



Lifelong
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Programme

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Project ID:

2012-1-LT1-GRU06-07163

Report template

Analysis of culture heritage

| | |
|-----------------------|--|
| Circulation: | Public |
| Partners: | eMundus, FDCBPCS, Edumotiva |
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| Version: | V1.4 |
| Stage: | Final |
| Date: | 30/11/2012 |

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1. CULTURAL HERITAGE UNDER THE SCOPE OF FOCAL PROJECT

This report aims at presenting basic aspect of the Greek cultural heritage with a focus on the region of Lakonia. This report does not aim at presenting in detail the cultural heritage of the country; rather it aims at inspiring the reader towards exploring the cultural heritage of Greece and specifically this of the region of Lakonia. Through this report we aim at setting up a basis whereupon an explorative journey towards the understanding of the Greek culture can begin. Edward Burnett Tylor's definition on 'culture' shapes our anthropological approach of culture in this report:

Culture ... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.

(Edward Burnett Tylor in his Primitive Culture, 1871)

1.1 Cultural Heritage

Cultural heritage is 'the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations'¹. According to UNESCO (official Unesco website, available online at <http://whc.unesco.org/en/about/>) and ICOMOS 2012, 'cultural heritage' is a wide concept that includes 'tangible culture' (such as buildings, monuments, landscapes, books, works of art, and artifacts), 'intangible culture' (such as folklore, traditions, language, and knowledge), 'underwater cultural heritage' (i.e shipwrecks, underwater ruins) and 'natural heritage' (including natural sites that demonstrate cultural interest, biodiversity, geological formations and more).

'Cultural heritage is unique and irreplaceable' (Jokilehto, 2005, p.4). Thus, it is not only of great significance but also international duty and responsibility to preserve the heritage from the present for the future. Interestingly, there are some international organizations, foundations and governmental groups (such as UNESCO) whose main mission is to protect and preserve the heritage of many nations (Jokilehto, 2005, p.4).

¹ Definition retrieved from Wikipedia, online at: http://en.wikipedia.org/wiki/Cultural_heritage

1.2 Intergenerational dialogue

«Intergenerational dialogue» is a term used to describe the dialogue that can take place between the generations. This term is also used to describe a significant part of the policy area on lifelong learning at a European level². Beyond all dispute, older generation has knowledge and experience that is valuable and is worth being trasfered to the young generation. In this way, older people can share their knowledge with the young people; yound people on the other hand can use their skills to support older people, to update older people's practices and to encourage them in carrying out tasks and participating in social activities³.

In the context of this project, intergenerational dialogue is encouraged; seniors and young people are brought together and are engaged in a dialogue with intense cultural character.

² Information retrieved from <http://youth-partnership-eu.coe.int/youth-partnership/ekcyp/BGKNGE/Intergenerational.html>

³ Information retrieved from [cf. European Youth Forum 2009](#), p.3.

2. INTRODUCING THE COUNTRY

2.1 Geographical Position- Landscape

Greece is located in Southern Europe, bordering the Aegean Sea, Ionian Sea, and the Mediterranean Sea, between Albania and Turkey. Greece has a strategic location at the crossroads of Europe, Asia and Africa dominating the Aegean Sea and southern approach to Turkish Straits. It is as a peninsular country, possessing an archipelago of about 2,000 islands ⁴ and the 11th longest coastline in the world (approx. 13,676 km long). The climate in Greece is temperate with mild and wet winters and hot and dry summers⁴.



Fig. 1 Location of Greece- (picture retrieved from <https://www.cia.gov/>)

⁴ Information retrieved from factbook, available online at: <https://www.cia.gov/library/publications/the-world-factbook/geos/gr.html>

Greece has land borders with [Albania](#), the [Republic of Macedonia](#) and [Bulgaria](#) to the north, and [Turkey](#) to the northeast⁵. The [Aegean Sea](#) lies to the east of mainland Greece, the [Ionian Sea](#) to the west, and the [Mediterranean Sea](#) to the south⁵. The capital of Greece is Athens, which is centrally located. The second biggest city is Thessaloniki which is in the north Greece.



Fig. 2 Greece and its neighbours (picture retrieved from <https://www.cia.gov/>)

Sparti is situated in the southern part of Greece, in the prefecture of Lakonia in Peloponnese (see fig. 3). It has border lines with the prefecture of Arcadia and Messinia. The city is located on the banks of River Eurotas and at the foot of two mountains: Taygetos and Parnonas.

⁵ Information retrieved from Wikipedia, available online at: <http://en.wikipedia.org/wiki/Greece>



Fig. 3 The prefecture of Laconia (picture retrieved from: <http://www.greece-map.net/maps>)

2.2 Demographic Data

The population of Greece is 10,767,827 (July 2012 est.). Approximately, the one third of the population (3,252,000 est.) lives in Athens, the capital of Greece.

It is worth mentioning, that the phenomenon of the aging of Europe, is also present in Greece as the population of the elderly people is rapidly increasing (see table 1). Unfortunately, the young population (0-14 years old) does not follow this trend; in controversy, this population is decreasing as years pass by (see table 1).

| Age group | 1971 | | 1981 | | 1991 | | 2001 | | 2011 | |
|--------------|------------------|------|------------------|------|-------------------|------|-------------------|------|-------------------|------|
| | Population | % | Population | % | Population | % | Population | % | Population | % |
| 0-14 | 2,223,904 | 25.4 | 2,307,297 | 23.7 | 1,974,867 | 19.2 | 1,664,085 | 15.2 | 1,528,499 | 14.2 |
| 15-64 | 5,587,352 | 63.7 | 6,192,751 | 63.6 | 6,880,681 | 67.1 | 7,468,395 | 68.1 | 7,122,830 | 66.2 |
| 65+ | 957,116 | 10.9 | 1,239,541 | 12.7 | 1,404,352 | 13.7 | 1,831,540 | 16.7 | 2,108,807 | 19.6 |
| Total | 8,768,372 | | 9,739,589 | | 10,259,900 | | 10,964,020 | | 10,760,136 | |

Table 1: Population per age-group per year (retrieved from http://en.wikipedia.org/wiki/Demographics_of_Greece)

According to 'Elstat' national survey, the population of Laconia is 89,138 (Elstat official report, 2012). Sparti, which is the capital of Laconia has 17,408 citizens. The following table presents the population of Laconia from 1907 to 2011.

| | 1907 | 1995 | 2001 | 2011 |
|------------------------------|--------|--------|--------|--------|
| Population of Laconia | 87,106 | 95,696 | 94,918 | 89,138 |

2.3 Religion

According to the Greek constitution, Orthodox Christianity is the 'prevailing religion' and the official one, in Greece. The vast majority of modern Greeks (98%) has been baptised as Orthodox Christians. There is also a Muslim community (1.3%) which is mainly concentrated in the region of Thrace and is under the protection of the Treaty of Lausanne. The rest of the population (0.7%) are: Jews, Greek Catholics, Greek Euangelicals, Pentecostals and more. Interestingly, the last years there is an trend towards the reconstruction of the ancient Greek religion (BBC, 2007) and according to Head (2007) this 'type of religion' has almost 2,000 followers.

3. THE COUNTRY AS A HISTORICAL LAND

3.1 Brief Historical Information about the Region

According to Kanellopoulou (1994), Sparta is a milestone in the history of Greece with a constant presence in all the great historical times from Classical Antiquity, Hellenistic and Roman times till Byzantine and modern times. To begin with, recent rescue excavations have revealed that the region of Sparta and Laconia in general had been occupied since the 3rd millennium BC at least (Zavvou et al. 2006). In detail, according to Greek mythology, the first inhabitants were the Leleges (of Pelasgian origin) who were named after their king Lelega (information retrieved from the official site of Prefectural Administration of Laconia).

However, the 2nd millennium BC was marked by the descent of the Greek tribes from the north, resulting in Achaean settlement and domination over the region (ibid.). During Mycenaean times, the areas of Amyclae and Pellana flourished where the palace of Menelaus and the beautiful Helen of Troy was supposed to be located there. Nevertheless, the exact location of the luxurious palaces that Homer described in his work is not discovered even in this day and age. Moreover, in the words of Zavvou et al. (2006: 7) “early in the 1st millennium BC, following the so-called *Dorian Invasion* of the Peloponnese, four large villages, Pitane, Limnes, Mesoia and Cynosura appeared in the region of Sparta and gradually merged to form the city-state of Sparta”. Their locations are justified mainly by rescue excavations at various sites where graves and proto-geometric and geometric pottery were found.

In addition, Sparta played an important role in Greek history all through classical times by participating in the battles of Thermopylae (480 BC) and Plataea (479 BC). After the war against the Persians, Sparta started its long-drawn-out conflict with Athens with respect to the supremacy over Greek city-states, resulting in the Peloponnesian War. Despite its victory in this war and the spread of its authority throughout the Greek world, Sparta lost much of its territory after its defeat by the Thebans at the battle of Leuctra in 371 BC. Moreover, it became even more isolated and alienated when the Macedonians appeared on the Greek scene. Sparta also held a very important position during Roman times as it was besieged several times (Zavvou et al., 2006).

However, in Byzantine times and especially after the latter half of the 13th century the site of the ancient Sparta was abandoned as people moved to Mystras hill in search of greater security due to the invasions of the Franks. Therefore, at that time Mystras became the new major urban centre of the greater area and Sparta was lost in the centuries (ibid.).

3.2 Forming of the country nation and culture

In 1828, after the liberation of Greece from the Turkish yoke, there was nothing left but endless olive groves in the region of Sparta as all its inhabitants had moved to the near and safer area of Mystras. Moreover, all the relics of the past that had survived from the different invasions were buried deeply under the earth. However, the glorious history of Sparta in combination with the prevalence of the romantic and neo-classical ideological movements prompted King Otto to order the construction of new Sparta by signing the relevant decree in 1834 (Giaksoglou, 2002). The town plan was drawn up by the landscape architect F. Stauffert following the Ippodamean example of wide avenues and big squares. In 1837, the public authorities relocated from Mystras to new Sparta which started to grow fast. According to Zavvou et al. (2006: 48), Sparta developed into a town along modern lines in the 1930s “when the streets were surfaced and pipes installed to supply its buildings with running water”. In this day and age, Sparta is a provincial town with 17,408 inhabitants and its economy is mainly based on farming and tourism.

3.3 Symbols, country religion and believes

As it has been mentioned above (see section) Orthodox Christianity is the ‘prevailing religion’ nowadays in Greece. However, religious freedom is also guaranteed. The Greek Orthodox Church was set up after the establishment of the Greek national state. The Church has been acknowledged as the mean for preserving the Greek language during the period in which Greece was part of the Ottoman Empire. Greek Church maintains close ties with the Russian Orthodox Church and followers of the Orthodox religion can be also found in Balkan countries.

Interestingly, the flag of Greece, which is a widely used symbol that represents Greece, brings together the Greek Orthodoxy beliefs and the main idea that inspired

the Greek rebellion against Turkish domination. More precisely the flag of Greece 'features nine equal horizontal stripes of blue alternating with white. Each stripe represents one of the nine syllables of the Greek national motto during the Greek War of Independence: 'Ελευθερία ή θάνατος' (freedom or death) (Hinde and Watson, 1995, p.55). In the blue square in the upper -left corner a white cross is portayed, which represents Greek Orthodoxy, the religion which a vast majority of Greeks follow



Fig. 4 The Greek flag.

Greek Orthodoxy was not always the 'prevailing religion' in Greece. In ancient times, Greeks had set up a polytheistic society in which 12 Gods were dominating. It was believed that the Gods were resided on Mount Olympus. The Greeks believed that the Gods could control natural and social aspects of daily life. For this reason, Gods were being respected but also were raising fear. Interestingly, the Gods were seen to have human-kind behaviours but their immortality was distinguishing them from humans. This polytheistic religion shares a lot in common with forms of Paganism. The Gods were in charge of different aspects of life (i.e music, hunter, sea, piece, agriculture, wisdom and more). The polytheistic religion reflects a respect for the nature and the earth. For ancient Greeks, peace was also an important factor for a balanced society. It is worth mentioning, that the olives wreaths were used and still are being used to symbolise peace, victory and natural fertility.



Fig. 5 Olive Wreath

3.4 Historical Monuments and Sites related to the region

Although Ancient Sparta was a town of great glory and power in antiquity and late Roman times, only few of its archaeological findings and artefacts are preserved to this day and age. This is mainly attributed to natural disasters (earthquakes in the 5th and 4th centuries BC), invasions (especially that of the Goths in AD 394), and the fact that the present town is built on the same site as the ancient one (Zavvou et al., 2006). However, rescue excavations have revealed that many historical monuments and sites have survived through the centuries.

To begin with, the Acropolis of Sparta is one of the most significant historical sites of the region as many monuments have been unearthed there. Specifically, on top of the Acropolis hill, just above the theatre, are the ruins of the Sanctuary of Chalkioikos Athena. According to Zavvou et al. (2006: 18), the original name of the goddess was Polias but after the end of the 5th century she was known as Chalkioikos Athena “because of the embossed bronze plaques or panels that adorned the interior of the sanctuary, or the statue of the goddess (chalkos=bronze)”. This sanctuary must have been very important in ancient Sparta as public meetings, processions and equestrian contests were held there (information retrieved from the official site- of Prefectural Administration of Laconia). Another impressing monument of the Acropolis of Sparta is its Ancient Theatre which was built in Hellenistic times. It was one of the largest theatres in Ancient Greece as it has been estimated that it had the capacity to accomodate approximately 16,000 spectators (Zavvou et al., 2006). However, the orchestra, the retaining walls of the cavea with engraved inscriptions of the rulers of Sparta in Roman times and part of the cavea of the large theatre are

preserved until today. Moreover, in the Acropolis site, the “Round Building” is also located where several opinions have been expressed about its use and date of construction. For example, it has been identified as the sanctuary of Olympian Zeus and Aphrodite, the sanctuary of the Earth, the Cenotaph of Brasidas or Cleomenes as well as the place where Gymnopaedia (a celebration in honour of the god Apollo) used to take place (ibid.).

Furthermore, another impressive monument of Sparta is the so-called “Leonidaeon” or “the Tomb of Leonidas” which is a temple-shaped structure dating from the 5th century BC or slightly later. Although this monument is thought to be the tomb of the king of Sparta, Leonidas, researchers do not support this view. Therefore, its identity still remains unknown (ibid.). Last but not least, it should be highlighted that other important historical monuments and sites of the region of Sparta are the Menelaion (the sanctuary of Menelaus and beautiful Helen of Troy), the sanctuary of Orthia Artemis, the tholos tomb at Vafeio, the sanctuary of Apollo Amyclaeus, the fortress of Monemvasia and Mystras with its impressive castle and churches. (Further information about these monuments could be found on the official site of Municipality of Sparta).



Fig. 6 The sanctuary of Apollo Amyclaeus (Zavou et al, 2006)



Fig. 7 The tholos tomb at Vafeio (Zavou et al, 2006)



Fig. 8 Sanctuary of Orthia Artemis (picture retrieved from the official site of Municipality of Sparta <http://www.sparti.gr/index.php/en/antiquity-a-byzantium/item/43-sanctuary-of-artemis-orthia>)



Fig. 9 Menelaion (picture retrieved online from official site of Municipality of Sparta <http://www.sparti.gr/index.php/en/antiquity-a-byzantium/item/44-menelaion>)



Fig. 10 Ancient Sparta (pictures retrieved online from the official site of the Municipality from Sparta)



Fig. 11 The Acropolis of Sparta (picture retrieved online from: <http://www.sparti.gr/index.php/en/antiquity-a-byzantium/item/41-spartan-acropolis> official site of Municipality of Sparta



Fig. 12 Mystras Castle (pictures retrieved online from: Official site of Municipality of Sparta <http://www.sparti.gr/index.php/en/antiquity-a-byzantium/item/48-mystras>)



Fig. 13 Monemvasia Castle (pictures retrieved online from: <http://www.monemvasia.gr/el/our-monemvassia/photo-gallery.html> official site of Municipality of Monemvasia)

4. EXPLORING COUNTRY ARCHITECTURE

4.1 Buildings with architectural interest in the region

The history of present-day Sparta which was built on the same site as the ancient town, began in 1834 when King Otto signed the decree ordering its construction. The town plan was designed by the landscape architect F. Stauffert and it was strongly influenced by the ideas and principles of neo-classical town planning that were predominant in Europe at that time (Zavvou et al, 2006).

Although this original plan was not strictly followed, Sparta is, nonetheless, a town with well-laid out streets planted over with trees, parks and huge squares. Fortunately, many of the original neo-classical buildings are still intact and well preserved (ibid.). For example, one of the most impressive neo-classical buildings is the Town Hall which is located in the western side of the central square of the town. It was designed by the architect G. Katsaros and its construction started in 1873 and completed after thirty-six years in 1909. According to Georgiadis (1994), this delay was mainly attributed to the inadequate financing and the suspension of construction work due to the existence of ancient findings in the subsoil. In addition, as Giaksoglou (2002) mentions, in 1925 the building underwent significant changes in order its ground floor to be used for amusement purposes (cafeteria).

Another building with architectural interest is the Cathedral of Evangelistria (Annunciation of Virgin Mary) which was built on the same site as the old Cathedral.

In fact, the old Cathedral of Evangelistria was built in 1844 at the instigation of Bishop Daniil. However, in 1866 the Cathedral was severely damaged by a great fire and despite its restoration, the need for a larger and more brilliant Cathedral became obvious (Blathras, 1986). As a result, the new Cathedral was built and consecrated in 1893, following the neo-classical lines of the Cathedral in Athens. Finally, later interventions altered its original form but hopefully the interior wall-paintings remained intact echoing the spirit of the Munich School (Zavvou et al., 2006).

Furthermore, the old Court building also stands out because not only it is the oldest public building in Sparta but also it is one of the very few remaining buildings in whole Greece from the time of King Otto (Giaksoglou, 2002). Specifically, it was established in 1837 and at first it housed all the public services of the town. Lastly, in 1930, important interventions changed the original form of the building.

Apart from the historical buildings mentioned above, the neo-classical spirit of Sparta is also evident in many private residences (particularly in those built before the 1930s) where baroque features are also present (Zavvou et al., 2006). A typical example is the building of the Koumantarios Art Gallery of Sparta which was donated by Dolly Goulandri and her brother Georgios Koumantarios in honour of their art-loving father, Ioannis Koumantarios. The gallery opened its doors to the public in 1982 and now it operates as a branch of the National Gallery of Greece. Its permanent exhibition comprises fourteen oil-paintings by western European artists (from the late 16th century to the early 20th century) whereas periodic exhibitions are also hosted once a year, organised by the National Gallery. Last but not least, according to Zavvou et al. (2006: 49), other examples are:

- the Linardakis residences (one in Ananiou Street and one on the corner of Con. Palaeologou Avenue and Othonos-Amalias Street);
- the Liounis residence on the corner of Evangelistrias Street and Agisilaou Street;
- the Fikioris residence at 117 Con. Palaeologou Avenue;
- and the Kyriazopoulos residence at 45 Con. Palaeologou Avenue, which now houses the Agrotiki Bank.



Fig. 14. The town hall of Sparta [left] and the Old Court [right](Zavou et al, 2006)

4.2 Modern architecture – Reflection

With respect to the modern architecture of Sparta, after 1930, the neo-classical movement came to its end and the reinforced concrete and the simplicity of the Bauhaus architectural movement started to prevail in the new buildings of that time. As Giaksoglou (2002) stresses the present-day town has lost significant features of its unique physiognomy as the streets are filled with cars and the horizon is obscured by giant blocks of flats.

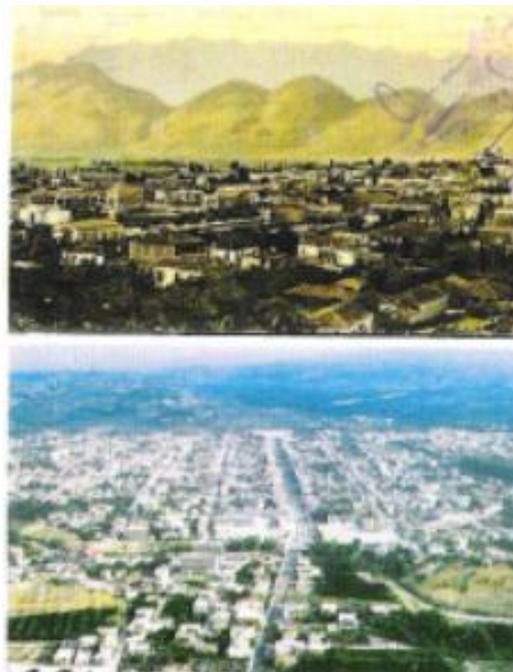


Fig. 15 Old and modern Sparti (Zavou et al, 2006)

5. THE COUNTRY AND LOCAL ART

5.1 Traditional dances related to the region or the country

Dance was and still is an important aspect of Greek life. Anna Leonardou (2000), who has expertise in Greek Folk Dance Education advocates that ‘Greece is one of the few countries in the world where folk dances are as alive today as they were in ancient times’. She further states that dance for Greeks is a way to express feelings and to tell personal stories (Leonardou, 2000). The dance itself is considered a form of art and has also a story to tell (Leonardou, 2000).

Similarly to the traditional costumes, dances differ from region to region. In fact, Traditional Greek dances are linked to specific regions. ‘Greece has 6 mainland regions: Epirus, Macedonia, Thrace, Thessaly, Central Greece and Peloponnesus. In addition, the islands fall into 3 main groups: the Ionian Islands to the west, the Aegean Islands to the east (which include the Cyclades and Sporades groups) and the Dodecanese Islands to the southwest. The largest of all the Greek islands is Crete. Although Cyprus is an independent country, it is however the largest island inhabited by Greeks and falls within the Greek major cultural regions. Furthermore, areas previously inhabited by Greeks and which have developed rich cultural identity and characteristic dances, today no longer are part of Greece although the inhabitants of the majority of these regions have found refuge in Greece itself. Examples are Constantinople, Pontus, Cappadocia and Konya in Asia Minor. Greek dancing differs from region to region and its choreography and movements very much depend on the morphology and the climate’ (Leonardou, 2000).

In Peloponnesus, the main dances are: Kalamatianos, Tsakonikos and Kariatidon. ‘Traditional dance continues to be passed from generation to generation, which in turns maintains national identity’ (Leonardou, 2000). People dance in national festivals, religious festivals, fairs, in pleasant moment or in tight ones so that to overcome their bad mood or to reflect their feelings. In some occasions (mainly formal ones i.e national days) the dancers wear traditional costumes. However, this is not the case during informal events.



Fig. 16 Kalamatianos dance (retrieved online at: <http://www.greekdance.org/sites/default/files/imagecache/main/costumes/Kalamatianos.jpg>)



Fig. 17 Tsimikos dance (retrieved online at: www.nostos.com)

5.2 Traditional Greek music

Greek music history extends far back into [ancient Greece](#), since music was a major part of ancient [Greek theater](#). In this section, we will briefly refer to the 4 main genres of Greek music: folk songs, rebetiko, laiko and entekno. The information presented in this section is based on an overview of musicological research that was available online. References are clearly indicated within the text.

Folk songs:

‘Greek folk song combines the indivisible unity of lyrics, music and dance. The Greek folk song can be divided into two cycles, the *akritic* and *kleptic*. The *akritic* was created between the ninth and tenth centuries A.D. and expressed the life and struggles of the akrites (frontier guards) of the Byzantine empire, the most well known being the stories associated with *Digenes Akritas*. The *kleptic* cycle came into being between the late Byzantine period and the start of the Greek War of

Independence struggle in 1821. The klephtic cycle, together with historical songs, paraloghes, love songs, wedding songs, songs of exile and dirges express the life of the Greeks. There is an indivisible unity between the Greek people's struggles for freedom, their joys and sorrow and attitudes towards love and death. There is, however, a difference between *dhimotiko traghoudhi* (folk song) and *laiko traghoudhi* (popular song). A "folk song" refers to the old songs of a given people; whereas, a "popular song " refers to more recent musical creations. Folk songs refer to all songs created before the 1821 War of Independence, which belong to the *akritic* and *klephtic cycle*' (information retrieved online at: <http://www.helleniccomserve.com/musichistory.html>). 'Along with singing and clapping, the Greek people have since early times used every available combination of instruments to provide the musical accompaniment for their singing and dancing. The *lira*, *laouto* (lute), *tambouras*, *gaida* (bagpipe), *zoumas* (shawm), *daouli* (drum) belong to the category of folk instruments' (information retrieved online at: <http://www.helleniccomserve.com/musichistory.html>)



Fig. 18 Laoutos and Flautos musical instrument for folk songs⁶

⁶ Pictures retrieved online at: http://upload.wikimedia.org/wikipedia/commons/thumb/a/a6/Greek_flutes.jpg/200px-Greek_flutes.jpg

Rebetiko:

‘The *rebetiko* song emerged in urban centers throughout Greece, especially those with large harbors, and appealed to a restricted audience of convicts, dock workers, hashish and narcotics users, the "down and out" segment of today's society. The *rebetiko* song is often gloomy and fatalistic in content and was always sung by a single voice. Its popularity increased until embraced by the majority of the working class, reaching its classical period in the years between 1940-1950‘ (information retrieved online at: <http://www.helleniccomserve.com/musichistory.html>).

The typical instruments of *rebetiko* were: the *bouzouki*, *baglama*, and *guitar*. Interestingly, rebetiko singers had rarely music education; rather they were naturally gifted. Tsitsanis and Chiotis (rebetiko singers) address in rebetiko a westernized character.

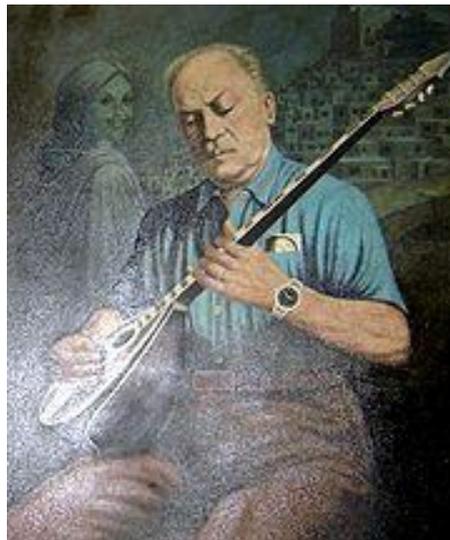


Fig. 19 Manos Vamvakaris – singer of Rebetiko⁷

⁷

Picture retrieved online at: <http://upload.wikimedia.org/wikipedia/commons/thumb/3/32/Markosvamvakaris1.jpg/180px-Markosvamvakaris1.jpg>

Entekhno:

‘Drawing on rebetiko's westernization by Tsitsanis and Chiotis, **Éntekhno** arose in the late 1950s. Éntekhno (lit. meaning 'art song') is orchestral music with elements from Greek folk rhythm and melody; its lyrical themes are often political or based on the work of famous Greek poets. As opposed to other forms of Greek urban folk music, éntekhno concerts would often take place outside a hall or a night club in the open air. Mikis Theodorakis and Manos Hadjidakis were the most popular early composers of éntekhno song cycles. By the 1960s, innovative albums helped éntekhno become close to mainstream, and also led to its appropriation by the film industry for use in soundtracks’ (information retrieved online from http://en.wikipedia.org/wiki/Music_of_Greece#Folk_music_.28Dhimotik.C3.A1.29).



Fig. 20 Manos Hatzidakis [left]⁸ and Mikis Theodorakis [right]⁹

⁸ Picture retrieved online at: <http://www.antikleidi.com/wp-content/uploads/2012/01/9998xatzidakis.jpg?w=150>

⁹ Picture retrieved online at: http://upload.wikimedia.org/wikipedia/commons/thumb/f/ff/Mikis_Theodorakis_Fabrik_070004.jpg/170px-Mikis_Theodorakis_Fabrik_070004.jpg

5.3 Traditional clothing related to the region or the country

Almost every Greek region in Greece (i.e. Peloponnese, Thessaly, Thrace, Ipeiros, Fokida, Aegean Islands, Ionian islands, Macedonia etc) has typical traditional costumes. In each region, one can find more than one costumes or variations of costumes that exist in other regions and areas. A comprehensive list of traditional costumes is out of the scope of this report. However, it is considered of great importance to present traditional costumes that are well-known across Greece and to provide a brief description of the origin of the costume and its main parts. The table below demonstrates the traditional Greek costumes of Tsolias, Amalia dress, Vraka Costume and Karagouna costume.

| Traditional Costumes | Brief description of the costume: |
|---|---|
|  <p data-bbox="236 1256 687 1288">Fig. 21 Tsolias traditional costume</p> | <p data-bbox="785 831 1361 969">‘The Foustanella skirt consists of 400 pleats symbolizing the years during which Greece was under Ottoman domination. The costume further includes¹⁰:</p> <ul data-bbox="836 981 1361 1238" style="list-style-type: none"> • A white shirt with a wide flowing sleeve • A vest called the "fermeli" The vest can be blue, black or maroon • Shoes with large pompons known as Tsarouhia • Sash |
|  <p data-bbox="236 1742 533 1774">Fig. 22 Amalia’s dress</p> | <p data-bbox="785 1294 1361 1547">This costume was the urban dress for the women, in Athens known as the ‘Amalia dress’¹¹. ‘This style spread throughout Greece in one variation or another according to societal or personal tastes, and influenced nearly all urban women’s costumes’[11].</p> <p data-bbox="785 1554 1118 1585">The costume consists of:</p> <ul data-bbox="836 1592 1235 1738" style="list-style-type: none"> • Colored angle- length skirt • White blouse • Velvet jacket • Red cap |

¹⁰ Information retrieved from: <http://en.wikipedia.org/wiki/Evzones> and <http://www.greekprideri.com/costume.html>

¹¹Information retrieved from: <http://www.europeana.eu/portal/record/08540/1C929E47DF71F2599229C2E4B087DF148721304B.html?start=3>

| | |
|---|--|
|  <p data-bbox="236 616 539 651">Fig. 23 Vraka Costume</p> | <p data-bbox="786 309 1356 562">This is the typical costume in all the Aegean islands (with some variations). It consists of a panavaki (white undergarment), white shirt, karamani (baggy trousers), koumbouri (sleeveless crossed waistcoat), sash, zaka (outer jacket) and a tasseled cap¹².</p> |
|  <p data-bbox="236 1254 595 1290">Fig. 24 Karagouna Costume</p> | <p data-bbox="786 658 1356 1451">‘The Karagouna is the famous female costume from Thessaly in Central Greece. The Karagouna costume is a wedding dress with bright colors symbolizing the wealth of the valley of Thessaly. The name came out of the way the women could move only their heads because of the weight of the costume and their jewellery. This costume consists of an undergarment which is a white dress with a thick black fringe edge, a wool coat with handmade tufts at the edges of sleeves and embroidery at the hemline, a white sleeveless coat "sayias" with decorated trim, a short red wool felt richly embroidered waistcoat, and velvet arm bands with black or multicolored fringe. Worn around the waist is a red felt apron with bands of embroidered gold thread and finally the black embroidered head kerchief scarf wrapped and then twisted around the head and decorated with gold coins across the forehead’¹³</p> |

Table. Well-known traditional Greek costumes

¹²Information retrieved from: <http://www.greekprideri.com/costume.html>

¹³Information retrieved from: <http://www.greekprideri.com/costume.html>

5.5 Poets and Writers linked with the region of Laconia

Greece has been the birthplace of many famous poets and writers who have inspired hundreds of generations by their work. However, this section is dedicated to the poets, Yiannis Ritsos and Nikiforos Vrettakos who are inextricably linked with the region of Laconia in general. All the information and pictures presented in this section have been retrieved from the records of the Public Library of Sparta (<http://www.nikiforos.edu.gr/El/Library/01.htm>)

Yiannis Ritsos

With regard to Ritsos, he was born on 14th May 1909 in Monemvasia into a wealthy family of landowners. However, his youth was marked by devastations such as the economic ruin of his family and the death of his mother and brother Mimis. In 1924, he moved to Athens with his beloved sister Loula where he attended Athens Law School. Plagued by tuberculosis he was confined to a sanatorium for several years. During these difficult times, poetry and the Greek communist movement became the sustaining forces in his life. In 1934, he published his first collection of poems named *Tractor*.

Due to his political views, Ritsos experienced long periods of persecution from his political foes. His books were banned for nearly a decade and he was also exiled in many Greek islands that were used as prison camps for political prisoners. In fact, his work *Epitaphios* was symbolically burned at the foot of the Acropolis by the dictatorial regime of Metaxas.

During his life, Ritsos published more than 100 works including theatrical plays, essays and translations. Moreover, he received many awards worldwide such as the Lenin Peace Award in 1977. Lastly, he died in 1990 in Athens disappointed by the decline of the communistic regime in the Soviet Union. He was buried in Monemvasia where his grave still lies just below the castle.

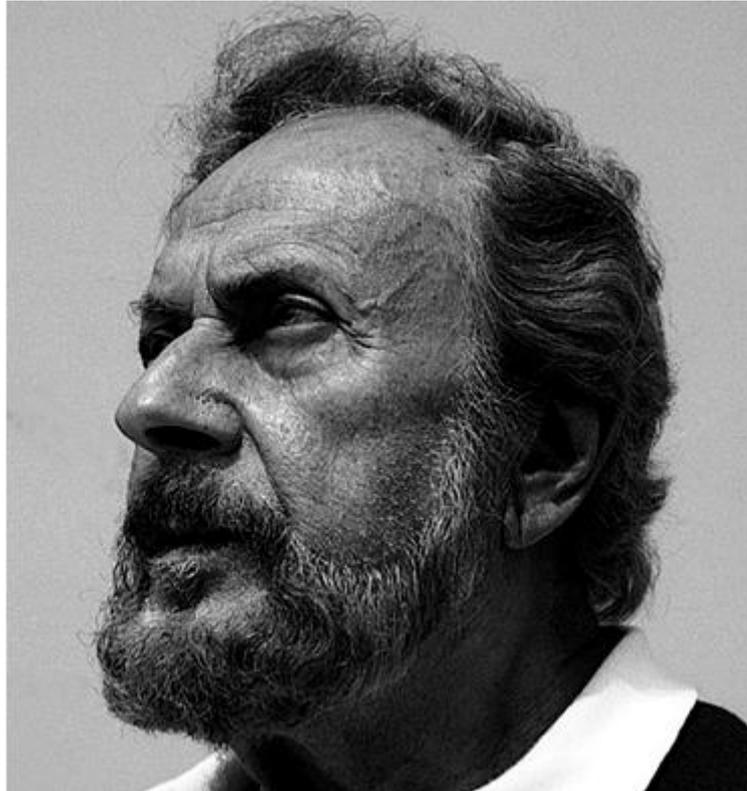


Fig. 25 The poet Yiannis Ritsos

Nikiforos Vrettakos

Nikiforos Vrettakos was born on 1st January 1911 in the small village of Krokees but he spent much of his early childhood on his family's isolated farm in Ploumitsa which inspired him in his later writing. In 1929 he moved to Athens to continue his studies at university but financial difficulties prevented him from completing them. In December of the same year, he published his first book of poetry entitled *Under Shadows and Lights*. In 1934 he married Calliope Apostolidou and had two children.

In the years 1940-1944, Vrettakos fought in the Second World War and joined the Greek National Resistance Movement (EAM). He also became a member of the Greek Communist Party (KKE) but he was expelled later due to his work *Two people talk about world peace* where he urged reconciliation between the superpowers. Moreover, during dictatorship he left Greece for a seven-year period of self-imposed exile and settled in Switzerland and Italy where he almost died from tuberculosis. In 1974 he returned to Greece and settled in Ploumitsa where he died much honoured in 1991. Vrettakos received a number of awards for his poetic work and in 1987 the Academy of Athens elected him as its member.

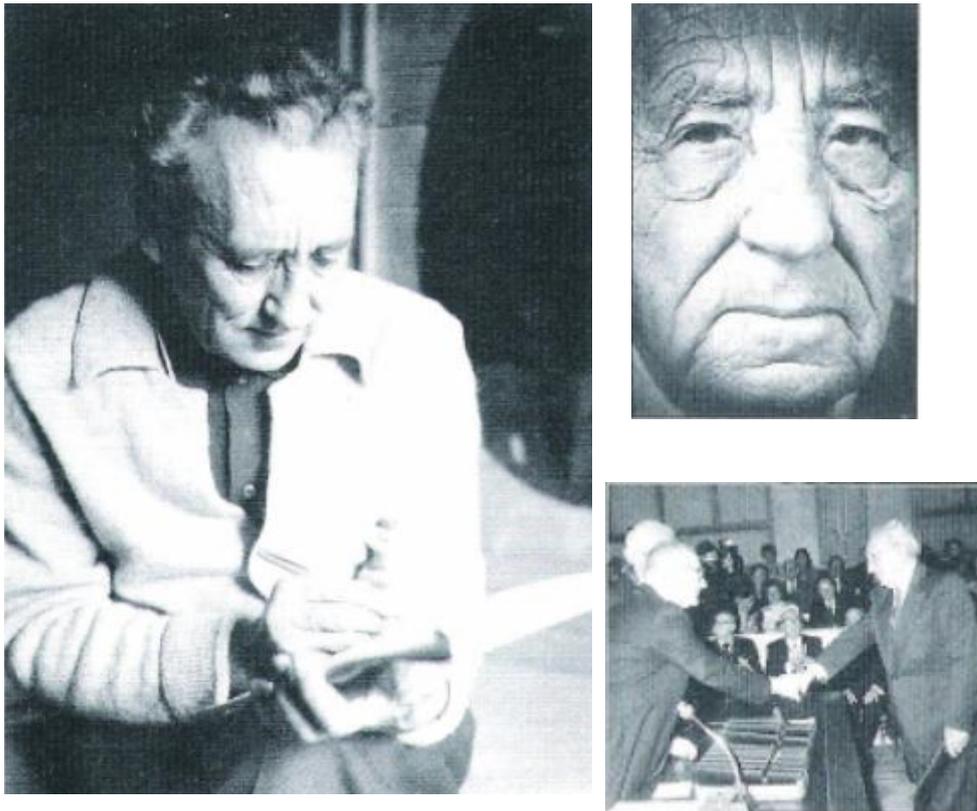


Fig. 26 The writer Nikiforos Vretakos

5.6 Traditional visual arts (including icon-paintings) related to the region or the country

As far as traditional visual arts are concerned, Sparta is mostly known for its mosaics. To begin with, in the Argaeological Museum of Sparta there are on display only a few mosaic floors that used to adorn wealthy houses and buildings during the Roman times. In particular, there is a mosaic that depicts Achilles on the island of Skyros (early 4th century AD), a mosaic which shows the decapitation of Medusa (3rd century AD) and those which depict Gorgo, the wife of king Leonidas. However, the earliest specimen of mosaic floor is the one which depicts a panther devouring a bull (Zevvou et al., 2006)

Moreover, according to Rosenmeyer (2006), a large mosaic floor was found in Sparta which portrayed the Greek lyric poet Anacreon but unfortunately only a part of the inscription has remained. Particularly, as Roberts (2002: 245) states the central panel

of this mosaic “had the nine Muses surrounded on three sides by square subsidiary panels containing portrait busts”.

Furthermore, in a Roman villa in Sparta, a 4th-century dining room mosaic was found which depicted the zodiac design of two circles within a square. In detail, as Hachlili (2009: 53) points out “the inner circle contains busts of the youthful Selene and Helios, with no attributes; the outer circle contains the twelve signs of the zodiac; the four winds are rendered within the corners of the square”. Unfortunately, no inscriptions accompany the details of this design.

Last but not least, recent excavations in Magoula, a small village near Sparta, have revealed exceptional mosaic floors from the late Roman period (2nd-3rd century AD). The mosaic floors depict young men in different wrestling scenes (Vima-Newspaper, 2011).



Fig. 27 Mosaic (Hachlili, 2009)



Fig. 28 Mosaic (picture retrieved from <http://www.tovima.gr/culture/article/?aid=401034&h1=true#commentForm>)

5.7 Cultural art events taking place in the country

Several cultural events take place in Sparta all year round. However, one of the most interesting events is the so-called *Spartathlon* which is a long-distance race where athletes from all over the world participate. This event is inextricably linked with the history of ancient Sparta. In detail, in 490 BC the Athenians sent their messenger Phidippides to Sparta in order to ask for help in the battle against the Persians at Marathon. According to Herodotus, Phidippides managed to arrive in Sparta the next day of his departure, showing the strength of human endurance. However, two and a half thousand years later, in 1982, the British philhellene and ultra-distance runner, John Fonden, arrived in Athens with his colleagues in order to run the same distance as Phidippides. Fortunately, they reached the statue of Leonidas in Sparta within 36 to 39 hours and in this way they justified Herodotus' claim. Finally, in 1984, the International Spartathlon Association was founded and ever since the Spartathlon race is organised every year towards the end of September (Zavvou et al., 2006).



Fig. 29 Spartathlon (pictures retrieved from Official site of Spartathlon
<http://www.spartathlon.gr/gallery.html>)



Fig. 30 Spartathlon (pictures retrieved from Official site of Spartathlon
<http://www.spartathlon.gr/gallery.html>)

Moreover, another interesting annual event is the *Olive and Olive Oil Festival* which takes place in the village of Sellasia and it is organised by the Municipality of Sparta and the non-profit organisation “Olive and Olive Oil Festival”. The festival is held in August and lasts three days. During the festival, different exhibition kiosks are set up in order to promote the agricultural and livestock products of Laconia. In addition, olive-based artistic works are presented and lectures are given regarding the history of olive and olive oil and its production process. Apart from the Olive and Olive Oil Festival, the annual Chestnut Festival also plays an important role in the cultural life of the region of Sparta. In detail, it takes place during the last days of October in the village of Arna and it lasts three days. It combines artistic events with charming open

markets where the visitors are welcomed with boiled and roasted chestnuts and tsipuro (official site of Municipality of Sparta).



Fig. 31 Festival (pictures retrieved from <http://www.sparti.gr/index.php/el/events-festivals/item/204-arna-chestnut-festival/204-arna-chestnut-festival>)



Fig. 32 Chestnut Festival (pictures retrieved from <http://www.sparti.gr/index.php/el/events-festivals/item/204-arna-chestnut-festival/204-arna-chestnut-festival>)

In addition, every year *Palaiologia* is organised which is a series of religious-athletic-cultural events that take place at the archeological site of Mystras as a tribute to the last Byzantine emperor, Konstantinos Palaiologos, and to those who fell in battle with him. In the area of Mystras, the great Mystras Fair is organised and it takes place every year at the end of August and the beginning of September. This fair is very popular and merchants and vendors from all over Greece arrive in order to sell their products. This fair is an old tradition of the region (at least 300 years) and the Municipality of Sparta tries hard to preserve it in order new generations have the chance to meet it (official site of Municipality of Sparta).



Fig. 33 Palaiologia (picture retrieved from <http://www.notospress.gr/article.php?id=5857>)



Fig. 34 Mystras Fair Trade (pictures retrieved from <http://e-sparti.gr/album/3055>)

Furthermore, in Sparta and Laconia in general, several impressive cultural events take place every year during the Carnival time (it lasts three weeks). The Carnival time or Apokries as it is called in Greece is a festive season which occurs immediately before Lent. The name Apokries literally means absence from meat as people are supposed to eat no meat during the 40 days of Lent. Also, on the last Carnival Sunday, people usually dress up in funny costumes and carnival parades are held. For example, at the village Krokees, the residents satirise current events by making their own carnival floats. In addition, at the village Daphni, the Vlach Wedding is held on Clean Monday (Kathara Deftera) which is a traditional celebration with Aristophanean elements and a great feast.



Fig. 35 Carnival Parade in Krokees (picture retrieved from the official site of the Municipality of Evrotas)



Fig. 36 Clean Monday (picture retrieved from <http://www.agelioforos.gr/files/APortal/kathara-deytera.jpg>)

Last but not least, the Cultural summer also takes place every year at the Sainopouleio Amphitheatre. The festival is a series of cultural events such as theatrical performances and music concerts. Although the amphitheatre is quite modern, it meets all the standards of the ancient theatres regarding orientation, view, acoustics and communication between audience and actors. As Zavvou et al. (2006: 60)

highlight, the amphitheatre is surrounded by “the Sainopouleio Park, which has in it a traditional water mill, Chrysaugi Villa, a lane lined with palm trees, and a play park, as well as Poet’s Way with busts of N. Vrettakos, G. Ritsos and other poets”.



Fig. 37 Sainopouleion Amphitheatre (pictures retrieved online from <http://www.sainopouleio.gr/idrima.html>)

6. THE COUNTRY AS A LAND OF BELIEVES

6.1 Well- known proverbs related to weather

Greeks use many proverbs that pass from generation to generation. Elder people are aware of these proverbs/ traditional sayings. These are related to different aspects of life. In this section we bring into focus 6 well- known traditional saying related to the weather. These are presented below in a free interpretation from Greek:

| |
|---|
| ‘If February is a hot month, Easter will be a cold period’ |
| St. James day, a ‘short summer day’ |
| You March, unpredictable month with really bad mood! |
| Saint Barbara’ s day is cold, Saint Savvas’ day is even colder, Saint Nicolas’ day everything is frozen |
| Rainy January, nice Summer! |
| In a cursed land, during May is raining |

6.2 Well- known proverbs related to health

“Απού ‘χει κόρη ακριβή, του Μάρτη ο ήλιος μην τη δει”.

It is likely in Greece to come across the saying/proverb: “Απού ‘χει κόρη ακριβή, του Μάρτη ο ήλιος μην τη δει”. This proverb is usually expressed by elder people just before March. The proverb means: ‘Advice the people that you care for and mainly girls to avoid the sun of March’. The proverb dates back to past decades where the beauty of a woman was closely related to her white soft skin. To protect their granddaughters from the sun (in the beginning of Spring) many grandmothers advice them to wear ‘the Little March’ or ‘Martaki’. According to the tradition the girls should place around their wrists a red and white twisted thread around the first day of spring. This thread is called a “martaki” or “the little March” and it is used for protection against the burning sun. The girls should keep the ‘little March’ or ‘martaki’ bracelet by the end of March. According to the tradition the martaki should be hanged on roses afterwards. According to another variation of the tradition, ‘martaki’ should be burn using the light of the Easter resurrection night.



Fig. 38 ‘The little March’ (picture retrieved from: <http://www.irinivasilaki.com>)

6.3 Country specific rituals and holidays

Below the reader can see a list where national holidays that are not moveable are presented:

| Holidays (that are not moveable) | Brief description: |
|---|--|
| 1st of January: ‘New Years Day’ | New Year’s Day, denotes the start of the year in the Gregorian calendar. This holiday is also celebrated in many countries worldwide. |
| 6th of January: ‘Epiphany’ | Epiphany is a Christian holiday that denotes the end of the Christmas period. The day is referred to the baptism of Jesus by St John the Baptist and therefore the holy blessing of the water. |
| 25th of March: The Start of the Greek Independence War | The start of the revolt against the Turkish domination is celebrated. |
| 28th of October: The ‘Ochi’ Day | Celebration of the Greek refusal to the Italian ultimatum of 1940 |
| 25th of December: Christmas Day | This is one of the most festive Christian holidays in Orthodox Christianity and in Greece as it is referred to the birth of Jesus Christ. |
| 15th of August: Virgin Mother’s Day | This is also one of the most festive Christian holidays. The day is also known as Assumption Day and is referred to the day that God assumed the Virgin Mary into Heaven following her death. |
| 1st of May: Labor Day | May Day, stems from ancient customs associated with the celebration of spring. Greeks gather flowers and make wreaths. |

| | |
|--------------------------------------|--|
| | In Greece as well as in other countries is also a national holiday for workers. |
| 17th of November: Polytechnio | Anniversary of the 1973 students protests against the dictatory of the colonels (1967–1974). |

On 24th of December, 31st of December and 5th of January kids in group sing the carols early in the morning from door to door. This is a very old costume that is still on. The carols are related to the Christmas Day, the New Year's Day and the Epiphany, the day when the water was blessed. According to the lyrics (which differ in each holiday) the owners' of house are wished good luck and good health. Sweets or money are usually given to the kids. The kids use mainly triangles to accompany their singing; guitar or harmonica are also used.



**Fig. 39 Children singing the Christmas carols in Greece
Painting by Nikiforos Lytras**

GREEK CHRISTMAS CAROLS

Good day lords
If it's your bidding
Of the Christ's divine birth
I will tell in your manse
Christ is being born today
In the town of Bethlehem
The heavens rejoice
And all creation delights
In the cave he is born
Within the horse manger
The king of the heavens
And Maker of all .

GREEK NEW YEAR CAROLS

First of the month and first of the year
My tall rosemary
Let our good year begin
Church with the holy throne
It is the beginning when Christ
Holy and spiritual
Will walk on earth
And cheer us up
St. Basil is on his way
And will not deign on us
From Kesaria
You're a Lady milady

GREEK EPIPHANY CAROLS

Today is the lights and the enlightenment
The happiness is big and the sanctification
Down the Jordan River
Sits our Lady the Blessed Virgin Mary
She carries an organ, a candle she holds
And pleads with St. John.
St. John lord and Baptist
Baptize this divine child of mine
I shall ascend to the heavens
To gather roses and incense
Good day, good day
Good day to you master and the missus.

Information retrieved from: <http://www.explorecrete.com/traditions/christmas-carols.htm>

On 6th of January the Epiphany Day is celebrated. This day is also known as Theophania/Theophany or Phota/Fota (in English Lights), in reference to the day being a Feast of Light. According to the Orthodoxy on this day the baptism of Jesus took place and therefore the water was blessed. On that day, the "blessing of waters" took place and "diving for the cross" ceremony. According to the festivity, the cross,

symbol of the Greek Orthodoxy is thrown into the water (sea or lakes) and Greek men dive into the chilly water to retrieve the cross.



Fig. 40 Diving For The Cross (Epiphany)- (picture retrieved from: <http://www.lesvosnews.net/articles/news-categories/politismos/irthane-ta-fota-me-ta-ethima-toys-symvolizovn-ton-katharismo-tis>)

15th of August is an important religious holiday in Greece (after Easter and Christmas). On 15th of August the Assumption of Theotokos (Virgin Mary) is celebrated. It is not a day of murmuring for her loss but a day where her union with her Son is celebrated. Faithful people go to church, light candles and attend the ceremony. The ceremony reaches its peak with the litany: Priests and young men carry the "Epitafios" of Virgin Mary. The town's band follows and the faithful people as well. Fireworks and bonfires or cultural fiestas may follow- depending on the area. Celebrations vary from Greek town to Greek town¹⁴.



Fig. 41 Litany of Virgin Mary's Epitaphios (picture retrieved from: <http://www.agelioforos.gr/default.asp?pid=7&ct=1&artid=148271>)

¹⁴ For more details: <http://greece.greekreporter.com/2011/08/14/customs-and-traditions-of-assumption-day-august15-across-greece/>

7. THE COUNTRY AS A LAND OF TASTE

7.1 Main good produced in the region

The micro-climate of the Laconia Province in conjunction with its soil and the differences of altitude provide ideal conditions for cultivating products of excellent quality. To begin with, Laconia is famous for the cultivation of a wide variety of olives and the production of exquisite olive oil which is distinguished for its taste, aroma and the golden-green colour. Specifically, the “koroneiki” and the “athinolia” are the most common varieties of olives which give oil of exceptional quality. In addition, edible olives are also cultivated which are known as the “kalamon” variety.

Laconia is also famous for the cultivation of citrus fruits such as tangerines, oranges, lemons and grapefruits. In fact, just a few kilometers outside of Sparta there is one of the largest industrial orange juice-making units in the country which has been operating since 1965.

Moreover, Laconia is also a land of vineyards of different varieties. In recent years, smaller and larger companies are engaged in biological farming and produce bottled wines of noteworthy distinction. Apart from wine production, Laconia is also known for its excellent honey due to the favourable climate and the rich blooming of self-sown and cultivated plants throughout the region.

Although, arable farming tends to dominate in the province, livestock farming also seems to play an important role in the local economy. For example, sheep, goats, cattle, pigs and poultry are to be found in many areas whereas organic livestock farming has also been initiated after the implementation of the relevant law in August 2000.

Furthermore, in Laconia there are fish farm facilities where smoked trout and salmon are produced and distributed all over Greece. Lastly, in a smaller scale, chestnuts and walnuts are also produced.

7.2 Traditional dishes in the region of Laconia

Laconian cooking has undergone major changes with the passing of the years. Many traditional dishes have disappeared whereas new ones have taken their place. However, a significant amount of traditional dishes is kept alive and is associated with particular days of the year. For example, in the region of Mani, a traditional food served on Christmas Eve is the so-called “lalagia” or “lalagides” (a type of pancakes). On the contrary, in other villages on the mount Taygetos, “lalagides” are usually served on the eve of Epiphany.

Another Christmas tradition of many villagers is to make “Christopsomo”, the bread of Christ, where a cross made of dough is placed on the top and it is decorated with walnuts. In the old days, this bread was cut by the priest of the village who went door to door to wish all the best for the coming year.

At Easter, another type of bread is made which is called “lambrokouloura”. This is decorated with patterns of dough and boiled eggs painted in red. Painting the eggs red is a typical Easter tradition in Greece. The red colour symbolizes the blood of the Jesus who was sacrificed for the humanity according to the Greek Orthodoxy.

Moreover, at Easter a traditional soup is cooked which is known as “mayeiritsa” and a lamb is roasted in the oven accompanied by fresh oregano.



Fig. 42 Mayeiritsa Soup (on the top), red eggs (at the left), lamb and potatoes in the oven (at the right)

7.3 Greek Traditional drinks

Although, Greece does not hold a significant place and in international wine-market, is one of the oldest wine-producing and wine-making regions in the world (Tsolakidou, 2012). ‘In ancient Greece, wine was produced in households or communities and soon became a main product of trading between the Mediterranean people‘ (Tsolakidou, 2012, n.p).. The geographical anatomy of the country and its climate serve the brewing of some 300 elegant indigenous wine varieties in the best possible way, such as in Assyrtiko (Santorini island,) Aghiorgitiko (Peloponnese,) Malagousia (Macedonia,.) Robola (Kephallonia,) Mavrodaphne (Peloponnese and Ionian islands,) Amorgiano (Rhodes and Crete) and many others’ (Tsolakidou, 2012, n.p).

Other traditional Greek alcoholic drinks include the anise-flavored **ouzo**, which is a symbol of Greek culture, **tsipouro**, a Greek traditional distillation product from the pomace of grapes (which in Crete, Mani (southern Greece) and Ipeirus is called ‚tsikoudia‘), and local liquors, such as **mastiha** (which differs significantly from the

homonymous anise-flavored Bulgarian drink), **tentura**, a cinnamon flavored liquor from Patras and **kitron**, a citrus flavoured liquor from Naxos (Tsolakidou, 2012, n.p)

Regarding non- alcoholic drinks, Greeks enjoy coffee and coffee- time. Greeks link coffee time to social interaction. The coffee is closely related to social activities such as friendly discussion, catch ups, exchange of ideas and news, sharing problems and more. Greek enjoy coffee within a social context. The traditional coffeehouses in Greece are called '*kafenia*' and they serve apart from coffee, refreshments, alcoholic beverages and snack. However, the last decade coffee culture evolves and modern 'cafeterias' are brought into stage. Preferred types of coffee by the consumers are: the Greek coffee (a variation of the Turkish coffee), frappe (a Greek foam-covered iced coffee drink), and the *freddo* versions of cappuccino and espresso, which differ from the Italian original¹⁵.



Fig. 43 Tsipouro (picture retrieved from www.drinking.gr)



Fig. 44 Greek-Turkish Coffee (retrieved from www.chow.com)

¹⁵ For more details see http://en.wikipedia.org/wiki/Greek_cuisine

7.4 Traditional desserts in the region of Laconia

Unlike food cooking, confectionery has not undergone significant changes throughout the years. The traditional sweets are still made whereas a variety of new recipes are also tried out. In detail, in the region of Mani, on Easter Monday, a milk pie called “galopitta” is made where eggs, flour, rich quantity of milk and little butter are used to make a cream which is then poured into an oiled baking-tin without pastry. At the end icing sugar is sprinkled on the top of the pie.



Fig. 45 Galopita (picture retrieved from: www.i-rena.blogspot.com)

Another popular sweet is the so-called “diples” , a type of pancakes, which is linked to the happy events in the lives of the Laconians such as weddings, baptisms and name-days.



Fig. 46 Diples Traditional Dessert- picture retrieved from http://cookinlove1.blogspot.gr/2011/11/blog-post_29.html

Samousades are another type of local desserts that are made of flaky pastry. They are made of crunched walnuts, cinnamon and carnation spice, they fry it in rolls and dip it in honey syrup. On top they sprinkle crunched walnuts.



Fig. 47 Samousades traditional dessert (picture retrieved from: www.fooddaily.gr)

Pasteli is another type of local dessert with rich nutritious value due to the fact that is based on sesame and honey. When adding sugar to pasteli, it is hard and crunchy'. Pasteli that has no sugar and is based only in honey is softer and has a chewy texture. Any kinds of nuts may be added to pasteli. The region of Laconia is well known for pasteli production. There some enterprises with a clear focus on the

production of pasteli that operate for a long period in the area having established a really successful brand name.



Fig. 48 Pasteli (picture retrieved from <http://www.ellinikomeli.gr/images/stories/Syntages/pasteli/pasteli.jpg>)

7.5 Old recipes

In this section old recipes of laconian dishes are presented. It is worth mentioning that all the information presented in this section were purely retrieved from the official website of municipality of sparti (<http://www.sparti.gr/index.php/en/>) and the local newspaper “laconia’s traveller”, editions no 3-2000, no 7-2004 and no 8-2005). Four recipes, popular in the region of Lakonia are brought into focus:

Laconian pickled pork

“When a pig is killed, it is cleaned and hung up to dry and cool. The next day, it is cut in half, and the meat is cut into strips of a width of 8-10 cms. Each strip is then scored into little squares, but without seperating these entirely, and cutting only as far as the fat.

The strips are then salted (3%) and placed in a wooden tub. They are left for 5 days to absorb the salt. They are then hung on a wooden circle or in the fireplace, while the wood from olive , orange, and cypress trees, together with thyme and sage is burnt beneath them. The heat and smoke must penetrate the meat to dehydrate it, so that it will keep, and to give it a fine flavour. Smoking on a wooden circle lasts for two days, and in the fireplace for a week. Smoked in this way, the pork will keep for a long

time. The meat is then cut into the squares which have already been scored. It is washed in hot water and boiled in a cauldron with a little water and plenty of fat. When the meat nears the boil, orange skin, aromatics and cloves are added to the cauldron.

When it comes to the boil, it is doused with wine (1%), and the cauldron is removed from the heat. When it has cooled completely, the pieces of pickled pork are placed in rows in earthenware jars. Enough fat is added to cover the meat, and it is kept in a cool, dark place. It will keep for a year”.

Kolokythokorfades



1 bunch of courgette shoots (approx. 1 kilo)
a handful of courgette flowers
3-4 small courgettes
1 finely-chopped onion
2-3 cloves of garlic
2 tomatoes finely chopped (optional)
½ cup of olive oil
salt and pepper
a few fresh mint leaves

Clean and wash the courgette shoots. Remove the hard part which the flowers have inside them. Brown the onion slightly in half the oil. Add, on top of the onion, the washes shoots, the flowers and the courgettes, the mint and the garlic cut into slices. Cover the pan and leave the mixture to “settle”-that is to cook in its own steam. When it has softened somewhat, add the tomatoes, the rest of the oil, and a little salt. If more water is needed, add it a little at a time, preferably hot, so that the mixture does not go off the boil. When the vegetables are soft, remove the lid of the pan to allow the moisture to evaporate and to leave the mixture in its own sauce. Test to see if more salt is needed. Add the pepper.

Serve lukewarm with hard cheese.

Lalangia



180 gr olive oil
1 kilo flour
1 teaspoon yeast
1 teaspoon salt
oil for frying

Dissolve the yeast in a little water and make a runny dough with a cup of flour. Leave the dough to rise until it doubles in volume. Work the rest of the flour well into the oil and leave for 2 hours until all the flour is absorbed. Then add the oil and flour mixture a little at a time to the dissolved yeast to make a normal dough (as for bread). Cover and leave to rise for approximately 2 hours. Then cut the dough into little strips. Make these into “nooses” and put into hot oil in a frying-pan. When they are cooked, remove with a spoon with holes into a colander, for the oil to drain off. Serve hot or cold, with cheese.

Tsigarolachana

1 kilo aromatic wild greens (as for pies)
1 onion finely chopped
1 teaspoon tomato paste
½ cup olive oil
salt and pepper
1 coffee cup white rice

Clean and wash the greens well. Carefully fry the onion in half the oil so that it is transparent without browning. Add the greens still wet from washing, cover the pan and leave to cook in their steam. If needed, add a little water so that they boil gently. Dilute the tomato paste with a little hot water and add to the greens together with the rest of the oil and a little salt. Keep an eye on the cooking and add water if necessary. When the greens are almost ready, make sure they have enough water to cook the rice, which you now add. Add pepper according to taste. Leave to boil until rice is cooked (10-15 minutes), but do not overcook. Test for salt.

All the above information and pictures are retrieved from the official website of municipality of sparti (<http://www.sparti.gr/index.php/en/>) and the local newspaper “laconia’s traveller”, editions no 3-2000, no 7-2004 and no 8-2005.

8. MEETING CULTURE AND HISTORY IN REGIONAL MUSEUMS

8.1 Brief introduction

Greece is a country rich in history and culture due to its fascinating past of ancient civilizations, wars, and invasions (Hunt, 2012). Therefore, in all over the country there are a great number of museums of all kinds. According to Glaser and Zenetou (1996: 216), the history of Greek museums “is related to the establishment of the new state of Greece in 1830 after the War of Independence”. In fact, in 1829, just “one year before the official recognition of Greece as an independent state the provisional government had established the first National Museum for Greek Antiquities in the capital then located on the island of Aegina” (ibid.). Since then, numerous museums have been founded where the archaeological museums tend to dominate. However, as Glaser et al. (1996) point out, the second largest category entails the ethnographic museums whereas the ecclesiastical art, historical, modern art, natural history, Byzantine, and Christian art museums follow behind. With regard to the region of Sparta, all the important museums are described in brief in the following section.

8.2 Important Museums in the Region

The Archaeological Museum of Sparta

The construction of the Archeological Museum of Sparta was started in 1874 and was completed in 1876 (official site of Hellenic Ministry of Culture and Tourism). It was designed by the architect G. Katsaros and it was considered the first museum to be built in a provincial town after the establishment of the new state of Greece (ibid.). The original form of the museum comprised the central room, with propylaea to the front and rear, and two more rooms (Zavvou, Themou, Maltezou and Giannakaki, 2006). However, by 1936 the museum was extended and two more rooms were added to the initial central building. This new design was attributed to the renowned Danish architect C. Hansen (official site). Today the museum hosts only a small number of

the many findings that have been discovered at excavations in the province of Sparta and the prefecture of Laconia in general (Zavvou et al, 2006). Moreover, the exhibits range chronologically from the Neolithic to the late Roman period. In detail, the exhibits include:

- findings from prehistoric times originating in a number of different places in Laconia
- findings from the most significant religious sites of Sparta, such as the Sanctuary of Orthia Artemis
- the Amyclaeo and the Menelaio,
- sculpture from geometric, archaic, classical and Roman times, and mosaic floors from Roman times (Laconia's Traveller, 2005: 8).



Fig. 49 Archaeological Museum of Sparta

The Museum of Ecclesiastical Art

The museum of the Holy Metropolis of Monemvasia and Sparta was established in 1992, following the initiative of Bishop Efstathios Spiliotis and it is housed on the second floor of the Metropolitan Building (official site of the Municipality of Sparta). Its rich collection highlights the wealth of religious art produced in the area in the last five centuries. Specifically, according to Zavvou, et al. (2006: 51), the collection consists of “notable movable icons, samples of gold embroidery, the work of gold and silver smiths, liturgical and sacerdotal vestments, and a series of illuminated, hand-written codes”. Moreover, among the exhibits there are icons influenced by the art of Crete, six icons from the 17th, 18th and 19th century Russian art, as well as a few chancel screen icons (ibid.).

The Museum of Modern Sparta

The Museum of Modern Sparta opened its doors to the public in December of 2010 and was created by the Municipality of Sparta and the Cultural Centre of Sparta. The main purpose of this museum is to illuminate the present and anticipate the future of the town by constant references to its past. In detail, it tries to record and safeguard all the necessary information about the town in order to enlighten each new generation of Spartans about how this capital town of Laconia was established in antiquity and developed into a modern urban center. The collections are constantly enriched mainly by donations of individual members of the public (source: official site of the Municipality of Sparta)



Fig. 50 Museum of Modern Sparta (source: <http://www.sparti.gr/index.php/el/culture/item/23-modern-spara-museum>)

The Museum of the Olive and Greek Olive Oil

The Museum of Olive and Greek Olive Oil¹⁶ was founded in 2002 by the ETVA Bank Cultural and Technological Institute and it is considered unique in Greece (official site of the museum). It is housed in the building of the old electricity company which was radically renovated due to its extremely bad state. The main purpose of the museum is to shed light on the culture and technology of the olive and olive production, which is inextricably linked with the Greek and Mediterranean identity (ibid). As it is stated on the official website of the museum, the upper floor is devoted to “the first testimonies about the olive in Greece, its contribution to the economy from prehistoric times to the 20th century, its role in nutrition, body care (cosmetic,

¹⁶ Official site of the Museum of Olive and Greek Olive Oil: <http://www.piop.gr/PiopMuseum.asp?ID=283&NT=18&Lang=2&MuseumID=277>

pharmaceutical uses), lighting, while special mention is made of its symbolic dimension in religion, mythology, customs and mores”. Moreover, a brief presentation of the olive’s position in art is also included. In addition, the ground floor presents the development of olive oil production technology from Antiquity until the early industrial era whereas the semi-open exhibition, which was completed in 1997, presents the equipment used in olive-oil presses in prehistoric, Hellenistic and Byzantine times (ibid.). Lastly, it should be noted that this museum is also a member of the network of [Museums of the Olive in the Mediterranean](#).



Fig. 51 Museum of Olives and Greek Olive Oil

9. UNESCO CULTURAL SITES (IN THE COUNTRY OR IN THE REGION)

The United Nations Educational, Scientific and Cultural Organization (UNESCO) ‘s mission is ‘to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity’. In a global level, sites that show an ‘outstanding value’ and meet at least one of the criteria set by the UNESCO Committee are included in the Unesco World Heritage List. As far as the criteria are concerned, although well- defined, they are under revision for the research committee so that to address the current conceptions regarding the definition of ‘cultural heritage’ (information retrieved from Unesco official site <http://whc.unesco.org/>). A full list of the criteria currently employed is presented below (this is piece of authentic information retrieved from Unesco official site <http://whc.unesco.org/>):

1. to represent a masterpiece of human creative genius;
2. to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
3. to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
4. to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
5. to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
6. to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);
7. to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
8. to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
9. to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
10. to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

‘The protection, management, authenticity and integrity of properties are also important considerations’¹⁷.

¹⁷ information retrieved from Unesco official site <http://whc.unesco.org/>.

In total 972 sites from around the world have been inserted in the Unesco Heritage List constituting the world cultural and natural heritage (information retrieved from the official site of Unesco <http://whc.unesco.org/en/list/>). The map below has been taken from Unesco official site and indicates in a graphical manner these sites:

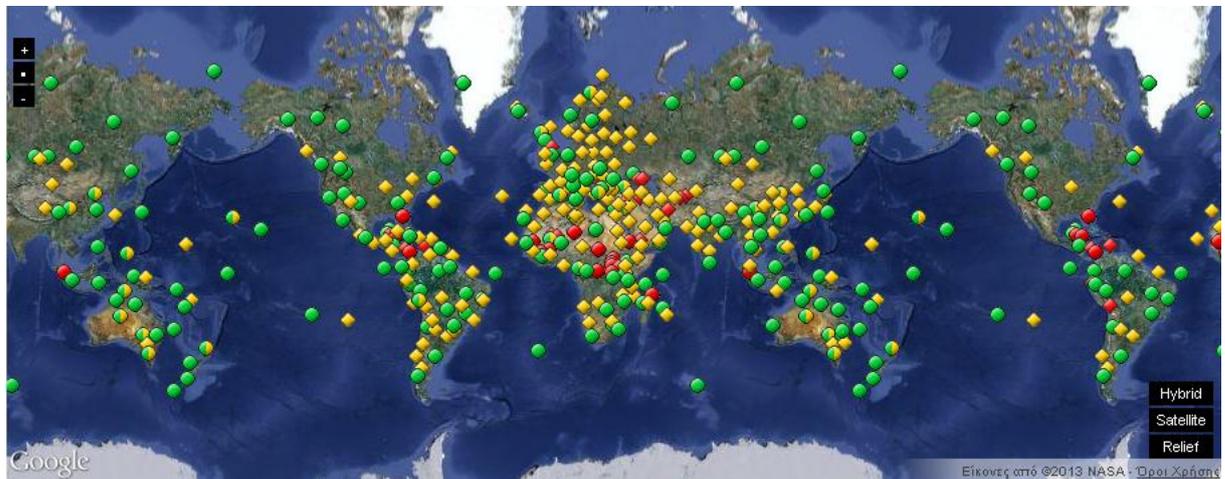


Fig. 52 World Heritage Sites Map

cultural  natural  mixed 

For more details the reader is encouraged to click on the map to access the interactive map from the Unesco official site.

Among the 972 sites acknowledged as having ‘universal outstanding value’, there are 17 Greek cultural sites. A full list of the sites with direct links to corresponding information is provided below. The archaeological castle of Mystras [9] (see also section) is situated in the region of Lakonia, few kilometres from Sparta.

|  | <p align="center">Greek Sites in the Unesco World Heritage List</p> |
|---|--|
| 1 | Temple of Apollo Epicurius at Bassae |
| 2 | Acropolis, Athens |
| 3 | Archaeological Site of Delphi |
| 4 | Medieval City of Rhodes |
| 5 | Meteora |
| 6 | Mount Athos |

| | |
|--|--|
| 7 | Paleochristian and Byzantine Monuments of Thessalonika |
| 8 | Sanctuary of Asklepios at Epidaurus |
| 9 | Archaeological Site of Mystras |
| 10 | Archaeological Site of Olympia |
| 11 | Delos |
| 12 | Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios |
| 13 | Pythagoreion and Heraion of Samos |
| 14 | Archaeological Site of Aigai (modern name Vergina) |
| 15 | Archaeological Sites of Mycenae and Tiryns |
| 16 | Historic Centre (Chorá) with the Monastery of Saint John |
| 17 | Old Town of Corfu |
| Information retrieved from Unesco official site: http://whc.unesco.org/en/list/ | |

10. THE FOCAL METHODOLOGICAL TOOLS CONSIDERATIONS FOR GAINING AN INSIGHT INTO CULTURAL ASPECTS

The methodological tools that will be used in the context of the FOCAL project research design are: Questionnaires and Interviews. The outcomes of the research design will be disseminated through workshops allowing us to link theoretical observations with practical engagement and applications. Literature review inspired our research design and guided our research activities within FOCAL community.

10.1 Questionnaires

The questionnaires that have been designed and distributed in the context of FOCAL project aim at allowing the gathering of data on participants' cultural knowledge. The participants are exposed to a variety of questions closely related to cultural issues (i.e. cultural sites, traditional architecture, proverbs, traditional cuisine, traditional music, dances and costumes, cultural events, historical monuments etc).

The sampling strategy of this survey has two strong dimensions: **convenience** and **snowball**. Convenience sampling involves 'choosing the nearest individuals to serve as responders and continue up until a certain sample size has been obtained' (Cohen and Manion, 2007). This convenience sample has a specific role: to identify or to bring us closer to other individuals that are qualified in participating in the study. The

new participants are kindly asked to act similarly. Thereby, we can clearly talk about a ‘snowball sampling strategy’ (Cohen and Manion, 2007) that uses a small number of sample as ‘informants to identify other people that qualify for inclusion’ and so on. While this process is taking place we are trying to balance issues regarding sex and age so that to obtain ‘a sample representative of the whole population’ following a stratified sampling approach (Cohen and Manion, 2007).

The questionnaires will provide us with **quantitative and qualitative data**. The combination of this type of data will allow us to understand the level of the knowledge of the participants. The data gathered can be further used for carrying out comparisons among the different target groups. We will be in position- in case needed- to see differences among seniors and youth, among males and females, among well- and less- educated people and so on.

To sum up the data that will be gathered will allow us to gain a sharpened understanding of the field that we investigate. After the conduction of the 1st step of the survey we will be in position to see weak and strong points regarding cultural knowledge and to address an answer to the question (using quantitative and qualitative evidence): ‘how well do Greeks/Bulgarian/Lithuanians know their culture’.

10.2 Interviews

Questionnaires will allow us to gain an idea of the level of knowledge of the sample on the cultural issues addressed. Given the fact that the questionnaire is not explicitly based on open questions, we can gain an understanding but we cannot go deeper in identifying **unique and interesting cultural knowledge**. To alleviate issues inherent in the questionnaires interviews will be conducted with seniors aiming also at bringing into focus cultural aspects of their lives that are worth passing from the one generation to the other. This will be a small- scale survey with **intense qualitative character** that does not aim to come up with a comprehensive list of ‘cultural secrets’ but rather with 2-5 ‘cultural gems’ that are worth gain publicity.

Interviews will be semi- structured and will have an informal conversational character. This means that questions will emerge from the immediate context and will be asked in the natural course of things; however, a predefined agenda with

topics will have been set but there will be room for selection and variation in response. This approach will allow us to conduct an interview that **match to individuals and circumstances**. In addition this means that different information will be collected from different people with different questions.

Focus group interviews will be considered as an additional tool in cases where the participants do not feel confident in participating individually and in cases where we feel that it would be of benefit to group participants together. Literature shows (Morgan, 1988, p.12) that the ‘hallmark of focus groups is the explicit use of the group interaction to produce data and insights that would be less accessible without the interaction found in a group’. For example, if we encourage two seniors to talk about old traditional recipes, more data may be brought into focus than having one individual reflecting upon the same issue. This is also due to the fact that culture is closely related to people’s attitudes and behaviours and people may not feel confident to talk about them. Group interviews is considered ‘an attractive data gathering option when research is trying to probe those aspects of people’s behaviour’ (Punch, 2009).

Ideally, interviews should be **video-recorded**. However, taking into account **ethical aspects** of research a simple recording may take place in cases where the participant disagrees with video recording. Interviewers must hold a neutral role during the process of interviewing. The length of the interview must not be long given the fact that seniors may easily feel tired or bored or unwilling to participate.

Sampling strategy: ‘Who is a good candidate?’

Given the fact that the aim of the interview is to bring into focus cultural aspects of seniors’ life that are worth passing from the one generation to the other (in an international level), we can adopt a convenience and purposive sampling strategy. Convenience sampling involves ‘choosing the nearest individuals to serve as responders and continue up until a certain sample size has been obtained’. Purposive sampling means ‘handpicking the cases to be involved in the sample on the basis of their judgement of their typicality or possession of the particular characteristics being sought’. In this way we build up a sample that is satisfactory to our specific needs and we can start from possible participants with which the access is can be more easily achieved. (Cohen and Manion, 2009; p. 115).

10.3 Workshops

Workshops will allow us to address a practical dimension to FOCAL cultural and learning intervention as well as to disseminate the outcomes of the surveys. The outcomes of the survey will set a basis whereupon workshops and cultural contests will be planned.

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