 1st century CE.

Foto © bpk / Münzkabinett, SMB / Reinhard Saczewski

the iconic temple of Artemis, two narrative texts – both written and set in second-century CE Asia Minor – stand out. The pagan novel *Ephesiaka*, or *Ephesian Tales*, and the Christian *Acts of Paul* sideline the most distinguishing features of Ephesus' contemporary landscape in a striking manner. Written in a period of major flourishing for the city and its cult, each uses Ephesus as a primary narrative setting – but in each, the monumental landscape itself recedes from view.

Ephesian Tales

In my work with the *Beyond Canon_* research group, I am using narratological analysis to investigate the construction of space in fictional narrative from the Roman Imperial period. In relation to the city of Ephesus, I am interested in the process by which writers transform this real place, which would have been familiar to their Imperial-era readers, into a fictional setting for new stories. This process involves a measure of demythologizing – establishing the narrative's independence from received images of the city. In the sec-

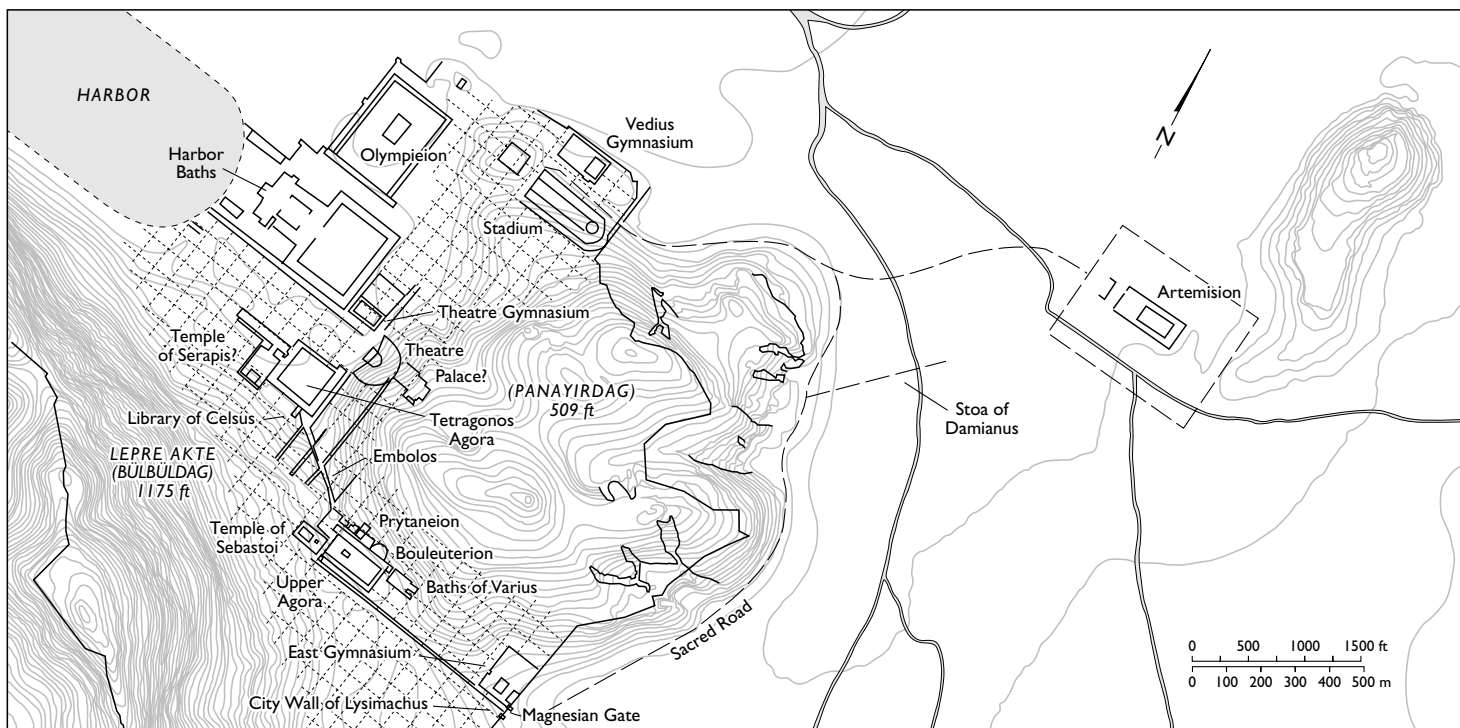
ond-century fictional texts I am working with, the city's famous temple and cult do contribute something to a resonant setting, but their value is less symbolic than practical: the spaces of Ephesus – including its traditional cult – are used to evoke civic order and cosmopolitan inter-connection in the Roman Imperial world.

The *Ephesiaka*, or *Ephesian Tales*, is a classicizing adventure-romance attributed to one (otherwise unknown) Xenophon. The novel opens at Ephesus with the celebration of a local festival of Artemis. The procession from the city to the extra-urban temple of Artemis, the narrator explains, furnishes an extraordinary spectacle (*thean*) for citizens and visitors alike. It's not just the sacred objects and offerings to the goddess that are on display, but the youth of the city, too: *parthenoi* and *ephebes*, the young women and men of marriageable age. In this description of the festival procession, we just barely glimpse the ritual objects, architecture and setting. Instead, our attention is drawn quickly to the young heroine, Anthia, and the young hero, Habrocomes. Word of their surpassing beauty spreads rapidly through the city, and when the

two finally set eyes on each other, it is love at first sight. The festival of Artemis thus triggers the whole plot of the romance. But the goddess herself, her legendary statue, temple and cult are barely visible in the narrative.

In the apocryphal Christian *Acts of Paul*, Ephesus likewise provides the setting for one in a series of episodes describing Paul's missionary journey around the Mediterranean. Here, the cult of Artemis is virtually invisible. In the half-dozen or so pages devoted to Paul's sojourn in the city, it is only when the narrative reaches its crisis, as members of the local community begin to oppose Paul and his Christian message, that there is any reference to the pagan goddess and the infrastructure of her cult. A group of citizens convince local officials to bring Paul before the Roman governor on the charge that he has »destroyed our gods, the gods of the Romans, and of the people here« – and only at this point, when his punishment is being debated, is the temple of Artemis alluded to, briefly and indirectly: »burn him alive in front of the temple of the goddess!«

Why does the author of the *Acts of Paul* refrain from naming Artemis? Why does Xenophon write in such a vague way about a festival that must have been central to contemporary Ephesian life? Why do these texts largely avoid the features that defined Ephesus as a place in the Roman Imperial world? And what does the space of the city look like when the famous temple is displaced from its notionally central position? Classical scholars of the Greek novels of the Roman Imperial period, including the *Ephesiaka*, have sometimes described these texts as escapist fantasies. On one interpretation, they seek to create a timeless, idealizing – and ultimately Hellenic – world, in which contemporary realities of Roman power are rendered invisible. In scholarship on contemporary Christian texts, likewise, the erasure of the Roman infrastructure of power has sometimes been interpreted in terms of an effort to create alternate social networks and power structures for this emerging community. Looking at the *Ephesiaka* and the *Acts of Paul*, however are we really dealing with an erasure of contemporary social and political realities? A close study of the construction of space in these texts suggests it is a mistake to interpret the elision of monumental public spaces as a retreat from civic and lived spaces of the contemporary world.



3 Imperial-era city of Ephesus and extra-urban temple of Artemis (Artemision).

Civic Space

In fact, the whole description of the festival of Artemis in the *Ephesiaka* is oriented towards creating a picture of contemporary civic and lived space in an Asia Minor city. This becomes apparent when we set some of the author's scene-setting details in the context of contemporary epigraphic and archaeological evidence.

In the first place, the festival procession not only launches the romance plot of the novel, it also embeds this romantic narrative in a civic context. All the participants in the procession are – like Anthia and Habrocomes – young people of marriageable age and citizen status. Indeed, the narrator remarks, »it was customary at this assemblage to find husbands for the maidens and wives for the epebes« – in other words the festival furnishes an occasion for matchmaking, designed to create marriage bonds and extend family lines.

Although nothing in Xenophon's description of the festival allows us to align it with a specific, contemporary celebration, his focus on the procession resonates broadly with one of the most important pieces of evidence for the cult of Ephesian Artemis in the Imperial period: the dona-

tion of C. Vibius Salutaris. In 104 CE, Salutaris, a wealthy and prominent individual, a citizen of both Ephesus and Rome, made a large bequest to the governing bodies at Ephesus. He in fact had the text of his donation inscribed and prominently displayed, both in the theater in the center of the city and within the precinct complex of the temple of Artemis outside. The bequest itemizes yearly distributions of money and gifts to members of various citizen groups and also provides for regular processions in honor of Artemis. In these processions, to be held at intervals of a few weeks, the epebes of the city were charged with conveying images of the goddess Artemis from the goddess' extra-urban sanctuary into the city. The processional routes were set out in such a way as to connect new monuments of the Imperial landscape with spaces associated with foundation legends of the Hellenic and pre-Hellenic past.

The donation of Salutaris provides a vivid picture of how the goddess and her temple were bound, spatially, into the civic life of Ephesus and its inhabitants. The author of the *Ephesiaka* asks his readers to imagine this kind of procession in the opening pages of the novel – but he leaves the details vague. In the *Ephesiaka*,

the most concrete spatial detail offered is a figure for the distance between the city and the temple: the temple of Artemis lies seven stades (about 1.3 kilometers) distant from the city. And this in itself constitutes an interesting reversal of perspective: the procession in the *Ephesiaka* proceeds from the city to the temple of Artemis – whereas Salutaris' endowed processions begin from the temple and proceed to the city. Either way, city and temple are bound together by festival processions. But Salutaris' inscription places the temple at the center of this spatial relationship, underscoring the sacred character of his bequest. From the perspective of the *Ephesiaka*, by contrast, the city itself occupies the central position and the temple is on the margins. Emphasizing civic space, the author uses Ephesus as a setting less for its exceptional monumental profile and more to evoke cosmopolitan life in general in the eastern Mediterranean.

Lived Space

The ancient city of Ephesus has been under ongoing, systematic excavation for more than a hundred years. One of the most im-



4 Upper Agora at Ephesus, with semicircular Bouleuterion on the north side.

Foto © ÖAW-ÖAIVC. Kurtze (Orthophoto)

portant recent developments in scholarly interpretations of its archaeological record is a shift from a focus on the monumental – and, implicitly, static – landscape, towards increasingly fine-grained analysis of its evolution over time. New studies show that many parts of the urban landscape were modified gradually over the course of the first two centuries CE – including, for example, the space of the Upper Agora, which was part of the procession route instituted by Salutaris. Waves of benefactions and building projects meant that, over the years, inhabitants of the city and visitors would have engaged with a material and architectural landscape in flux, in which changing physical configurations encouraged new modes of political and social engagement.

Processes of social structuring are important in the *Ephesiaka*. The procession at the beginning of the novel is described as being highly ordered – participants progress »in file« – but the temple of Artemis is a place in which social boundaries are

blurred: when the celebration reached the temple, »the order of the procession was dissolved, and men and women, ephebes and girls, gathered in the same spot.« The temple, then, provides a space not so much for ritual (though this is briefly mentioned) but for chance encounters – including, crucially, love at first sight. When the author of the *Ephesiaka* introduces the temple of Artemis into the narrative, he emphasizes not its iconic and symbolic value as a monument, but the dynamic character of its space – which, after all, is what makes the plot of the novel possible. Both the archaeological and the literary evidence thus direct our attention away from a static landscape and towards the dynamic space of lived experience.

In the *Acts of Paul*, the lived space of Ephesus matters even more. When Paul arrives in the city, at the beginning of the Ephesus episode, he goes directly to the house of friends he knows already from his mission in Corinth. Absorbed into the domestic spaces of everyday life, and into

private spaces of assembly that are specifically Christian, word of his presence spreads through ordinary social networks, eventually extending outwards to other groups occupying other spaces in the city. It is only when his activities come to the attention of members of the city's elite, governing class – including »a wealthy woman who was a great benefactor of the Ephesians named Procla« – that he finds himself in direct contact with the civic authorities, who are alarmed at the prospect of the impact of the Christian message on traditional civic and economic structures. The temple of Artemis is alluded to briefly, as an appropriate place to punish someone who represents a threat to the community: »burn him alive in front of the temple of the goddess!« As modern scholars note, this is a strikingly ambiguous reference to one of the most famous pagan temples of the ancient world – and Artemis is not even named. The monumental pagan landscape fades into the background, as the lived space of

Christian Ephesus – the private spaces of congregation and public spaces of punishment – take center stage.

Connective Space

This one, brief reference to the temple of Artemis in the *Acts of Paul* means that the cult of Artemis and her iconic temple function less as a »setting« for the narrative and, instead, operate spatially as what, in narratological terms, is called a »frame.« The speaker within the narrative refers to the temple as a space of potential action – but it never becomes a location in the real action of the text. (Instead, Paul is eventually thrown to the beasts in the stadium.) In fact, »frame« spaces are particularly important in the Ephesus episode. Much of the action takes place within private domestic spaces, but these spaces provide the setting for speeches and stories that connect, in turn, to other times and places – in other words, the speeches and stories themselves open up other, more distant, narrative »frames.« At the house of his friends, for example, Paul tells a version of the story of his conversion to belief in Jesus as he travelled, once, on the road to Damascus – a story that here includes a striking coda, in which Paul baptizes a talking lion. With its reference back to the Damascus road, this narrative recollection introduces a »frame« space – as well as a conceptual frame for a series of baptisms of new converts at Ephesus.

By opening up a number of »frame« spaces within the narrative, the author constructs Ephesus – the story’s primary setting – as a space of connection. These spatial »frames« give the city its meaning and purpose: Paul’s sojourn here is part of a longer Mediterranean travel trajectory, and as a cosmopolitan center, Ephesus is a logical point of intersection. When the apostle arrives in Ephesus, he is welcomed

by friends he knows from another time and place – his mission in Corinth. Even the stadium, where he goes to meet his death, becomes a space that is connected to old stories and places. When he is thrown to the beasts and there is a lion among them, Paul and the lion recognize one another and exchange words: »Are you the one that I baptized?« asks Paul. »Yes,« replies the lion. »How were you captured?« Paul asks the beast. »Just like you, Paul,« replies the lion. In the apocryphal *Acts of Paul*, Ephesus matters as a cosmopolitan space where paths cross and stories intersect.

Resonant Space

Often, our first approach in making sense of space in narrative texts is to look for connections to known places that – notionally stable – seem to offer useful reference points for interpretation. Ephesus, with its celebrated cult of Artemis and its iconic temple, had much to offer in the way of a meaningful, symbolic landscape – as the author of the later apocryphal *Acts of John*, for example, clearly perceived. Yet, this is not quite the Ephesus that appears in the *Ephesiaka* and in the apocryphal *Acts of Paul*. Traces of Artemis and her worship are there, to be sure, but in both cases the story unfolds in the shadows of this deep-rooted local cult. To discern other ways in which space is shaped for narrative purposes in these texts requires a process of defamiliarization. When we set aside some of our assumptions about the monumental landscape and its meaning, we can see that these second-century authors have constructed Ephesus primarily as a cosmopolitan center, well-connected and permeable to the outside world. As such, they have made Ephesus into a narrative space of connection and intersection, a space that lends itself to the return of old stories and the creation of new ones.

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Foto © Janet Downie

Prof. Dr. **Janet Downie** is Associate Professor of Classics at the University of North Carolina at Chapel Hill. She received her PhD from the University of Chicago in 2008, following an MA from King’s College London (UK) and a BA from the University of Victoria (Canada). She is the author of *At the Limits of Art: A Literary Reading of Aelius Aristides’ Hieroi Logoi* (Oxford 2013) and has published widely on Greek literature of the Roman Imperial period. Her current **research** focuses on spatial perspectives in classical and Christian literature of the first three centuries CE, with a particular focus on the perception and description of the landscapes of Asia Minor. Janet Downie spent the period from July to December 2019 in residence at the Universität Regensburg, as a fellow of the Center for Advanced Studies *Beyond Canon...*

»My visit last year introduced me to the lively research culture of the Centre. I was particularly impressed by how it brings together established scholars and early career researchers, with a truly international representation. The focus of the Centre’s research on »Beyond the Canon« will help us discover just how abundant and rich were the texts and traditions from which early Christians drew inspiration and which continued to exercise authority through the early centuries, and will make an important contribution to future discussion of the very notion of canonicity.«

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