



THE
HELLENIC
STOCKTON UNIVERSITY
E-Newsletter

Voice



A publication of the Dean C. and Zoë S. Pappas Interdisciplinary
Center for Hellenic Studies and the Friends of Hellenic Studies

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From the Director



DEAN C. & ZOË S. PAPPAS
INTERDISCIPLINARY CENTER FOR HELLENIC STUDIES
STOCKTON UNIVERSITY

Dear Friends,

On March 25, 1821, in the city of Kalamata in the southern Peloponnesos, the chieftains from the region of Mani convened the Messinian Senate of Kalamata to issue a revolutionary proclamation for “Liberty.” The commander Petrobey Mavromichalis then wrote the following appeal to the Americans: “Citizens of the United States of America!...Having formed the resolution to live or die for freedom, we are drawn toward you by a just sympathy; since it is in your land that Liberty has fixed her abode, and by you that she is prized as by our fathers.” He added, “It is for you, citizens of America, to crown this glory, in aiding us to purge Greece from the barbarians, who for four hundred years have polluted the soil.” The Greek revolutionaries understood themselves as part of a universal struggle for freedom.

It is this universal struggle for freedom that the Pappas Center for Hellenic Studies and Stockton University raises up and celebrates on the occasion of the 200th anniversary of the beginning of the Greek Revolution in 1821. The Pappas Center for Hellenic Studies and the Friends of Hellenic Studies have prepared this Special Edition of the *Hellenic Voice* for you to enjoy.

In this Special Edition, we feature the Pappas Center exhibition, *The Greek Revolution through American Eyes*, created in partnership with the Maliotis Cultural Center of Hellenic College Holy Cross. The opening of the exhibit at Hellenic College is on March 30 with His Eminence Archbishop Elpidophoros of America, and we invite you to join us on the livestream at www.greekrevolution.org.

This Special Edition also offers articles written by our wonderful community members of the Friends, who enthusiastically and with great love, share facets of the Revolution that particularly captivated them.

I wish you a wonderful Greek Independence Day celebration, and look forward to seeing you in person when we open the exhibit here at Stockton in fall 2021!

With warm regards,

Tom Papademetriou, Ph.D,
Constantine and Georgiean Georgiou
Endowed Professor of Greek History

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From the Co-Chairs of the Friends of Hellenic Studies



"Those Who Possess the Light Shall Pass it on to Others"
The Republic, Plato

Greetings to all our Friends of Hellenic Studies and welcome to the Bi-centennial Issue of *The Hellenic Voice*.

Growing up as a first generation Greek-American, my parents always maintained a strict adherence to their Greek culture and traditions, most of which I came to embrace wholeheartedly as I grew older. Marrying a man from Greece and returning to our roots most summers only strengthened that pride and love for all things Greek. Our children continued in that vein, attending Sunday school, Greek language lessons, folk dancing classes, and youth groups while growing up. March 25th was always a special day in our family, comprised of church services, parades, and Greek school presentations commemorating the founding of the modern Greek state. They didn't always love taking part in these events since it entailed dressing up in costumes they hated and memorizing and reciting lengthy poems in a language they often struggled with. Our son especially felt embarrassed when forced to wear the pleated skirt, white tights and shoes with pom-poms which constitute the traditional evzone costume. I remember one year, returning from an Independence Day celebration, when he refused to get out of the car for hours because his non-Greek friends were outside playing ball and he didn't want to be embarrassed.

As a global history teacher in a public high school, I'd spend weeks teaching my students about Ancient Greece and Byzantium. But the history of modern Greece wasn't part of the required curriculum; nevertheless, I did mention its importance in the context of the 19th century European Age of Revolutions. It wasn't until many years later, and most recently, that I came to appreciate that period of Greek history. And every day I'm learning something new about the events and people that led to the independence and re-birth of the Hellenic state.

This year, as we celebrate the 200th anniversary of Greece's independence, we are commemorating a singularly important event in that nation's history which has also reverberated throughout Europe and the rest of the world. As a Greek-American, I am exceedingly proud of that heritage.

Cathy Karathanasis
Co-Chair, Friends of Hellenic Studies

From the Co-Chairs of the Friends of Hellenic Studies



Since childhood, March 25th has always been a day to feel proud as a Greek: to parade with the school, wear the national colors of blue and white, recite a poem given by my teachers, and dance “the dance of Zalongo” in memory of the 60 heroic and defiant Souliotises, from Souli, Epirus. These women had to fend for themselves and their children while the men were in the frontlines fighting the Ottoman Turks. To avoid Turkish captivity, they tossed their children over the cliff, formed a line dance while singing, and one by one threw themselves off the cliff of the mountain in Zalongo.

Later, in the USA, I continued the tradition and made “Amalies” costumes for my children to honor March 25th, the day of Greek Independence. They attended the Greek school where I taught and followed in mom’s footsteps, reciting poems and taking part in the Greek Independence celebrations as well as attending the parade in NY.

Mariea Kazantzis
Co-Chair, Friends of Hellenic Studies





From the Co-Chairs of the Friends of Hellenic Studies

When I think about what March 25th means to me, I cannot help but recall the many church events and Greek School pageants I participated in as a child. I know that many of you can relate growing up in a Greek-American household where there were daily reminders of the richness and importance of Greek history, language, religion, and culture. Being Greek, I was told, was a great source of pride. But I admit that I was often a bit confused. Why did my American friends not celebrate Greek Independence Day since it was such a big deal to us? I was encouraged to wear green on St. Patrick's Day, but my Irish friends didn't wear blue and white on March 25th! I had to memorize poems, dances, and songs for special performances, but they didn't. They didn't take buses into NYC to march in parades to celebrate the end of Turkish occupation, but I did. And, as much as I hate to admit it, there were times that I was downright embarrassed by these celebrations and commemorations.

I recall one year's March 25th celebration in which I had to play a Greek woman who just learned that her son had died in the war. I was probably only 10 or 11 years old when I was given this role. I had to wear black from head to toe and bewail this awful news in front of a room full of (mostly) adults, many who grew up in Greece. Afterward, some adults even congratulated me on my performance. But I didn't get it. I couldn't relate to a woman in a distant country who was fighting for her freedom and whose family members died in the revolution. While I still can't quite relate to that experience (thankfully), I have such a profound admiration for my Greek heritage and give the utmost thanks to my parents, my Greek School teachers, and my church (Holy Trinity in Westfield, NJ) for instilling in me a sense of pride, a knowledge of Greek history, and an enduring desire to know more about the Greeks who fought and died for their freedom and ours.

Dr. Katherine Panagakos
Co-Chair, Friends of Hellenic Studies





Voices of the Revolution



“Better one hour of freedom than forty years of slavery and imprisonment.”

Happy Independence Day

Voices of the Revolution

The Greek Revolution through American Eyes Exhibition

Exploring the American response to the Greek War of Independence in 1821

To commemorate the 200th Anniversary of the Greek Revolution, the Pappas Center for Hellenic Studies partnered with the Maliotis Cultural Center of Hellenic College Holy Cross to produce the exhibition, *The Greek Revolution through American Eyes*. It is an online and physical traveling exhibition that opens on March 30, 2021 with His Eminence Archbishop Elpidophoros officiating at the Maliotis Cultural Center at Hellenic College. It will open with a public event at Stockton University in the fall of 2021.

The Greek Revolution Through American Eyes positions the Greek Revolution as a global and international event of significance. Looking through a dual lens, it displays to viewers the central Greek revolutionary events and their significance through the writings and actions of Americans who supported and fought in the war and provides insights into U.S. identity in the first fifty years of the nation's existence, as foreign policy was taking shape and it was beginning to recognize and confront its own social inequities.

Co-directed by Dr. Tom Papademetriou (Stockton University) and Dr. Nicholas Ganson (Hellenic College), *The Greek Revolution Through American Eyes* is made of twenty-two panel displays with information researched by seventeen contributing scholars from the US and Greece whose full essays are included in the online exhibit website. The curatorial staff included three Stockton students: current history major Olivia Harris, current MA in American Studies student Sophia LoPresti (History '20), and recent graduate Shaun Steup (MA in American Studies and History '18).

The physical exhibit will tour universities and community centers throughout the United States. Currently an abridged version is at St. Photios National Shrine in St. Augustine Florida. A Greek translation of the exhibition is being created in collaboration with the Museum of the Macedonian Struggle, and the Laboratory of Narrative Research at the School of English of Aristotle University of Thessaloniki, and will be displayed in fall 2021 at the Museum in Thessaloniki and other locations in Greece.

Organizations and institutions interested in hosting the exhibit beginning in the summer 2021 may contact the organizers at info@greekrevolution.org.



Voices of the Revolution

Preview of *The Greek Revolution Through American Eyes*

by Tom Papademetriou



Inspired by the work by Constantine Hatzidimitriou, *Founded Freedom and Virtue: Documents Illustrating the impact in the United States on the Greek War of Independence 1821-1289*, *The Greek Revolution Through American Eyes* explores four themes:

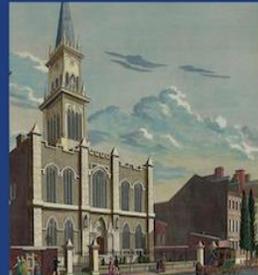
- 1) Freedom or Death: Greece in the Age of Revolutions
- 2) Monroe's Empathy: Rooting for Greek Victory, Forging a Doctrine of Non-Intervention
- 3) Greek Fever: American Philhellenes and the Birth of International Humanitarianism
- 4) 400 Years a Slave: Greek unfreedom and American Abolitionism.



Freedom or Death
Greece in the Age of
Revolutions



Monroe's Empathy
Rooting for Greek Victory,
Forging a Doctrine of
Non-Intervention



Greek Fever
American Philhellenes and
the Birth of International
Humanitarianism



400 Years a Slave
Greek Unfreedom and
American Abolitionism

Freedom or Death: Greece in the Age of Revolutions

Americans of the 1820s understood well that the Greek Revolution took place in an “Age of Revolutions.” By the time the Greek Revolution was proclaimed on March 25, 1821 the world had already experienced more than a dozen independence movements and revolutions. While the Greek Revolution was clearly a national effort of the Greek people, the Americans would have seen it in light of their own revolutionary struggle against tyranny and oppression. Connecting to the revolutionary age, is the now famous Jefferson-Korais correspondence. Both Jefferson and Korais shared a deep faith in elective government, and understood that in order to have a well governed state, the state required its people to be educated.

Monroe’s Empathy: Rooting for Greek Victory, Forging a Doctrine of Non-Intervention

On December 2, 1823, President James Monroe, the fifth President of the United States, issued the famous Monroe Doctrine and set forth a policy of non-interference in European affairs and pledged NO aid to the Greek revolutionaries. However, he expressed sympathy for the Greek cause and the conviction that the struggle for independence will be crowned with success. Even after Monroe formally rejected the Greek request for direct intervention, members of the U.S. Congress, such as Congressmen Daniel Webster (Massachusetts) and Henry Clay (Kentucky), made impassioned speeches from the floor of Congress. Unfortunately for the Greek cause, the principles of neutrality, as well as an eye to negotiating commercial treaties with the Ottoman government, kept the U.S. officially out of the conflict. The American populace, however, rose to the occasion which is the third theme of the exhibit:

Greek Fever: American Philhellenes and the Birth of International Humanitarianism

With the support of figures like Professor Edward Everett, the first endowed professor of Classics at Harvard, there was a groundswell of support for the Greeks in the general elite society of Boston, New York, and Philadelphia. Everett’s love for Greece was infectious, and “Greek fever” or “Greek fire” was contagious. For a time, Greece was a favorite subject of the American press, which closely covered the course of the war. Private citizens formed “Greek Relief Committees” to raise money to assist with military but more-so humanitarian aid.

Among Americans inspired by the Greek cause and who felt the call to go to Greece in person to take part in the fight for independence were Samuel Gridley Howe, George Jarvis, and Jonathan Peckham Miller. By 1827, Howe, Jarvis, and Miller had all resigned or taken leave from the Greek military to administer the distribution of food and material from the United states directly in Greece. As Professor David Roessel writes in his essay for the exhibit, “Along with Miller and Howe, rarely have individual people pounded their own swords into ploughshares to such a great effect.” This relief effort, that sought to alleviate famine and improve the plight of refugees, constituted one of the first examples of private or non-state international humanitarianism in the modern era.

400 Years a Slave: Greek Unfreedom and American Abolitionism

The final theme of the exhibition explores the growing sense of national hypocrisy that Americans began to feel as they promoted liberty and freedom of “enslaved” Greeks abroad while here at home they witnessed human beings being bought and sold in America’s appalling system of chattel slavery.

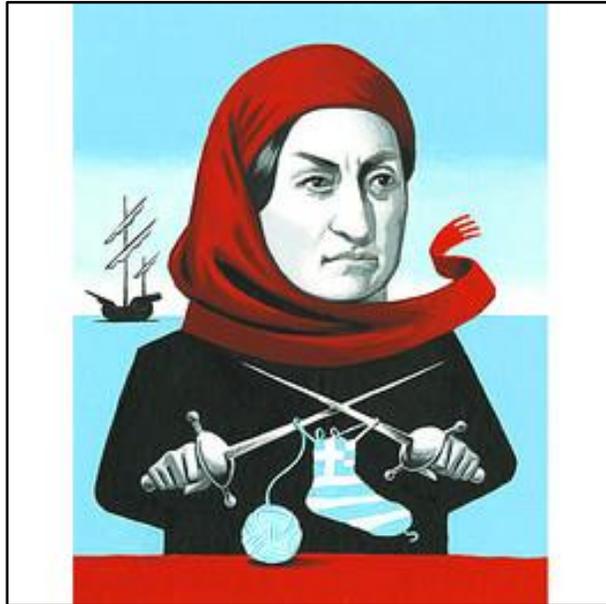
One can thank American women of the 1820s for transforming activism for the Greek cause into activism against slavery. To American women, Greek women were ultimate victims who were subject to Ottoman depravity of the harem and the despotism of female slavery. The rhetoric circulating in Greek Relief committees, especially among the female participants, became an important ingredient not only for women’s rights but for American abolitionism.

The above was a brief preview of the themes of the exhibition, *The Greek Revolution Through American Eyes*. For information on visiting the physical exhibit, and to visit the online exhibit visit www.greekrevolution.org.

Voices of the Revolution

The Women of the Greek Enlightenment

by Cathy Karathanasis



Naval commander Laskarina Bouboulina
fought for Greek independence,
portrait by Thomas Fuchs

Before the Greek uprising became a revolution in action it was a revolution in ideas. Words, written and spoken are powerful weapons—they inspire people to do all kinds of amazing things. Years before 1821 the words written and uttered by Greece’s intellectuals caused people to fully realize that they were “ruled by an alien power.” Those words would inspire small, disunited bands of brigands, often untrained and outnumbered, to take up arms against the mighty Ottoman Empire and demand their freedom. While much has been written about the Greek men of letters, little is known about the educated women of the late 18th and early 19th centuries, or about their connection to the European Enlightenment.

The absolute state of seclusion and ignorance of Greek women living under Ottoman occupation confirmed the belief that it was mostly men that should receive any form of education. Although some girls attended the village schools (usually taught by the parish priest), there is no evidence of girls receiving higher levels of education in schools. Beginning around 1778, the decision by a progressive minority of Greek men to concede the right to education and a public voice to Greek women is nothing short of revolutionary.

Early on, it was mostly daughters of the richer families that managed to reach higher levels of education through private tutors. Among the first educated Greek women were those coming from the aristocratic circle of the Phanariots who flourished from 1816 until the War of Independence. This group included women who produced satirical poetry, translated French literature, helped compile a Greek language dictionary, and became stage directors and actors. Apart from these examples, the majority of women of this society were being educated, often sharing the same tutor and attending the same classes as male members of the family.

The Women of the Greek Enlightenment, continued

However, much of this female activity ended abruptly with the outbreak of the Greek Revolution.

The second group of educated Greek women was composed of the daughters, sisters or wives of progressive intellectuals who also promoted the ideas of the European Enlightenment and French Revolution. The most characteristic representative of this category is Evanthia Kairi, the so called “first Greek woman intellectual.” Born on the island of Andros in 1799, she was the youngest sister of Theophilos Kairis, one of the major Greek Enlightenment thinkers. The family moved to the Kydonies (present-day Aivali, Turkey) in 1812 when Theophilos was hired as a teacher at the local high school. There, Evanthia was surrounded by important teachers, eager students, a library, and a brother who wanted her to learn. Within two years, the clever 13-year old learned French and Italian and was able to translate those languages as well as Ancient Greek. By 1818 she successfully translated works by French writers and scholars, but was never permitted to publish because of the objections of her brother who feared the violent reactions of the most conservative members of Greek society. By 1820, however, she was permitted to publish her third translation by simply omitting her name from the work and publishing it under the initials E.N. (N was the first initial of her father).

Original works by Evanthia appeared shortly after, and included a short history of Greece and an outstanding drama *Nikiratos*, lamenting the massacre of Messolonghi, written after its siege in 1826. Dedicated to the women sacrificed for Greece, it became the first Greek play to be published. Its tremendous success on stage earned Kairi much respect. She frequently corresponded with Adamantios Korais, a leading figure of the Greek Enlightenment, and once wrote to him that she “made it her duty to spread education, and in this way, help her nation.” She never stopped teaching or writing and continued conversations and correspondence with intellectuals, women and politicians around the world.

Frustrated by those she communicated with who still favored the Ottoman Empire because it represented stability and maintaining the status quo, Evanthia Kairis decided to write a letter to the European women to apprise them of what was going on in her country. Addressing her letter to the Philhellenes, she reminded them that they were all Christians and wondered how they could remain indifferent while their fellow Christians in Greece were being slaughtered. In her effort to shake them from their apathy, she wrote that “the atrocities committed by the infidel Turks were not as painful to the Greeks as the inertia and apathy of the fellow Christian Europeans who just watched them being killed, raped and tortured.” Finally, she wondered ‘how future generations, how future history, would explain and judge this apathy.’” The letter achieved its intended purpose as the western women responded generously with material support for the Greek cause.

While it is true that it was mostly sisters and daughters of the richer progressive families who managed to reach higher standards of education, the hope was that in their fearless pursuit of knowledge they would transmit it to others so that one day the Greek nation would reach a higher state of literacy. Ultimately, this new generation of women would play a pivotal role in shaping a new consciousness which would give birth to a national movement and the creation of the modern Greek state. It is truly a remarkable legacy, one that should be celebrated by all.

Once the Greek revolution in ideas became a revolution in action, women such as Laskarina Bouboulina (pictured above), Manto Mavrogenous, and the courageous women of Souli and throughout Greece were front and center. This year’s Exploring Hellenism will focus on the continuation of this theme of Women’s Empowerment. We are hoping that our Bi-Centennial celebration presenting the women of the Greek Revolution will be held in person sometime in the fall, as we slowly emerge victorious from our own “war” against the pandemic. It would be our victory lap, complete with food, wine, and dance. We will update you as to time and place, so stay tuned by checking out our website. Thank you.

Voices of the Revolution

Warrior and Ancestor: The Legacy of Anagnostaras

By Tula Christopoulos

It so happens that my mother's family name is Anagnostaras. Both she and my father were born in Arcadia, specifically, in adjacent villages of Tegea, on the outskirts of Tripolis (historically known as Tripolitsa). Years ago, a relative did a search of my mother's family tree and it turned out that they were related to Anagnostaras, a war hero of the Greek War of Independence. I never thought much about it, but the 200th anniversary of Independence inspired me to do my own research on this lesser-known individual. In doing so, I came across two other Independence era warriors with family names: Koliopoulos, my mother's cousin's family name and Christopoulos, my father's family name! Later, in this article, you will see a reference to these names which I have boldfaced.

I know I'm not unique: Many Greeks of the diaspora, with a little research, will probably find that one or more of their Greek ancestors, from not so long ago, fought and gave their lives for Hellenism and the liberation of their country. The celebration of the 200th anniversary of Independence is, indeed, one way to honor and remember the sacrifices they made for freedom.

Anagnostara's birth name is questionable. Some sources say he was born Panayiotis Anagnostou but he was also known as Christos and Anagnostis Papageorgiou. Nevertheless, he remains known historically as "Anagnostaras." While he may not be as well-known as the more illustrious members of the secret organization, Filiki Eteria – Society of Friends – which was created in 1814 to overthrow the Ottoman rule of Greece and establish an independent Greek state, he still played a significant role with regard to the Greek War of Independence, notably, fighting the Ottomans in the Battle of Kalamata. It was two days



Anagnostaras at the Battle of Valtetsi, by Peter von Hess

later – on March 25, 1821 - that Bishop Germanos of Patra proclaimed independence at the monastery of Agia Lavra.

Anagnostaras was born in 1760 in Agrilos in the Peloponnesus. While there are not many details regarding his early life, we do know that, prior to joining the Filiki Eteria, he served as a major in the French army. Once he joined the Filiki Eteria, and established himself as a Greek Independence warrior, he fought in the pivotal battles of the **Siege of Tripolitsa** and the **Battle of Valtetsi**. Here is a brief look at that particular encounter:

Warrior and Ancestor: The Legacy of Anagnostaras, continued

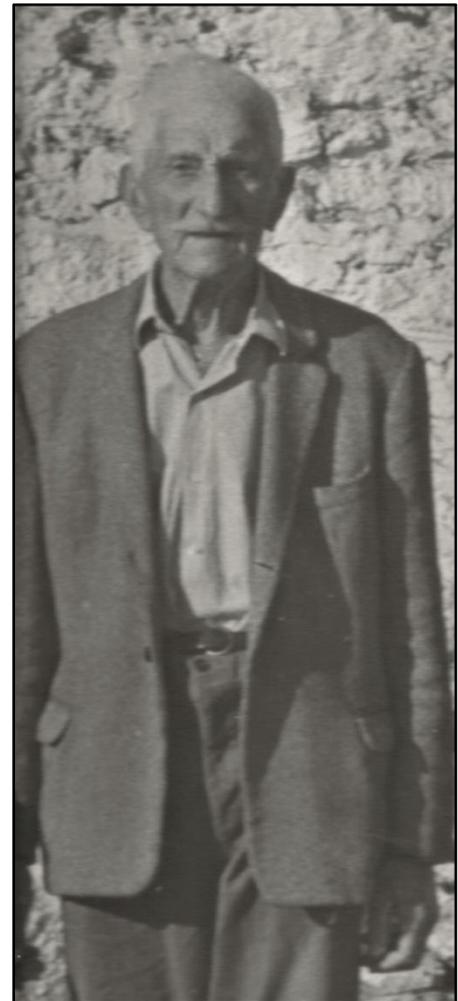
The Battle of Valtetsi between the Ottoman army and Greek revolutionaries was fought on May 12, 1821. This battle was momentous in the Greek Revolutionary Army's goal of regaining control of the city of Tripolitsa which had become the administrative center for Ottoman rule in the Peloponnese.

In August 1821, the Greeks began their siege of the city. Theodoros Kolokotronis was called by the Greek revolutionary army to take command of the Ottoman attack. In order to intercept them, he dug a trench, with the aid of the local villagers, almost half a mile long, three feet deep and six and a half feet wide. It ran from the village of Benteni up to the hill near the village of Loukas.

After looting several villages along the way, three thousand members of the Ottoman infantry and cavalry set off from Tripolitsa to attack Loukas and its leader, Ioannis Dage. Kolokotronis, called on the armed Greeks of Tripolitsa to take position within the trench and vineyards. They included Demetrios **Koliopoulos** Plapoutas, Demetrios Deligiannis, Papazafiroopoulos, Tzanetos **Christopoulos** and George Aulakos. Some went into the trench; others into the vineyards. Then, Kolokotronis used the army headed by Demetrios Ypsilantis, **Anagnostaras** and Panagiotis Giatrakos to create a distraction. It worked: The Ottomans were defeated. It was their first great victory leading to the "Fall of Tripolitsa."

After Independence was declared, Anagnostaras served as the War Minister of the provisional Greek Government (1822-1825). In the end, he died fighting the Egyptians at the Battle of Sfaktiria on April 26, 1825.

My grandfather, ELIAS ANAGNOSTARAS. Photo: 1972.



Faculty Voices

Paintings of the Greek War of Independence

by Kate Nearpass Ogden, Professor of Art History

A number of nineteenth-century artists were inspired to make artwork based on the Greek War of Independence. Notable examples include the French artist Eugène Delacroix (1798-1863) and the Greek painter Theodoros P. Vryzakis (1819-1878), both of whom often painted historical subjects.

Delacroix was France's leading Romantic painter in the first half of the nineteenth century. His large canvas *The Massacre at Chios* (164 by 139 inches) exemplifies Romanticism with its emotional subject, dramatic lighting, and brushy or "painterly" handling. *The Massacre* is a memorial to the tens of thousands of Greeks killed or taken captive by Ottoman troops on the island of Chios, a few miles west of Turkey. The attack began in April 1822; Delacroix completed his dramatic canvas two years later.

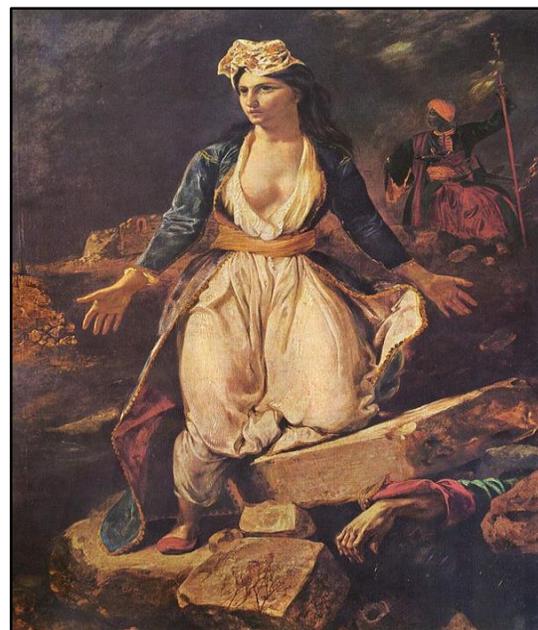


The Massacre at Chios
by Eugène Delacroix,
1824

In the foreground, the artist arranged a tableau of captive, wounded, and dying Greeks. At the left is a wounded soldier wearing light clothing and a red hat, who watches over younger captives. In the center a wounded man leans on an exhausted female companion, while another couple behind them hug each other for comfort. At the far right

is an especially poignant scene: an elderly woman has survived the conflict while the young mother beside her has just died; her young child crawls across her body. Behind them a mounted soldier carries off another young woman who tries to loosen the ropes tied to her arm. In the background is the island itself, with water in the distance, the smoke of battle on the left, and conflict still continuing in the middle distance.

Another well-known painting by Delacroix is *Greece on the Ruins of Missolonghi*. This 81-by-58-inch canvas memorializes the third siege of the city of Missolonghi by Ottoman forces in 1826; it was painted later the same year. During the siege, the people of Missolonghi attempted a mass exodus, and many died in the process. A woman in the foreground fills most of the composition. Dressed in traditional Greek attire, she is an allegorical figure symbolizing Greece. Although she rests one knee on the ruins of the city, she is unbowed and unbroken. Her white dress, with its blue and red overgarment, suggests a symbolic parallel with the Virgin Mary. Christian references like this were meant to evoke increased sympathy from viewers in western Europe and America.



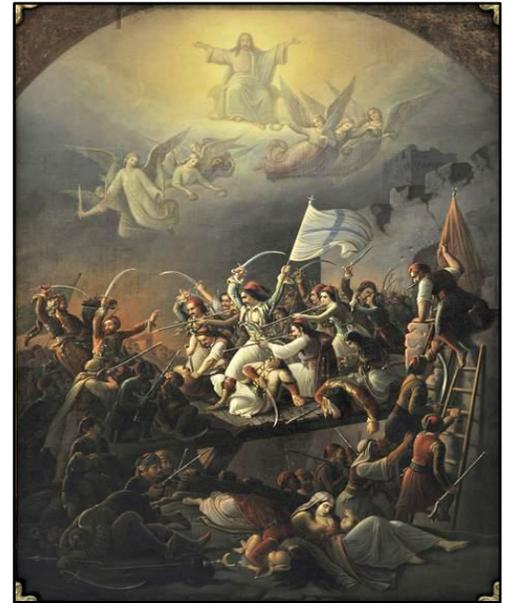
*Greece on the Ruins
of Missolonghi*
by Eugène Delacroix,
1826



Paintings of the Greek War of Independence, continued

The Greek painter Theodoros Vryzakis, twenty-one years younger than Delacroix, grew up during the Revolution. His father was hanged by the Ottoman Army in 1821, near the beginning of the war. Vryzakis trained in Munich, where he learned to paint in a smoother, less brushy style than Delacroix. Like the French painter, he was interested in Missolonghi and painted subjects such as *The Sortie of Missolonghi*, 1826 (painted in 1853) and *The Reception of Lord Byron at Missolonghi*, 1824 (painted in 1861). Byron, the English Romantic poet, was one of the most famous foreigners who supported and fought for the cause of Greek Independence. He died at Missolonghi in 1824.

The Sortie of Missolonghi
by Theodoros Vryzakis, 1853



The Reception of Lord Byron at Missolonghi
by Theodoros Vryzakis, 1861

Vryzakis' 66-by-50-inch painting *The Sortie of Missolonghi* depicts Greek revolutionaries trying to escape the city during the Ottoman siege. Spot-lit on the city drawbridge, with Missolonghi's stone walls behind them, they are surrounded by enemy soldiers. Above them flies their white and blue flag. Jesus and a host of angels appear in the sky above, offering support with their presence as well as with victory wreaths and swords.



Grateful Hellas (Greece Expressing Gratitude)
by Theodoros Vryzakis, 1858

Vryzakis' painting *Grateful Hellas (Greece Expressing Gratitude)* was painted in 1858. Like Delacroix's *Greece on the Ruins of Missolonghi*, it focuses on an allegorical female figure. Robed in classical Greek attire, she symbolizes the newly victorious country, grateful for having achieved independence. Surrounding her are soldiers and other leaders of the Revolution. Both Vryzakis and Delacroix memorialized the Greek War for Independence, creating images that focus on symbolic imagery and dramatic moments in the conflict.

Community Notes

Φιλική Εταιρεία/Εναρξες Επανάστασεως κατα των Τούρκων

by Mariea Kazantzis

Ο Τουρκικός ζυγός γινόταν ολο και πίο αφόρητος και ο Έλληνας ψαχνόταν να βρή τρόπους να τον αποτινάξει. Ο αέρας της ελευθερίας αρχιζε να ερεθίζει τις αισθήσεις του και η γεύση της να του γίνεται ολο και πιο ποθητή. Είχε όμως προηγηθεί και διαφώτησις για 50 χρόνια με την πίο γνωστή τόν «Θούριο του Ρήγα»: «Ως πότε παληκάρια θα ζούμε στα στενά μονάχοι σαν λιοντάρια στις ράχες στα βουνά...» Το επαναστατικό αυτό ποίημα το εγραψε ο συγγραφέας, πολιτικός, στοχαστής και επαναστάτης Ρήγας Φεραίος-Βελεστινλής (1757-1798) εναντίον της τυραννίας. Οι Τούρκοι αντελήφθησαν οτι το ακουσμα αυτού του ποιήματος ξεσήκωνε τους Έλληνες και ετσι συνέλαβαν τον Ρήγα και τον απαγχώνησαν στις 24 Ιουνίου, 1798. Ο «Θούριος» όμως παρέμεινε ενας διακαής πόλος ελξης προς την ελευθερία.

Ο Ρήγας τα κατάφερε και σιγά-σιγά ο λαός ξεσηκώθηκε και εφτιαξε συνομωτικές οργανώσεις για να εκδιώξει τον εχθρό. Ο εχθρός όμως ηταν πολύ δυνατός και οι οργανώσεις ηθελαν πολύ καλή οργάνωση, χρήμα, υποστήριξη και πλήρη μυστικότητα για να δράσουν κάτω απο την μύτη του εχθρού. Οι πρώτες οργανωμένες προσπάθειες απέτυχαν αλλά μία αναδείχθηκε νικήτρια, η «Φιλική Εταιρεία.»

Ιδρύθηκε απο τρεις πατριώτες μικρο-εμπόρους στην Οδυσσό της Ρωσσίας το 1814, τον Νικόλαο Σκουφά απο την Αρτα, τον Εμμανουήλ Ξάνθο απο την Πάτμο, και τον Αθανάσιο Τσακάλωφ απο τα Ιωάννινα. Η Φιλική Εταιρεία ηταν ο «Ναός» οπου εκεί εχρησιμοποιούσαν κρυπτογραφικούς κώδικες π.χ. αγκάθι=εχθρός, σιδηροί=Άγγλοι, σύννεφα=μέλη της εταιρείας. Επίσης, εχρησιμοποιούσαν κρυφούς χαιρετισμούς – συνθηματικούς, μήσεις και βαθμήδες και υπέγραφαν με ψευδώνυμα. Αξιοσημείωτο επίσης είναι οτι τα μέλη δεν γνωρίζονταν μεταξύ τους. Η Φιλική Εταιρεία είχε δομή πυραμίδος με επτά βαθμήδες:

- 1) Βλάμηδες/Αδελφοποιητοί
- 2) Συστημένοι
- 3) Ιερείς
- 4) Ποιμένες
- 5) Αφιερωμένοι <κυρίως στρατιωτικοί>
- 6) Αρχηγοί των Αφιερωμένων <κυρίως στρατιωτικοί>
- 7) Αόρατος Αρχή

Στην κορυφή της πυραμίδος ηταν η «Αόρατος Αρχή» δηλαδή οι ιδρυτές αλλά ηθελαν τα μέλη να πιστεύουν σε κάτι πιο δυνατό με μεγαλύτερη αίγλη οπως π.χ. τον Τσάρο της Ρωσσίας ωστε να εχουν περισσότερη εμπιστοσύνη. Οι ιερείς εκαναν την αρχική μύηση στις δύο πρώτες βαθμήδες. Μετά απο παρακολούθηση και απόλυτη βεβαίωση για την αγάπη τους προς τήν πατρίδα, τούς εφερναν σε μνημένους κληρικούς και εδιναν τον μικρό όρκο.



Community Notes, continued

Μετά απο αποδεδειγμένη αφοσίωση και μυστικές διαδικασίες, ενα μέλος μπορούσε να περάσει στην βαθμήδα «Ιερείς» και μετα με την ανώτατη μύηση στην βαθμήδα των «Ποιμένων». Οι Ιερείς και οι Ποιμένες εδιναν τον μεγάλο όρκο:

«Ορκίζομαι ενώπιον του αληθινού Θεού, ότι θέλω είμαι επί ζωής μου πιστός εις την Εταιρείαν κατά πάντα. Να φανερώσω το παραμικρόν από τα σημεία και τους λόγους της, μήτε να σταθώ κατ' ουδένα λόγον ή αφορμή του να καταλάβωσι άλλοι ποτέ, ότι γνωρίζω τι περί τούτων, μήτε εις συγγενείς μου, μήτε εις πνευματικόν ή φίλον μου...»

Το 1818 η εδρα της εταιρείας μεταφέρθη στην Κωνσταντινούπολη και εκεί αρχισε να εξαπλώνεται. Η «Αόρατος Αρχή» αντικαταστάθηκε απο τούς «Δώδεκα Αποστόλους» και ο καθένας απο αυτούς ηταν υπεύθυνος μιάς περιοχής και για την μύηση νέων μελών. Η Πελοπόννησος ως φαίνεται ορίσθηκε ως αρχική εστία της επανάστασης. Είχαν συγκεντρώσει πολλά μέλη και αποστόλους εκεί.

Ο θρύλος της Αγίας Λαύρας μας λέει οτι ο Μητροπολίτης Παλαιών Πατρών Γερμανός ύψωσε τό λάβαρο της επαναστάσεως στις 25 Μαρτίου, 1821 στο μοναστήρι της Αγίας Λαύρας στα Καλάβρυτα, Πελοπόννησος.



Αυτό απλώς εδιδάχθηκε στα σχολεία μέχρι το 1982. Κατόπιν, η 25η Μαρτίου αναφέρεται ως η επέτειος της επαναστάσεως. Μια σημαντική σύσκεψη με τον Μητροπολίτη οντως πραγματοποιήθηκε στην Αγία Λαύρα στις 10 η 13 Μαρτίου αλλά καμμία απόφαση δεν πάρθηκε για την έναρξη της επαναστάσεως. Σύμφωνα με ιστορικούς, οι εχθροπραξίες κατα των Τούρκων είχαν ηδη αρχίσει πριν την 25η Μαρτίου και ο Μητροπολίτης είχε αναλάβει και στρατιωτικά καθήκοντα χωρίς ομως ν' αμελήσει τα θρησκευτικά του καθήκοντα.

Παρά την αβεβαιότητα της πραγματικής έναρξης της επαναστάσεως, η αλήθεια είναι οτι οι Έλληνες πολέμησαν σαν λιοντάρια και χύθηκε πολύ αίμα αλλά κατάφεραν ν' αποτινάξουν τον Τουρκικό ζυγό πού αρχισε με την άλωση της Κωνσταντινουπόλεως τον Μάιο, 1453 και τελείωσε μετα 400 χρόνια σκλαβιάς.

Ζήτω η 25η Μαρτίου, 1821

Community Notes

Friendly Society /Start of Revolution against the Turks

by Mariea Kazantzis

The Turkish occupation was going on for too long and the oppression was becoming unbearable. The Greeks were looking for ways to free themselves; the idea of freedom was awakening their senses and it was becoming more and more desirable. Enlightenment had preceded in one form or another for 50 years but the most famous was Rhega's "Thourios" or battle-hymn (1797), in which he wrote, "It's finer to live one hour as a free man than forty years as a slave and prisoner." This revolutionary poem was written against the tyranny by *Rhegas Pheraeos* -Velestinlis, a writer, political thinker and revolutionary (1757-1798). The Turks realizing that this poem that Rhegas often sang in public arose a patriotic fervor in the Greeks and hurried to arrest and hang him on June 24, 1798. But "Thourios" remained a long-term pole of attraction to the freedom loving.

Rhega's revolutionary actions successfully awakened the Greeks who slowly formed secret organizations with the purpose of driving out the enemy. The enemy however was very strong and the secret organizations needed very good management, money, support and complete secrecy to act under the enemy's nose. The first organized efforts failed but one emerged victorious, the "Friendly Society."

It was founded by three patriotic small-scale merchants in Odessa, Russia in 1814, Nikolaos Skoufas from Arta, Emmanuel Xanthos from Patmos, and Athanasios Tsakalov from Ioannina. The Friendly Society was the "Temple" where they used cryptographic codes e.g. thorn=enemy, iron=English, clouds=members of the secret group. They also used hidden greetings – crypto code, initiates and grades and signed under aliases. It is also noteworthy that the members did not know each other. The Friendly Society had a pyramid structure with seven levels (see them below in ascending order):

- 1) Vlamides/Fraternists
- 2) Recommended
- 3) Priests
- 4) Shepherds
- 5) Dedicated <mainly military>
- 6) Heads of Dedicated <mainly military>
- 7) Invisible Authority

At the top of the pyramid was the "Invisible Authority" i.e., the founders. However, they wanted the members to believe in something stronger with greater glamour such as e.g. "The Tsar of Russia" so they can have more confidence and belief in the cause. The priests made the initiation to the first two levels. After close monitoring and absolute attestation of their love to the homeland, they brought them to the initiated clergymen who administered the small oath.



*The Oath of
Initiation into
the Society,*
Dionysios
Tsokos, 1849

Community Notes, continued

After proving their dedication and going through secret procedures, a member could pass to the level “Priests” and then through the highest initiation in the level of “Shepherds.” The Priests and Shepherds gave the great oath:

"I swear before the true God, that I want to be faithful to the Friendly Society for life at all times. To never reveal the slightest of her signs and reasons, nor to dwell in any way or reason to understand others ever, that I know what about them, neither to my relatives, nor to my spiritual or friend..."

In 1818 the Society's headquarters moved to Constantinople and there it began to grow. The “Invisible Authority” was replaced by the “Twelve Apostles” where each of them was responsible for a region and for the initiation of new members. Later, the Peloponnese region was apparently designated as the initial focus of the revolution as they gathered the most Friends and Apostles.

The legend of Agia Lavra tells us that the Metropolitan Germanos raised the banner of the revolution on March 25, 1821 at the monastery of Agia Lavra in Kalavryta, Peloponnese. And this is how it was taught in Greek schools till 1982. From then on, March 25th is referred to as the anniversary of the revolution.



The Revolution Banner

However, actual documents from the Metropolitan's writings show that an important meeting with the Metropolitan was indeed held in Agia Lavra on the 10th or 13th of March but no decision was taken on the start of the revolution. Historians confirm that hostilities against the Turks had already begun before March 25th. In addition, we learned that the Metropolitan assumed military duties without neglecting his religious ones.

Despite the uncertainty of the actual beginning of the revolution, the truth is that the Greeks succeeded! They fought like lions while spilling a lot of blood but managed to shake off the Turkish occupation that began with the fall of Constantinople in May, 1453 and ended after 400 years of slavery.

Long live the 25th of March, 1821

Prose and Poetry

The ode “Hymn to Liberty” was written by the poet Dionysios Solomos in 1823 while hearing Turkish cannons firing at the siege of Messolonghi. Although the Greek National anthem is the longest in existence, a full 158 stanzas in length, only the first two stanzas, set to music by Nikolaos Mantzaros in 1865, were adopted and used as the official anthem.

LYRICS OF THE GREEK NATIONAL ANTHEM

(in Greek)

Σε γνωρίζω από την κόψη
Του σπαθιού την τρομερή
Σε γνωρίζω από την όψη
Που με βιά μετράει τη γη.

Απ’τα κόκκαλα βγαλμένη.
Των Ελλήνων τα ιερά,
Και σαν πρώτα ανδρειωμένη
Χαίρε, ω χαίρε, ελευθεριά!

Translation in English
(by Rudyard Kipling)

We knew thee of old,
O, divinely restored,
By the lights of thine eyes,
And the light of thy Sword.

From the graves of our slain,
Shall thy valour prevail,
As we greet thee again,
Hail, Liberty! Hail!



[Click here to watch a video of the Greek National Anthem performed by the Stockton Oratorio on March 5, 2020 during the 2020 Rev. Dr. Demetrios J. Constantelos Memorial Lecture](#)

Prose and Poetry

George Gordon, Lord Byron, 1788 - 1824

by Cathy Karathanasis

Born in 1788, George Gordon was the son of an army captain and a Scottish heiress. In 1798, seven years after his father's death, he inherited the title and estates of his great-uncle William, the fifth Baron Byron. After attending Trinity College, Cambridge, Lord Byron was seated in the House of Lords and soon embarked on a grand tour of Europe. He sailed to Lisbon, crossed Spain and proceeded to Malta, Italy, and Greece. A handsome man whose hedonistic lifestyle was considered excessive and reckless in his native England, Byron delighted in both the Mediterranean sunshine and moral tolerance.

A prolific writer, Byron was thought to be the greatest poet in the world during his time. He saw Greece as the home of classical art and literature and held it in high regard, claiming "If I am a poet, the air of Greece has made me one." At the time, however, the Greeks were occupied by a foreign power and had been for nearly 400 years. By 1821 Greece's war of independence had begun under the leadership of the Ypsilantis brothers. Moved by their need for assistance, and combining his reverence for the classical world with his passion for human freedom and individuality, Byron felt compelled to offer what aid he could to the Greeks in their struggle against the Ottoman Turks.

The Greek uprising gained international sympathy for Greece and drew the attention of the great powers. The war, with its reports of Turkish atrocities, was viewed with horror in many parts of the world and seen romantically by Europe's cultural elite, of which Lord Byron was the most celebrated. His writings captured the imagination of Europe and America.

At first, he primarily provided monetary support; however, this would not prove a strong enough response for the adventurous and egocentric Byron. Viewing himself a "warrior-poet," he made plans to join the Greek resistance and lead men into battle. Taking



Lord Byron in Albanian dress by Thomas Phillips, 1813

part of the rebel army under his own command, he lived a Spartan existence in miserable conditions with the troops he subsidized and trained. Despite setbacks, he continued to show unflinching courage and commitment to the cause. Weakened by serious illness, he insisted on drilling strenuously alongside his undisciplined men in the chilly, rainy March weather for a planned assault on the Turkish stronghold of Lepanto. The following month, Byron contracted malaria and died on April 19, 1824.

"Die I must," said Byron on his deathbed. "Its loss I do not lament; for to terminate my weary existence I came to Greece. My wealth, my abilities, I devoted to her cause. Well, there is my life to her."

In 1969, 145 years after his death, at a memorial to Byron, Paul Trueblood said "Byron's death at Messolonghi accomplished more for Greece's unity and liberation than all his utterances and actions." Today, nearly every Greek town has its Odos Vyronos, or Byron Street, and memorials and statues glorifying him are commonplace throughout the country.

The Isles of Greece

George Gordon Byron, Lord Byron

[Click here to read more poetry by Lord Byron!](#)

THE isles of Greece! the isles of Greece
Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose, and Phoebus sprung!
Eternal summer gilds them yet,
But all, except their sun, is set.

The Scian and the Teian muse,
The hero's harp, the lover's lute,
Have found the fame your shores refuse:
Their place of birth alone is mute
To sounds which echo further west
Than your sires' 'Islands of the Blest'.

The mountains look on Marathon—
And Marathon looks on the sea;
And musing there an hour alone,
I dream'd that Greece might still be free;
For standing on the Persians' grave,
I could not deem myself a slave.

A king sate on the rocky brow
Which looks o'er sea-born Salamis;
And ships, by thousands, lay below,
And men in nations;—all were his!
He counted them at break of day—
And when the sun set, where were they?

And where are they? and where art thou,
My country? On thy voiceless shore
The heroic lay is tuneless now—
The heroic bosom beats no more!
And must thy lyre, so long divine,
Degenerate into hands like mine?

'Tis something in the dearth of fame,
Though link'd among a fetter'd race,
To feel at least a patriot's shame,
Even as I sing, suffuse my face;
For what is left the poet here?
For Greeks a blush—for Greece a tear.

Must we but weep o'er days more blest?
Must we but blush?—Our fathers' blood
Earth! render back from out thy breast
A remnant of our Spartan dead!
Of the three hundred grant but three,
To make a new Thermopylae!

What, silent still? and silent all?
Ah! no;—the voices of the dead
Sound like a distant torrent's fall,
And answer, 'Let one living head,
But one, arise,—we come, we come!'
'Tis but the living who are dumb.

In vain—in vain: strike other chords;
Fill high the cup with Samian wine!
Leave battles to the Turkish hordes,
And shed the blood of Scio's vine:
Hark! rising to the ignoble call—
How answers each bold Bacchanal!

You have the Pyrrhic dance as yet;
Where is the Pyrrhic phalanx gone?
Of two such lessons, why forget
The nobler and the manlier one?
You have the letters Cadmus gave—
Think ye he meant them for a slave?

Fill high the bowl with Samian wine!
We will not think of themes like these!
It made Anacreon's song divine:
He served—but served Polycrates—
A tyrant; but our masters then
Were still, at least, our countrymen.

The tyrant of the Chersonese
Was freedom's best and bravest friend;
That tyrant was Miltiades!
O that the present hour would lend
Another despot of the kind!
Such chains as his were sure to bind.

Fill high the bowl with Samian wine!
On Suli's rock, and Parga's shore,
Exists the remnant of a line
Such as the Doric mothers bore;
And there, perhaps, some seed is sown,
The Heracleidan blood might own.

Trust not for freedom to the Franks—
They have a king who buys and sells;
In native swords and native ranks
The only hope of courage dwells:
But Turkish force and Latin fraud
Would break your shield, however broad.

Fill high the bowl with Samian wine!
Our virgins dance beneath the shade—
I see their glorious black eyes shine;
But gazing on each glowing maid,
My own the burning tear-drop laves,
To think such breasts must suckle slaves.

Place me on Sunium's marbled steep,
Where nothing, save the waves and I,
May hear our mutual murmurs sweep;
There, swan-like, let me sing and die:
A land of slaves shall ne'er be mine—
Dash down yon cup of Samian wine!



Portrait of Byron by Thomas Phillips, 1813

Reflection on Recent Events

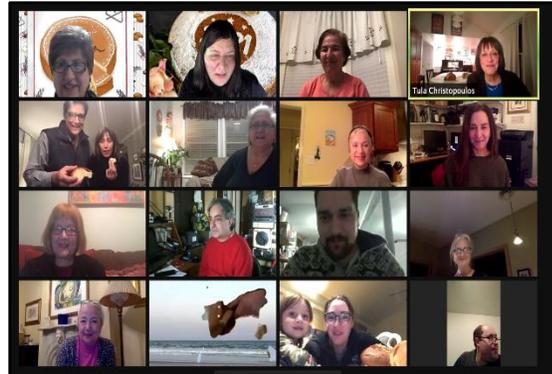
A Heartwarming Vasilopita

by Susan Werner

As one of the newer members of the Friends of Hellenic Studies, my first Vasilopita celebration was nothing less than heartwarming, meaningful, and so very fun! The Friends of Hellenic Studies, as is their way, have welcomed me with open arms and a patient, teaching spirit over the last year. As an Italian American, I treasure the culture and traditions of the heritage I grew up with, and I am now so fortunate to have this opportunity to learn about the history, language, and culture of Greece and her people from those who know it best!

Not having ever experienced the tradition of the Vasilopita, I couldn't wait - even though my first would be virtual! Sitting in my living room with my personal Vasilopita (large enough to feed a family of six), I listened as Dr. Papademetriou reminded us of the beautiful story of St. Basil and his heart for feeding and caring for the poor. With that, Tom gave thanks for the bread and what it represents, as well as our friends, families, colleagues, health, and those working hard to keep us safe. We each shared what we were thankful for and began the fun of cutting into our beautiful breads in search of the special coin – the treasure that would surely bring good luck for the year. You guessed it – the new kid found the coin! “I got it, I got it. It’s me – I have the coin”, I yelled. I felt like what it must be like to win the lottery – only for me, it was a jackpot of good fortune and good friends.

Thank you to the special and welcoming people who *are* the Friends of Hellenic Studies. Thank you for sharing the blessings in your lives. Together, we will be mindful of the loving work of St. Basil in the year ahead.



Greek Eats!

March 25th, the celebration of Greek Independence Day, draws inspiration from one of the holiest days of Eastern Orthodoxy, the Annunciation of the Virgin Mary. On that day, Gabriel the archangel announced that Mary would bear a child. In most cities in Greece (and many in the diaspora), the day is celebrated with church services, parades and other festive events. It is also a tradition to gather with family and friends and eat fish. The traditional menu for March 25th is “Bakaliaros Skordalia,” fried salt cod with garlicky potato dip. Below is the recipe from Dimitra’s Dishes, along with a link so you can follow along:

Bakaliaros Skordalia

This recipe comes from Dimitra’s Dishes. Please visit her website via the link below for more information.

Ingredients:

1-pound salt cod fillet or fresh/frozen codfish quick cured ● Flour for dredging and oil for frying

For the Batter:

1 cup all-purpose flour ● 2 tbsp corn starch ● 3/4 tsp salt ● 1 tsp baking powder ● 8 oz. sparkling water
black pepper, to taste ● 2 tbsp lemon juice

For the Skordalia:

2-3 medium Russet potatoes, peeled and cubed ● 4 cups vegetable broth, plus more water to boil potatoes
3-4 garlic cloves, grated ● ½ cup olive oil ● 2 tbsp lemon juice ● 2 tbsp red wine vinegar
salt & pepper, to taste ● lemon wedges & parsley for garnish

Directions:

1. If you are using salted dried cod for this dish, then, soak the cod for at least 24 hours in cold water and keep it refrigerated. Change the water 3-4 times to extract the salt.
2. Quick Salt Cure Fish: Sprinkle lots of salt (about 6-7 teaspoons or more) over both sides of the codfish. Sprinkle 1 tablespoon of sugar over the fish and set aside for at least 30 minutes. Soak the fish in ice-cold water and pat dry. Place the fish on paper towels to absorb any moisture.
3. Make the Skordalia:
4. Place the potatoes in a pot and cover them with vegetable stock, water and season with salt. Bring to a boil and cook until fork tender.
5. Place the potatoes in a colander to drain and reserve 1-2 cups of the stock.
6. Pass the potatoes through a ricer or mash them in a large bowl.
7. Combine the lemon juice, olive oil, vinegar, and grated garlic in a small mixing bowl and whisk until incorporated. Pour the marinade over the mashed potatoes and season with salt and pepper. Mix until smooth. Pour 1-2 cups of the potato boiling liquid into the mashed potatoes to thin the dip to your desired consistency. Taste and adjust seasoning if needed.
8. Make the Cod Fritters:
9. Heat some vegetable oil in a frying pan to 360 °F. 180 °C.
10. Combine the fish batter ingredients in a mixing bowl and whisk together until smooth.
11. Make sure that the fish is very dry.
12. Place some flour into a shallow bowl or dish to dredge the fish.
13. Dredge the cod pieces in the flour then dip into the batter.
14. Carefully place the battered cod into the hot oil and fry until golden on all sides.
15. Place the cod fritters on a tray lined with paper towels to absorb the excess oil.
16. Garnish with parsley. Serve immediately with the Skordalia and some lemon wedges. Enjoy!

[Click here to visit the recipe on Dimitra’s website!](#)

[Click here for a video of Dimitra making this recipe!](#)



The Dean C. and Zoë S. Pappas Interdisciplinary Center for Hellenic Studies

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About the Pappas Center for Hellenic Studies

The Dean C. and Zoë S. Pappas Interdisciplinary Center for Hellenic Studies, originally established by the American Foundation for Greek Language and Culture (AFGLC) as the Interdisciplinary Center for Hellenic Studies, is housed in the School of Arts and Humanities, under the direction of the Dean, Dr. Lisa Honaker. With six endowed professorships, the Center's focus includes the disciplines of Greek language and literature, history and culture, classical archaeology, art history, philosophy, politics, anthropology, and Byzantine civilization and religion. Scholarly and artistic activities emphasize the diachronic range of Hellenism and promote student enrichment through travel and university exchanges in Greece and Cyprus (<http://www.stockton.edu/ichs>). The faculty in Hellenic Studies are:

Tom Papademetriou, Ph.D., Director of the
Dean C. And Zoë Pappas Interdisciplinary Center for Hellenic Studies
Constantine & Georgiean Georgiou Professor of Greek History

David Roessel, Ph.D.
Peter and Stella Yiannos Endowed Professor of
Greek Language and Literature

Katherine Panagakos, Ph.D.
AFGLC Endowed Professor of Greek Culture

Edward Siecienski, Ph.D.
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About the Friends of Hellenic Studies

The Friends of Hellenic Studies (FHS) is a community organization established by the late Rev. Dr. Demetrios J. Constantelos and members of the community to promote and strengthen the Stockton Hellenic Studies program. The Friends of Hellenic Studies organization raises money for student scholarships for activities related to Hellenic Studies at Stockton University and for study abroad travel to Greece, Cyprus, and other relevant places to the Hellenic world. Working closely with the Stockton University Foundation to advance its fundraising goals, the Friends of Hellenic Studies organization hosts many cultural and social events as well. In addition to providing for student scholarships, the Friends of Hellenic Studies were major donors to the Rev. Dr. Demetrios J. Constantelos Hellenic Collection and Reading Room in the Björk Library. To become a member, please join the Friends of Hellenic Studies at any of their announced meetings, or email fhs@stockton.edu for more information.

The Co-Chairs of the Friends of Hellenic Studies are:

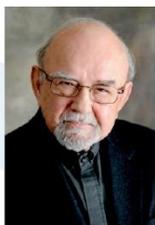
Cathy Karathanasis, Maria Kazantzis, & Dr. Katherine Panagakos

The Hellenic Voice is edited by Sophia Demas, Cathy Karathanasis, Maria Kazantzis, & Dr. Katherine Panagakos
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The late Rev. Dr. Demetrios J. Constantelos, Distinguished Research Scholar in Residence and the Charles Cooper Townsend Sr. Distinguished Professor of History and Religious Studies
Founder, Stockton University Hellenic Studies

Visit the Constantelos Hellenic Collection and Reading Room, Bjork Library, 2nd floor.

