



*Institute of  
Classical Studies*

**International Colloquium  
Arcadia: Real and Ideal**



**2-3 June 2016**

**Court Room  
Senate House, University of London  
Malet Street, London WC1E 7HU**

## **Arcadia: Real and Ideal**

This Colloquium aims at exploring important elements that contributed to the creation, preservation and promotion of the Arcadian Ideal from Antiquity, through the Middle Ages (in East and West) and the Renaissance to the modern world. It discusses themes reflecting the Arcadian ideal and legacy in dialogue with the geographical, real Arcadia. Eleven speakers present and discuss their work spanning across various disciplines including theology and philosophy, history and literature, art and archaeology, economy and numismatics, sociology and geography, education and culture.

The Colloquium is co-organised by the Institute of Classical Studies, University of London, The Hellenic Institute, Royal Holloway, University of London, and the International Society for Arcadia, with the active support of the City of Tripolis, towards the promotion of the Arcadian Ideal and the nomination of the City of Tripolis as the European Capital of Culture 2021.

The Organizing Committee gratefully acknowledges the financial support received towards the organizing of the Colloquium from:

The Mayor and the City Council of the City of Tripolis  
The Ministry of Education and Culture of the Republic of Cyprus  
Institute of Classical Studies, University of London  
The Hellenic Foundation  
The Friends of the Hellenic Institute  
History Department, Royal Holloway, University of London  
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### **Front cover:**

#### ***River Ladon, Arcadia in Greece***

Photo by Pedro Olalla

#### ***Landscape with Pan and Syrinx, 1620***

Paul Bril (1564-1626)

Oil on Canvas 24 x 36 in.

From the Bridgewater Collection, London

Now at the Fine Arts Museum of San Francisco

### **Back cover**

#### ***Ruins in Arcadia, Greece***

Photo by Pedro Olalla

### **THE ORGANIZING COMMITTEE**

Charalambos Dendrinou

Nil Pektas

George Vassiadis



**CITY OF TRIPOLIS**



**Διεθνής  
Αρκαδική  
Εταιρεία**

**INTERNATIONAL SOCIETY FOR ARCADIA**

Honourable Guests,

Dear Delegates and Friends of Arcadia,

The International Colloquium entitled “ARCADIA: Real and Ideal” was originally planned to take place in 2015 in support of the nomination of the City of Tripolis as candidate for the European Capital of Culture 2021. The financial crisis in Greece followed by a series of general elections and a critical referendum postponed the event to 2016.

We hoped that Tripolis/Arcadia would be included in the short-list for the candidate cities and that the colloquium in London would mark the announcement of its participation in the runner-up procedure. Unfortunately, the Selection Committee decided not to include Tripolis in the second part of the selection process and Tripolis/Arcadia will not be nominated as the European capital of Culture in 2021.

Our colloquium is therefore more important than ever, as it will document that instead of becoming the Cultural Capital of Europe for one year in 2021, Tripolis is the undisputed eternal Capital of the world Arcadian legacy.

We wish to extend our grateful thanks to all those who contributed to the success of the colloquium and all of you that honour us with your presence. In particular we wish to acknowledge the efforts of the our hosts, the Institute of Classical Studies, the Hellenic Institute of Royal Holloway, University fo London, the Organizing Committee and the distinguished speakers.

We also wish to extend an open invitation to all of you to visit the real Arcadia and enjoy our hospitality exploring the landscape and blissfulness of the area that marked western civilization from the ages of the myths to the present, as the Arcadian Ideal became a symbol and an inspiration.

Dimitrios Pavlis, *Mayor of Tripolis*

Nikos Kalteziotis, *President, International Society for Arcadia*

# PROGRAMME

## Thursday 2 June

- 16:30-16:40 Welcome by Professor Greg Woolf, Director, Institute of Classical Studies  
16:40-16:45 Addresses by Mr Dimitrios Pavlis, Mayor of the City of Tripolis, and Mr Nikos Kaltetziotis, President, International Society for Arcadia  
16:45-17:00 Opening remarks by Dr Charalambos Dendrinis, Director, Hellenic Institute, RHUL  
17:00-17:45 Key Lecture by Dr Pedro Olalla (Athens): *Arcadia: bearer of Hellenism, fundamental component of culture*  
17:45-18:00 Questions  
18:00-18:10 Vote of thanks  
18:10-18:15 Closing remarks  
18:15-19:00 Drinks

## Friday 3 June

09:00-09:15 Tea/coffee

09:15-09:30 Welcome

### **Session I: Arcadia from Antiquity to the Renaissance**

Chair: Dr George Vassiadis

09:30-10:15 Dr Anna Vasiliki Karapanagiotou (Arcadia): *Mantineia: the earliest democracy in Arcadia*

10:15-11:00 Professor James Roy (Nottingham): *Progress in classical Arcadia*

11:00-11:45 Dr George Kakavas (Athens): *Et in Arcadia Ego: bringing to light the ancient Greek and Roman Arcadian coins of the Epigraphic and Numismatic Museum in Athens*

11:45-12:30 Professor Evangelos Chrysos (Athens): *Arcadia in Byzantium*

12:30-13:15 Dr Alessandro Scafi (London): *Et in Arcadia Ego? Is sex even in Arcadia?*

13:15-14:30 Buffet lunch

### **Session II: Arcadia and its European legacy**

Chair: Dr Nil Palabiyik

14:30-15:00 Dr Stefano Cracolici (Durham): *Nineteenth-century Arcadian landscapes in Italy from a British perspective*

15:00-15:45 Dr William Bainbridge (Durham): *Douglas Freshfield and Arcadian geography in the Dolomites*

15:45-16:30 Dr Solon Charalambous (Cyprus): *Arcadia and Cyprus*

16:30-17:00 Tea/coffee

### **Session III: Arcadia in the modern world**

Chair: Dr Charalambos Dendrinis

17:00-17.45 Dr David Gilman Romano (Arizona): *The Parrhasian Heritage Park of the Peloponnesos: Greece's first Cultural Heritage Park*

17:45-18.30 Angelos Dendrinis (Athens): *The Arcadia International Network: the Arcadian legacy in the 21<sup>st</sup> century*

18:30 Closing remarks

## ABSTRACTS

**Dr Pedro Olalla (Athens)**

### ***Arcadia: bearer of Hellenism, fundamental component of culture***



If Western culture has received the contribution of democracy, philosophy and tragedy, identifying them with the name 'Athens', equally essential features of Greek culture, such as the idea of happiness and the notions of social justice and harmony between man and nature, have passed on to world culture, which are interlinked with the name and

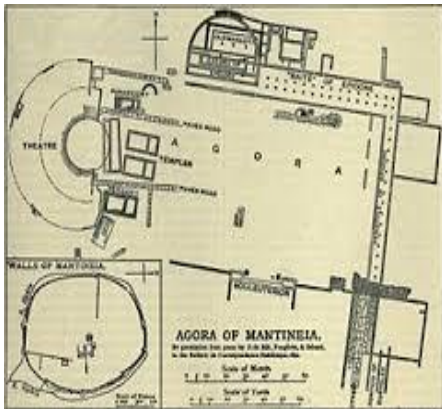
poetic image of Arcadia. This second path, characterised by a touching feeling and intuition, standing somehow opposite to the Athenian rationalism, has grafted Western culture across the centuries with scions of humility, innocence, joy of life, love for nature, a sense of measure, eros and poetic sensitivity. From Antiquity to our days, Arcadia's trace has never been absent from the cultural expressions of the West, so that we could justifiably claim that the Arcadian element was not only a bearer of Hellenism but also a fundamental component of our culture. This lecture aims at exploring the constituent elements of this common wealth we call "Arcadian Legacy" and in what ways it can contribute to our modern world in facing its challenges.

**Dr Pedro Olalla** is a writer, Hellenist, translator, photographer and filmmaker. His literary and audiovisual work explores and promotes Greek culture by combining literary, plastic and scientific elements through a markedly personal language. As Associate Member of the Center for Hellenic Studies of Harvard University, he has been studying Greek myths with relation to natural space and human habitat. His approach is diachronic and interdisciplinary, involving philological, historical, archaeological and geographical research, and *ad hoc* development of cartography and photographic documentation of places. Among his studies related to this area are the *Mythological Atlas of Greece* and the TV documentary series *The Places of Myth*. For his contribution towards the promotion of Greek culture, he has been bestowed the title of Ambassador of Hellenism by the Greek State. Dr Olalla is a founding member of the Arcadia International Network.

## NOTES

## Dr Anna Vasiliki Karapanagiotou (Arcadia)

### *Mantineia: the earliest democracy in Arcadia*



In antiquity the Arcadians occupied several settlements in a mountainous portion of the central Peloponnese. Mantineia, one of the most influential cities in the region, was established on the modern Tripolis plateau covering its northern part. Strabo relates that Mantineia arose from a *synoecism* of the small agricultural settlements, where the population of the Mantinike region was dispersed. The foundation took

place at the latest immediately after the Persian wars. The historical sources imply that, around the mid-6<sup>th</sup> century BC, Mantineia was a prosperous community. It constituted a well-governed state, which according to Herodotus was chosen by the Delphic oracle to send its most valued citizen, named Demonax, to the Libyan Cyrene as a mediator and arbitrator of the political system of this Theran colony in Libya. According to Aristotle, the Mantinean institution was a 'democracy of the old and moderate type, based on the agricultural population who are very busy and cannot meet so often in the assembly'. There is no agreement among scholars as to the exact date of the appearance of this earliest form of democracy in Arcadia. The paper presents recent archaeological and archaeometrical evidence in the ancient town, which shed light on the development of the Mantinean form of popular government.

**Dr Anna Karapanagiotou's** research interests focus on ancient Greek archaeology and art. Her particular areas include Greek sculpture of the Roman period; topography and city-planning in ancient Arcadia and the Peloponnese; and museology and presentation of Greek cultural heritage. Her new book on women in Hellenistic and Roman Athens will be published shortly. Dr Anna Karapanagiotou is currently Director of the Ephorate of Antiquities in Arcadia, Hellenic Ministry of Culture and Sports.

## NOTES



## Professor James Roy (Nottingham)

### *Progress in classical Arcadia*

'Quant à la sauvage Arcadie, elle a dû rendre plus farouche le caractère de ses habitants' (S. Follet, 1991)



There are different modern conceptions of classical Arcadia. The best-known is characterised by Nicolas Poussin's *Et in Arcadia ego* – a view of Arcadia as a beautiful pastoral landscape peopled by nymphs and shepherds. This view, found in art and literature is a conscious creation of the artistic imagination, and does not attempt

to represent a real Arcadia. Another view, found among some modern historians, is that ancient Arcadia was not only simple but primitive and backward compared with other regions of Greece: the words of Simone Follet are an example. This view is presented as a statement of what ancient Arcadia was really like. However recent progress in historical and archaeological research in Arcadia has shown that the region in classical times was very different from this bleak view. In recent years two planned new towns of the fifth century BC. have been found near Megalopolis, and research on ancient roads has shown that there was in Arcadia, as elsewhere, a well-developed network of wagon-roads. Work on the political organisation of Arcadian communities has shown that by the classical period they were organised as city-states (poleis) like other areas of Greece. The quality of the sculptural decoration on Arcadian temples was comparable to that seen elsewhere, and Arcadia produced coins as beautiful as any in Greece. A great deal remains to be done in the study of ancient Arcadia, but major progress is being made; and, as studies progress, they show that progress in Arcadia itself matched progress in other parts of Greece.

**Professor James Roy** is interested in the history of the ancient Greeks from the archaic period to the later Roman Empire. His research is primarily on the history of the areas of Elis (including Olympia) and Arkadia. Since retirement in 2004 he has been an Honorary Research Associate of the Department of Classics in the University of Nottingham.

## NOTES

## Dr George Kakavas (Athens)

### ***Et in Arcadia Ego: bringing to light the ancient Greek and Roman Arcadian coins of the Epigraphic and Numismatic Museum in Athens***



*Et in Arcadia Ego* – like Ariadne's thread, this phrase leads to a labyrinth of meanings and hidden symbols as part of a whole movement revolving around the Greek land of Arcadia, and its deeper symbolism. It is this symbolism that the paper attempts to decipher through the rich numismatic evidence of the Arcadian land preserved in

the Epigraphic and Numismatic Museum in Athens, presented here for the first time. Gods, semi-gods, nymphs and heroes, personified cities and rivers, kings, emperors and their companions and protégés, empresses, Nike, Tyche, Helios, Centaur, an hoplite dancing, gorgoneion, the Erymanthean Boar, the Ceryneian Hind, the Stymphalian Birds, eagle, serpent, owl, rooster, bear, horse, ram, bull, dolphins, trout, branches of grapes or olives, ivy or oak leaf, acorns, trident, bow, quiver, column, altar with a helmet, Corinthian helmet, laurel or olive or oak wreath, musical instruments, elbow, syrinx, *lagobolon* mace, thunderbolt, and swastika, among other sacred symbols and monograms, parade on the small surfaces of the coins issued by the city-states of Arcadia. The Peloponnesian Arcadia in antiquity expanded over a geographical area larger than the present one. Evidence of 25 mints from the late archaic period to the imperial age is attested, the most famous among them being those of Megalopolis, Mantinea (Antigoneia in the Hellenistic age), Kleitor, Pheneos, and Tegea. The Arcadian mints operated either independently, issuing coins in silver and bronze, or as members of alliances. More specifically, as members of the Arcadians' Koinon they minted triobols and obols from the second quarter of the 5<sup>th</sup> c. BC, bearing the Lykaios Zeus enthroned on the obverse and the head of nymph Callisto and the inscription ΑΡΚΑΔΙΚΟΝ, ΑΡΚΑ and the monogram ΑΡ on the reverse. As members of the Achaean League the Arcadians minted, from the second half of the 3<sup>rd</sup> c. BC, the widely circulated triobols bearing the characteristic monogram ΧΑ on the reverse and the head of Zeus on the obverse, as well as bronze issues with Zeus standing on the obverse and the personified Achaia enthroned on the reverse. Exceptional are the coins of Mantinea bearing the head of Antinous of the 2<sup>nd</sup> c. AD. The Arcadian coinage comes to an end with a number of Severan issues. Apart from temples Arcadians built to worship Olympian gods and goddesses and the festivals they organised to honour them, their depiction on the silver and bronze issues of the Arcadian Koinon and the various cities presented in the paper offers valuable evidence concerning Arcadian local mythology and religion, history and culture, economy and society.

**Dr George Kakavas** is an archaeologist and art historian. His research interests cover the Hellenistic and Roman times (coins, miniatures, and sculpture), the Byzantine and post-Byzantine period (manuscripts, frescoes, icons, mosaics, iconostases, coins, miniatures, and jewellery). He has also conducted research on Byzantine fortifications and Post-Byzantine architecture. Dr Kakavas is currently Director of the Epigraphic and Numismatic Museum in Athens.

## NOTES

## Professor Evangelos Chrysos (Athens)

### *Arcadia in Byzantium*



The first part of the paper briefly presents the region of Arcadia in the Byzantine times: Its history, its geography, the demographic changes through new settlements, the monuments, the urban and the country-side life. All the transformations caused through the centuries of the Christian Era did not affect the fundamental characteristics and the profile of the region. Nature and the traditional bucolic forms of physical and cultural life remained unaltered. The second part of the paper turns to the search for the Arcadian ideal during the Middle Ages in the Christian East. It explores the world of beliefs and assumptions that prevailed as the Byzantine counterpart to the 'Arcadian ideal'. In the linear conception of time, from the *prōta* to the *eschata*, on which the *history of salvation* moves for the Jewish, the Christian and the Islamic worldview, Arcadia for the Christians is the Garden of Eden before the fall of the 'first created'. In the patristic and theological literature, the chronicles and art, Arcadia is the paradise manifested as the imaginary place as described in the Bible, presented as the *locus amoenus par excellence*. Paradise is perceived as the ideal place of residence; as a beautiful garden meant by lush vegetation and peaceful wildlife, a place of peace, happiness and tranquility, which was given by God to man as a place to live. On the other hand the term refers to a future place in the afterlife, an abode of God and the angels, where the blessed ones will be taken after death – the Heaven. Both aspects are actually identical, although the paradise to come in the *eschata* is an otherworldly one while the paradise of the *prōta* is an earthly place. This reflects the Byzantine perception of the unity between the physical and metaphysical world, the real and ideal.

**Professor Evangelos Chrysos'** research interests focus on topics of political and cultural history in Byzantium and its relations with the West in the Middle Ages. For many years he taught at the Universities of Ioannina and Cyprus. He has also served as Director of the Institute for Byzantine History at the National Hellenic Research Foundation, Secretary General of the International Association of Byzantine Studies, and Secretary General of the Hellenic Parliament Foundation for Parliamentarism and Democracy. He is currently Professor Emeritus of Byzantine History at the University of Athens.

## NOTES

## Dr Alessandro Scafi (London)

### *Et in Arcadia Ego? Is sex even in Arcadia?*



The *Ego* in the phrase *Et in Arcadia Ego* is supposed to be referring to death, meaning that death is everywhere, even in Arcadia. This paper explores the issue of whether and how sexuality features in Renaissance visions of pastoral paradise. According to Greek mythology, Arcadia is ruled by Pan, the god of the forest famous for his sexual powers and associated with fertility and spring. The

inhabitants of Arcadia, shepherd and shepherdesses, nymphs and Satyrs, were regarded as having continued to live close to nature, uncorrupted by civilization and virtuous as people did in the Golden Age. For European Renaissance writers Arcadia became a symbol of pastoral simplicity expressing nostalgia for a simpler life: a life lived naturally in a virgin wilderness home to romantic love. But is sexual love 'natural' to man? Was it included in Renaissance visions of pastoralism and harmony with nature? Did Renaissance visions differ, in this respect, from their classical sources, such as the *Georgics* and *Eclogues* of Virgil? Pastoral poetry was notably popular in Italy in the early sixteenth century when works like Sannazaro's *Arcadia* (1504) were published. In these works pastoral happiness is often viewed from the man's perspective and described in terms of free love and fulfillment of man's erotic desire (as opposed to the law of society). Yet in the Italian pastoral tradition a recurrent theme, based on Sannazaro's model, is the sojourn in Arcadia of the main character purged from the passions of love: he joins a male pastoral community to follow a spiritual path in an allegorical landscape. This takes place in pastoral novels such as *Leucadia* by Antonio Droghi (1598), *Insogni pastorali* by Marzio Bartolini d'Arcidosso (1596), *Prose tiberine del pastor Ergasto* by Antonio Piccioli (1597), and *Mergellina* by Giulio Cesare Capaccio (1598). Particularly interesting in this context is *Arcadia felice* by Lucrezia Marinella (1605), female author and one of the early advocates of women's right and dignity in Italy.

**Dr Alessandro Scafi** is a cultural historian. His research interests focus on Medieval and Renaissance cultural history; history of cartography, especially the cartography of Paradise; pilgrimage, landscape and heritage; sacred space. He has also worked on the life and legacy of Aby Warburg, the relationship between the Italian and Hungarian Renaissances and on Italian art and literature, in particular on Dante and Aeneas Sylvius Piccolomini. He is the author of *Mapping Paradise: A History of Heaven on Earth* and *Maps of Paradise* (London: British Library; Chicago: University of Chicago Press, 2006 and 2013, respectively). Dr Scafi is Lecturer in Medieval and Renaissance Cultural history at the Warburg Institute, University of London

## NOTES



## Dr Stefano Cracolici (Durham)

### ***Nineteenth-century Arcadian landscapes in Italy from a British perspective***



In 1819-1820, Lady Elizabeth Cavendish (1759-1824), née Hervey, subsequently Elizabeth Foster, Duchess of Devonshire and member of the Roman Academy of Arcadia (founded in 1690), promoted the production of a lavishly illustrated edition of Virgil's *Aeneid* in the Renaissance translation of Annibal Caro (a key-author

to understand the circulation of Arcadian motifs in the early-modern period together with Battista Guarini's *Pastor Fido*). The particularity of this edition is that the illustrations, drawn by the most illustrious landscape painters of the time, were meant to portray Virgilian sites in their contemporary setting away from the idealised reconstruction of their ancient outlooks. The 'political' idea behind the project was to show that the Arcadian dimension of the Italian landscape could have been appreciated also in its modern version. Lady Cavendish kept 150 copies for herself (out of only 230 made) and sent them to all heads of government in Europe and most prominent aristocratic families, suggesting quite paradoxically that the 'real' Arcadia ought to be found geographically in Italy (hence the use of the Italian version by Caro) against its 'fictional' version only culturally located in Greece. This edition, often overlooked, established a new turn in landscape painting throughout Europe — a sort of 'new pastoralism' (i.e., the tourist as an Arcadian 'shepherd'), spurring an interesting debate over the meaning of Arcadia.

**Dr Stefano Cracolici's** research interests lie in Renaissance Humanism and its legacy. He has worked on Italian courtly culture, with a particular focus on Leon Battista Alberti and his writings on love. He is currently completing a study, sponsored by the British Academy, on the Roman Academy of Arcadia in the wake of the Grand Tour. His next major project, funded by the Leverhulme Trust, is on the global dissemination of sacred artworks from Rome to the world during the nineteenth century. Dr Cracolici is Reader in Italian Art and Literature at Durham University.

## NOTES

## Dr William Bainbridge (Durham)

### ***Douglas Freshfield and Arcadian geography in the Dolomites***



Whether classically recycled in the art of Lorrain, heroically romantic in the bucolic reinventions of Poussin, or, indeed, fantastically reconfigured in the wild rocky mountainscapes of Salvator Rosa, Arcadian imagery travelled from Italy to Britain in the eighteenth century to establish a 'picturing' process, which, through loops of emotional attachment, intimately connected the land-scapes of Virgil and Livy to Britain's own designs for constructing nature. The paper will turn to some

novel examples and applications in order to reveal the symbolic resilience of Arcadian ideas in Victorian Britain in its quest for the picturesque, particularly in regard to mountain landscapes. In their discovery of the rocky background of Venice, for example, Victorian travellers 'invented' what were to become known as the Dolomite Mountains. This district of unfrequented valleys offered Victorians a 'new' Arcadia, off the well-beaten tourist track of Venice, where they could both fantasise about the spectacular fairyland of bizarre landforms they encountered and literally ramble in the painted backgrounds they saw in Titian's art as they visited his birthplace in Piave di Cadore. The Arcadian playground the Victorians discovered in the Dolomites allowed the British to recover what had by then become almost impossible to consider as part of their own landscape. In unravelling this debate, Douglas William Freshfield (1845-1934), president of both the Alpine Club and Royal Geographical Society, is crucial for establishing an 'Arcadian Geography' in the Dolomites. Such was his passion for the Arcadian dimension of these mountains, that by the moment of war between Italy and Austria had ignited, he would say in 1915, 'now this Garden of Proserpine, the haunt of shepherds and peaceful herds, is being defaced by trenches and watered with blood'. Blending romantic geology with classical erudition, Freshfield's picturesque Arcadia had taken on a political dimension. From this vantage point, classical Arcadia became the symbolic counterpart of Germanic *Heimat* firmly rooted in the earth.

**Dr William Bainbridge** is a Research Associate in the Geography Department of Durham University. His research interests and publications span historical and cultural geography, with a specific focus on landscape, heritage, and the history of mountaineering. His doctoral thesis *Heritage in the Clouds: Englishness in the Dolomites* (Durham University, 2014) explores Victorian culture and aesthetics in relation to the natural landscape of the Italian Dolomites. Dr Bainbridge is the recipient of a postdoctoral Fellowship at Paul Mellon Centre for Studies in British Art.

## NOTES

## Dr Solon Charalambous (Cyprus)

### *Arcadia and Cyprus*



The paper discusses the eternal and historically documented bonds between Cyprus with Arcadia, since the 13th century BC, with the installation of Arcadians guided by Agapinor, King of Tegea and hero of the Trojan War, who founded the

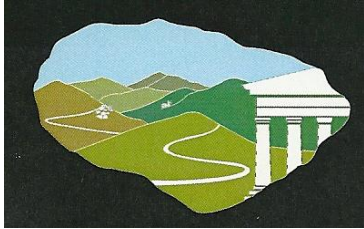
(New) Paphos, according to Herodotus, Aristotle, Lycophron, Strabo, Pausanias, among others. Ancient authors and mythology have been confirmed by archaeological discoveries in many areas of Cyprus (Paphos, Engomi and elsewhere), findings in linguistics concerning the Arkadokyprian dialect, as well as other historical evidence and the large number of common place-names in Cyprus and Arcadia. Thus it is evident that the main installation of the Achaeans in Cyprus – in two main waves – was carried out between the 12th and 11th c. BC, gradually assimilating a large percentage of the indigenous Eteokypriot and finally dominating the island. Due to its geographical location and its natural wealth, Cyprus became a stake for several strong nations which conquered the island throughout the ages. Nevertheless it maintained its Greek character and lifestyle unadulterated due to its economic self-sufficiency and cultural strength. Apart from these relations, Cyprus – like all countries of the Western civilization – has been affected by the principles and values consisting the Arcadian ideal. The paper will examine the usefulness of applying this system of principles and lifestyle as a solution to overcome problems and the general situation Cyprus is presently experiencing in areas such as stability, growth, respect among people and peoples, and of peace on the island by implementing sustainable actions and programmes in matters of human rights, social welfare, the environment, development cooperation, and the development and management of national wealth. The paper will close with a presentation of the *Arcadian Youth Clubs*, an established institution for the education of young people in the values of the Arcadian Ideal, in order to become mindful and active citizens.

**Dr Solon Charalambous'** research interests focus on the reign of Justinian and Theodora and sixth-century Byzantine history and society; the relationship between Church and State. He is also engaged in Cypriot studies, educational and pedagogical matters. He is currently the Principal of the Pancyprian Gymnasium, the oldest secondary school of Cyprus.

## NOTES

## **Dr David Gimán Romano (Arizona)**

### ***The Parrhasian Heritage Park of the Peloponnesos: Greece's first Cultural Heritage Park***



Since 2004 the Mt. Lykaion Excavation and Survey Project working under the direction of the Ephoreia of Antiquities of Arcadia and under the auspices of the American School of Classical Studies at Athens has been working towards the creation of Greece's first large scale cultural heritage park, encompassing parts of Arcadia, Messenia and Elis. A cultural heritage park implies that the natural landscape will be protected and the cultural and historical aspects of the area will be highlighted and preserved. The Parrhasian Heritage Park of the Peloponnesos includes an area of ca. 650 square km. including aspects of two important rivers of the Peloponnesos, the Neda and the Alpheios, famous mountains including Mt. Lykaion, Mt. Tetrazio and Mt. Minthi, villages and farms, flora and fauna and in addition 9 ancient sanctuaries and 4 ancient cities. The idea of the Park is to link these important natural and cultural elements by means of a series of trails to provide tourists and interested visitors the means to enjoy the beautiful landscape. Since 2011 the Parrhasian Heritage Park Field School has been carried out in each summer by the Mt. Lykaion Excavation and Survey Project and the Parrhasian Heritage Foundation to promote the creation of the Park by means of teaching Greek and US students about European cultural heritage parks and to encourage the students to become actively involved in the the creation of the Parrhasian Heritage Park of the Peloponnesos.

**Dr David Gilman Romano's** research focuses on Greek and Roman city and landscape planning, Greek sanctuaries, ancient athletics and computer applications in archaeology, including digital cartography, GIS and remote sensing. He is currently the Nicholas and Athena Karabots Professor of Greek Archaeology in the School of Anthropology at the University of Arizona and the Director of the Archaeological Mapping Laboratory. He is the Co-Director and Field Director of the Mt. Lykaion Excavation and Survey Project in Arcadia and the Director of the Parrhasian Heritage Park of the Peloponnesos Initiative.

## NOTES



## Angelos Dendrinos (Athens)

### ***Arcadia International Network: the Arcadian legacy in the 21<sup>st</sup> century***

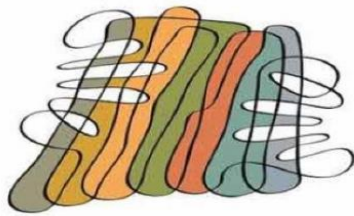


Arcadia, more than a historical and a modern geographical region, is a name which carries a connotation which prevailed in world civilization as a reminder of a simple and attainable happiness, intertwined with the concepts of harmony, innocence, joy of life, sensitivity, measure and return to what is essential. From Antiquity to our days, in opposition to fanaticism, lack of self-

consciousness and responsibility, many distinguished personalities, based on this poetic image of Arcadia, maintained an attitude of resistance against these vices. For this reason, in spring 2007, a small group of people from different countries founded *The International Society for Arcadia* for the study and the utilization of the Arcadian world legacy. In August 2008 the *Arcadia International Network* was established with the aim of creating a channel worldwide between the real, geographical Arcadia and 'Arcadia' as a concept and an ideal. The wealth linked with the name of Arcadia can form the basis for the contact and co-operation among people and institutions inspired by the Arcadian ideal, which can only be beneficial for all. The intention is to continue and broaden the efforts and examples of the past in response to present challenges, including the conservation of natural world, sustainable development, fair trade, humanism as a model of life, and man's reconciliation with himself and his environment.

**Mr Angelos Dendrinos** is a Museologist specialising in Cultural Heritage Management. His interests include international cultural activities and art exhibitions. Among his most important projects are the Treasury Museum and Information Centre of St. John the Theologian's Monastery on Patmos, the Maritime Museum in Piraeus, the co-founding of the Arcadia International Network and the International Friends Association of the temple of Epikourios Apollo at Bassae. He is the President of the International Voluntary Organization and the Director of the Parrhasian Heritage Park Association. Since 1999 he has been Director of A.J.D Museums and Art Consultants, based in Athens.

## NOTES



TRIPOLIS  
ARCADIA  
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The Hellenic Foundation

